ALASDAIR GRAY'S *1982 JANINE* (1984): A POSTMODERNIST SCOTTISH NOVEL

SÍBIA PATRÍCIA DA COSTA GONÇALVES SOUSA

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e Literatura Anglo-Americanas
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RESUMO

Logo após a publicação do seu primeiro romance, *Lanark: A Life in Four Books* (1981), Alasdair Gray foi reconhecido não só como um dos fundadores da nova ficção escocesa dos anos oitenta, mas também como uma figura preponderante da cena literária britânica. O seu segundo romance, *1982 Janine* (1984) veio consolidar a posição importante que Gray ganhara como criador de uma ficção inovadora, experimental e pós-modernista.

Como o seu título indica, "Alasdair Gray's *1982 Janine* (1984): A Postmodernist Scottish Novel", esta dissertação propõe uma análise de *1982 Janine* como um romance simultaneamente pós-modernista e escocês. Este estudo tem como objectivo analisar o referido romance sob uma perspectiva temática e formal, ou seja, proceder a uma descrição dos principais temas focados na obra, por um lado, e analisar a técnica da narrativa e os procedimentos experimentais, por outro.

1982 Janine apresenta o monólogo interior de Jock McLeish, um indivíduo que vive uma crise pessoal, que se sente insatisfeito e infeliz a todos os níveis (pessoal, profissional e social) e que, por isso, refugia-se quer no álcool quer em fantasias sexuais e devaneios políticos. A acção desenrola-se durante uma única noite no quarto de um hotel escocês, onde o protagonista está acompanhado exclusivamente das suas memórias do passado, das suas fantasias e dos seus medos e/ou esperanças em relação ao futuro. O experimentalismo, sempre presente em *1982 Janine*, atinge o seu auge no Capítulo 11, quando Jock tenta suicidar-se ingerindo comprimidos com álcool, revelando-se esta uma tentativa falhada. A partir deste momento, o protagonista decide reviver e compreender o seu passado e depois começar uma nova etapa na sua vida, o que confere um final optimista ao romance. Para além disso, há um constante paralelo entre o pessoal e o nacional na medida em que a vida do protagonista reflecte a situação actual da Escócia, o que permite a Gray oferecer uma sátira política e social.

Esta dissertação encontra-se estruturada em três capítulos. No Capítulo I, "Alasdair Gray: A Postmodernist Scottish Writer", Gray é apresentado como um escritor cujo talento se baseia no facto de incluir na sua ficção estratégias pós-modernistas por um lado, e

material escocês por outro. Numa primeira parte, é proposta uma breve apresentação da cena literária escocesa desde o século XIV até ao século XX para compreender melhor a escolha de lugares e temas feita por Gray, e avaliar até que ponto o autor herdou aspectos vindos de uma longa tradição literária. A segunda parte oferece as principais obras que introduziram e desenvolveram o romance experimental na literatura britânica, tendo como objectivo verificar a sua influência em Alasdair Gray. Por último, a terceira parte oferece um resumo do extenso trabalho que Gray tem desenvolvido até hoje, visto que este dedica-se à escrita de textos pertencentes aos diferentes géneros, para além de ser um verdadeiro artista.

O Capítulo II, intitulado "Postmodernist Features in *1982 Janine*", pretende oferecer uma lista das características pós-modernistas presentes no romance, no que diz respeito ao aspecto formal e temático. Por um lado, a presença de um protagonista preso num sistema e a sua busca de liberdade, a existência de um tempo incoerente e fragmentado, a ordem não-cronológica da narrativa, a mistura da fantasia e da "realidade", assim como o uso de material específico, escocês, são definitivamente temas comuns no romance pós-modernista. Por outro lado, o recurso a estratégias de auto-reflexão sobre o processo de escrita, o experimentalismo tipográfico, a presença de intertextualidade e a inclusão de um epílogo são algumas das técnicas pós-modernistas mais recorrentes.

Como o título "A Narratological Analysis of *1982 Janine*" sugere, o Capítulo III oferece uma análise narratológica do romance afim de compreender melhor a técnica narrativa na ficção pós-modernista. Este estudo encontra-se baseado no modelo narratológico proposto por Gérard Genette em *Narrative Discourse: An Essay in Method* (1980), um instrumento analítico que possibilita uma análise mais objectiva e científica. Sendo assim, segue-se a divisão do discurso narrativo em três partes proposto por Genette - *Time, Mode, Voice* - aquando da análise do romance. Finalmente, procede-se a uma descrição das relações intertextuais que *1982 Janine* estabelece com outros textos.

ABSTRACT

Alasdair Gray is now an established figure in the Scottish literary scene and has numerous claims to be considered an important voice writing in English. First *Lanark: A Life in Four Books* (1981) and then *1982 Janine* (1984) contributed to the recognition of Gray as one of the founding fathers of the new Scottish writing and as a figure of importance in international contemporary fiction due to his innovative, experimental and postmodernist novels.

As the title of this dissertation - "Alasdair Gray's *1982 Janine* (1984): A Postmodernist Scottish Novel" - suggests, it aims at analysing the author's second novel, *1982 Janine* (1984), in a thematic and formal perspective, in order to justify the choice of the terms - Postmodernist and Scottish - to classify this novel.

1982 Janine projects a world through Jock McLeish's mind and is a powerful stream-of-consciousness narrative. Jock is an alcoholic who lives a personal crisis and, therefore, tries to escape from his depressing reality through sexual fantasies and political diatribes. During a single night in a Scottish hotel room, he drinks and dreams, and spends the whole night alone with his fantasies and fears, his memories and hopes. In Chapter 11, the most daring experimental section of the novel, Jock attempts to commit suicide by taking an overdose of tablets with alcohol but fails. Following this, he decides to review his life and make for a new beginning; the novel thus closing with an optimistic note. Also, the narrative is based on a constant interweaving of sex fantasy with political satire, that is, it is through his protagonist that Gray manages to convey the state of Scotland as well as the concerns and aspirations of the Scottish people and then, proceed to a political and social critique.

This dissertation appears structured in three chapters. In Chapter I - "Alasdair Gray: A Postmodernist Scottish Writer" - I present Gray as a powerful postmodernist writer who also sees himself as a Scottish author, and more particularly as a Glaswegian, who concentrates on Scottish subject matter in his literary work. In a first section, I offer a brief survey of the Scottish literary scene from the fourteenth to the twentieth century, in order to understand Gray's choice of setting and themes and to check his influence or

indebtedness to previous Scottish authors. As *1982 Janine* is also a good example of self-conscious experimental writing, in a second section, I present various seminal fictional works that introduced and developed experimentalism in British fiction, in order to evaluate the influence of modernist developments in form and technique on recent experimental writing. The third section consists of an introduction to Gray's work for he is not only a novelist, but also an artist, a playwright, a poet, an activist and a scholar.

Chapter II - "Postmodernist Features in *1982 Janine*" - aims at listing and examining the postmodernist devices that the novel includes, in what content and form are concerned. On the one hand, the use of a developed type of the modernist stream of consciousness, the presence of a protagonist who feels entrapped in a specific system, the quest for freedom, the incoherence and fragmentation of time, the nonchronological order of the narrative, the blending of fantasy and "reality", as well as the importance of the Scottish material are definitely current aspects within postmodernist literature that can be found in Gray's novel. On the other hand, the handling of literary self-conscious devices, such as typographical experimentation, presence of metafiction and intertextuality, and inclusion of an Epilogue, are likewise among recurrent postmodernist features.

As the title - "A Narratological Analysis of *1982 Janine*" - evidences, Chapter III offers a description of the mechanics of the narrative and its functioning in order to better understand the narrative technique of postmodernist fiction. This study is based primarily on Gérard Genette's theoretical framework and terminology, presented in *Narrative Discourse: An Essay in Method*, an analytical tool that allows me to provide a more objective and scientific analysis. Hence, I follow the Genettian division of narrative discourse in Time, Mood and Voice while examining the novel. Finally, I proceed to a description of the intertextual relationships *1982 Janine* establishes with other texts.

LIST OF ABBREVIATIONS

OF TITLES OF ALASDAIR GRAY'S WORKS

AG	*Alasdair Gray* (Saltire Self-Portraits 4)
AHM	*A History Maker*
J	*1982 Janine*
KW	*The Fall of Kelvin Walker*
L	*Lanark: A Life in 4 Books*
LT	*Lean Tales*
ML	*McGrotty and Ludmilla*
MB	*Mavis Belfrage: A Romantic Novel with Five Shorter Tales*
PT	*Poor Things*
SL	*Something Leather*
TT	*Ten Tales Tall & True*
USM	*Unlikely Stories, Mostly*
WSSRS	*Why Scots Should Rule Scotland*
WS97	*Why Scots Should Rule Scotland 1997*

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INTRODUCTION

What is Postmodernism? Although many theorists have attempted to define "Postmodernism", it turned out to be a problematic and ambiguous term that has led to some clashing definitions. As Ihab Hassan remarks in *The Postmodern Turn: Essays in Postmodern Theory and Culture*, "the word postmodernism sounds not only awkward, uncouth; it evokes what it wishes to surpass or suppress modernism itself. The term thus contains its enemy within, as the terms romanticism and classicism, baroque and rococo do not."[1]

Due to the scholars' difficulty in defining the term, "postmodernism suffers from a certain *semantic* instability: that is, no clear consensus about its meaning exists among scholars."[2] However, most believe that postmodernism is not a refusal or a rejection of modernism, but rather a continuation or a renewal of it. For instance, in *The Postmodern Condition: A Report on Knowledge* J. F. Lyotard claims that postmodernism is "a part of the modern"[3] and that it signifies "not the end of modernism, but another relation to modernism"[4], *i.e.*, postmodernism should be deemed a critical analysis of modernism.

A. S. Byatt also advocates that postmodernism does not reject modernism or tradition, and defines it as:

> An awareness of the difficulty of 'realism' combined with a strong moral attachment to its values, a formal need to comment on their fictiveness combined with a strong sense of the value of a habitable imagined world, a sense that models, literature and 'the tradition' are ambiguous and problematic goods combined with a profound nostalgia for, rather than rejection of, the great works of the past.[5]

Moreover, Brian McHale, in his study *Postmodernist Fiction*, chooses "to emphasize the element of logical and historical *consequence* rather than sheer temporal *posteriority*. Postmodernism follows *from* modernism, in some sense, more than it follows *after* modernism."[6] Finally, in *A Poetics of Postmodernism: History, Theory, Fiction* Linda Hutcheon states that "The "post" of "postmodernism" would therefore suggest not "after", so much as an extension of modernism and a reaction of it"[7] and that postmodernism "does

not entirely negate modernism. It cannot. What it does do is interpret it freely."[8] At the end of her previous work, *Narcissistic Narrative: The Metafictional Paradox*, Hutcheon had already concluded:

> That the novel has changed is undeniable, but then again, it never was static: no art form ever is. The self-reflective metafiction of today is not the product of a break or an eclipse in any novelistic tradition. It is rather a continuation of an already existing narcissistic trend in the novel as it began parodically in *Don Quijote* and was handed on, through eighteenth-century critical self-awareness to nineteenth-century self-mirroring.[9]

Therefore, one cannot separate different literary tendencies in isolated compartments, because a literary trend must be perceived in terms both of continuity and discontinuity when compared with what precedes it. As Hassan explains, "Modernism and Postmodernism are not separated by an Iron curtain or Chinese wall; for history is a palimpsest and culture is permeable to time past, time present, and time future. We are all, I suspect, a little Victorian, Modern, and Postmodern, at once."[10]

In short, one can say that Postmodernism does not imply the rejection of its antecedents but rather a reorganization, in terms of priority, of older strategies. Thus, this term can probably be defined through its common strategies and features. For example, postmodernist fiction may be easily recognised through specific aesthetic techniques, to name just a few, self-consciousness, reflexivity, metafictionality, fragmentation, discontinuity, plurality, nonchronological structure, heterogeneity, typographical experimentation, genre hybridization and intertextuality. Obviously, postmodernism is not constituted of strategies and techniques exclusively; it is also an attitude and a response to the awareness of the individual's social and political entrapment.

Although Alasdair Gray denies the label of "postmodernist" to his own literary work, as will be seen, his fiction has been hailed as postmodernist, experimental and innovative. In fact, my firm belief is that Gray's fiction should be considered in the context of postmodernism not only because of the experimental narrative technique he uses, but also because of the themes he explores. Some important postmodernist devices that can be found in Gray's work are, for instance, double-narrative tactics, fragmented and incoherent

time, nonchronological structures, self-reflexive narratives, intertextuality, unconventional typographical layout and the blending of "reality" and fantasy.

Gray's innovation also lies in joining self-conscious experimental writing with a "new" working-class Scottish novel, that is, a novel that continues to define Scottishness but that sees beyond reality through fantasy, or to use Mark Axelrod's words, that banishes "the so-called real to the wasteland of the mundane."[11] As shall be examined, Gray mixes realism with fantasy in combinations that might strike the reader as perfidious, but it is the coalescence of these two worlds that will allow for satire, a central feature in Gray's fiction. Thus, Gray, "the maker of imagined objects" (*SSP*, 4), uses fantasy as a satire of the reality we live in, rather than as an escape from it.

The publication of Gray's first novel, *Lanark: A Life in Four Books* (1981), resulted in its immediate recognition as a classic of Scottish literature and has greatly contributed to postmodernist British fiction. For some twelve years before *Lanark* came out, Gray had been known not only as a painter but also as a dramatist, having worked mainly in radio and television, but during that period he had not achieved in drama the position he was to reach in prose fiction.

If *Lanark* established Gray's position among British writers of contemporary fiction, his subsequent work, namely *1982 Janine*, consolidated that position. In fact, *1982 Janine* has followed *Lanark*'s steps with regard to its themes, postmodernist strategies, experimentalism and the expression of Scottishness. Nevertheless, in my opinion *1982 Janine* seems to be more effective because all is condensed in a narrative about a third of the length of *Lanark*. After all, this is one of the reasons why Gray regards *1982 Janine* his favourite and best novel.

While critics and scholars have almost exhausted possible interpretations and analyses of *Lanark*, the same did not happen with *1982 Janine*, probably because the latter has been very controversial due to its pornographic/erotic content. However, one cannot consider *1982 Janine* a pornographic novel because Jock's fantasies are parodies of pornography and, therefore, the novel should be deemed a kind of allegory of the state of Scotland in the 1980s. In short, pornography is used as a critique and a satire of the world we live in.

Hence, in this dissertation it is my purpose to concentrate on the author's second novel, *1982 Janine*, that in my opinion has given an important contribution to postmodernist British fiction. The title of this dissertation - "Alasdair Gray's *1982 Janine* (1984): A Postmodernist Scottish Novel" - points out a twofold aim, that is, to justify the choice of the terms - "Postmodernist" and "Scottish"- to qualify this novel.

In the first chapter, I shall present Alasdair Gray as a Postmodernist Scottish writer in general. Besides being a powerful postmodernist writer, Gray sees himself as a Scottish author, and more particularly as a Glaswegian, who concentrates on Scottish subject matter in his literary work. To start, I shall focus on the tradition of the Scottish Novel because I find it is essential to fully understand Gray's choice of setting and themes, and also to check his indebtedness to previous Scottish authors. One will be able to realise that *1982 Janine* should be regarded a Scottish novel because, besides being written by a Scottish author, it follows the Scottish literary tradition, it portrays the Scottish reality in the 1980s and the life of a Scottish individual, and constitutes an attempt to define Scottishness, *i.e.*, to determine the nature of both Scottish citizenship and nationhood. Also, as Jock's personal entrapments can be seen as a metaphorical parallel to the state of Scotland, Gray manages to offer a political critique through Jock's narrative.

If some of Gray's novels, such as *Lanark* and *1982 Janine*, try to define Scottishness and exhibit the tensions of the Scottish society, namely the problems of the working class, they are also excellent examples of self-conscious experimental writing. Thus, I shall also present various seminal fictional works that introduced and developed experimentalism in British fiction, as well as some examples of experimental writing in Scottish fiction since Gray is not alone in this practice. This information will be crucial to evaluate the influence of modernist developments in form and technique on recent experimental writing.

The first chapter will also include an introduction to Gray's *oeuvre* for he not only is a novelist, but also an artist, a playwright, a poet, an activist and a scholar. In effect, Gray is a very talented painter and writer and his published work ranges from fictional pieces (novels and short stories) to non-fictional ones (poems, plays, essays, pamphlets, anthologies). Despite his varied and prolific output, it is possible to draw some distinctive

features that allow the reader to easily recognise Gray's work. For example, as he is both a writer and an artist, his creative drawings are inseparable from his books and unconventional layout makes them quite original.

In the second chapter, I aim at justifying the reason why I consider Gray's *1982 Janine* a postmodernist novel either in content and in form. On the one hand, the use of a developed type of the modernist stream of consciousness, the presence of a protagonist who feels entrapped in a specific system, the quest for freedom, the incoherence and fragmentation of time, the nonchronological order of the narrative, the blending of fantasy and "reality", as well as the importance of the Scottish material are definitely current aspects within postmodernist fiction that can be encountered in *1982 Janine*. On the other hand, the handling of literary self-conscious devices, such as typographical experimentation, presence of metafiction and intertextuality, and inclusion of an Epilogue are likewise among recurrent postmodernist features.

1982 Janine should be regarded as a postmodernist self-conscious novel because it systematically flaunts its own condition of artifice, as I shall exemplify, and by so doing probes into the problematic relationship between artifice and "reality". As is well-known, a postmodernist writer may deliberately reveal that a story is an illusion, baring the devices that make it seem "real". As McHale remarks in his work *Constructing Postmodernism*, postmodernism "foregrounds and lays bare the process of world-making (and -unmaking) and the ontological structure."[12] What is at stake here is the whole system of traditional distinctions between "reality" and fiction on the one hand, and truth and falsity on the other.

In the third chapter, it is my purpose to offer a narratological analysis of *1982 Janine*, that is, a description of the mechanics of the narrative and its functioning. This study will be based primarily on Gérard Genette's theoretical framework and terminology, presented in *Narrative Discourse: An Essay in Method* (1980) and in *Palimpsestes: La littérature au second degré* (1982), which will allow me to provide a more objective and scientific analysis. I shall focus on the possible relationships between the three different levels of a narrative - *histoire*, *récit* and *narration* - in question of Time, Mood and Voice. Finally, I shall proceed to an examination of the intertextual relationships *1982 Janine*

establishes with other texts and with itself, which Genette calls transtextuality. As no text exists in isolation, it is always connected to previous texts and, in its turn, can become the precursor of subsequent texts, thus, this dissertation does not aim at being exhaustive because endless relationships among texts can be drawn, and multiple interpretations of a literary work are possible, depending on the reader's literary knowledge and on personal/cultural background.

[1] Ihab Hassan, *The Postmodern Turn: Essays in Postmodern Theory and Culture*, p. 87.

[2] Ibid., p. 87.

[3] J. F. Lyotard, *The Postmodern Condition: A Report on Knowledge*, p. 79.

[4] Quoted by Barry Smart in *Modern Conditions, Postmodern Controversies*, p. 176.

[5] Byatt, p. 181.

[6] Brian Mchale *Postmodernist Fiction*, p. 5.

[7] Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction*, p. 2.

[8] Ibid., p. 30.

[9] Hutcheon, *Narcissistic Narrative: The Metafictional Paradox*, p.153.

[10] Hassan, p. 88.

[11] Mark Axelrod, "Alasdair Gray: An Introduction, of Sorts", p. 103.

[12] Mchale, *Constructing Postmodernism*, p. 36.

CHAPTER I

ALASDAIR GRAY:
A POSTMODERNIST SCOTTISH WRITER

I. 1.
THE TRADITION OF THE SCOTTISH NOVEL:
THE VOICES OF A NATION

I. 2.
EXPERIMENTAL / POSTMODERNIST FEATURES
IN THE BRITISH NOVEL

I. 3.
AN INTRODUCTION TO ALASDAIR GRAY'S WORK

What is a "Scottish" Novel? Is the national dimension of "Scottish" literature clearly defined? I am forced to agree with Susanne Hagemann when she states that it is not only undefined, but also that it will probably never be. She says ironically:

> A short story written in Scots, told by a Scottish narrator, set in Scotland, dealing with a recognizably Scottish subject, published in Scotland, and representative of the work of a nationalist writer of Scottish ancestry, born, brought up and living in Scotland, would stand a good chance of being perceived as "Scottish". Even such a story might leave room for doubt, however. Some radical Celtic nationalists might claim that only literature in Gaelic is truly Scottish.[1]

In that case, "truly Scottish" literature would be limiting its potential audience because very few people would be able to read a book in Gaelic, the Celtic language of the far North. Other scholars, as Ronald Carter and John McRae, consider that "Scottish literature has always been polyglot: the linguistic influences of the Highlands, the Lowlands, Norway, England, France, and Rome have all shaped the language, thought, and style of Scottish writing."[2]

In David Pattie's opinion, the terms Scots or Scottish Literature embrace "three linked traditions: Scots authors writing in English; Scots authors writing in Scots; and Gaelic literature" and "the history of Scottish literature can be thought of as a history of relationship between these three traditions."[3] However, these traditions cannot be considered as opposite or rival to each other. In fact, one should bear in mind that Scots developed from the same Germanic root as English, and both were influenced by the same movements or events: the invasion and the settlement of the Celts between 700 and 300 B. C., the Roman conquest in the first century, the settlement of Jutes, Saxons and Angles in the fifth and sixth centuries, the coming of St Columba and St Augustine and the subsequent conversion of England to Latin Christianity in the sixth century, the Scandinavian Viking invasions in the eighth, ninth and tenth centuries, and the Norman Conquest in the eleventh.

English and Scots followed different paths after the battle of Bannockburn in 1314, in which the Scots, under Robert Bruce[4], defeated the English. At this time, English was the official language of the Scottish court and of government but, after this battle, greater

Scottish independence was reflected in the increasing use of Scots in the court, in Parliament and in educational institutions in Scotland. Thus, Scots was first used as a literary language in the fourteenth century and was not only an accepted national language but also a source of national pride.

I. 1.
THE TRADITION OF THE SCOTTISH NOVEL: THE VOICES OF A NATION

In my view, to understand the Scottish novel of the 1980s, which is my main objective here, one should be aware of the Scottish literary tradition, *i.e.*, the most current themes in Scottish literature, the most significant Scottish voices, as well as the Scottish writers' fears, concerns and expectations about their nation. Through the following brief survey of the Scottish literary scene from the fourteenth to the twentieth century, it is my purpose to evidence the fact that the Scottish writers of the 1980s, namely Alasdair Gray, are both the result and a continuum of a long tradition, and that their novels can be considered in some aspects mirrorings of that tradition.

One of the earliest Scottish texts written in English was *The Bruce* (1375-76), a text attributed to John Barbour (1320-95), that is a celebration of the historical Scottish hero Robert the Bruce. It aims at keeping his exploits and memory alive, and should be recognised as the first text to celebrate Scottish nationalism. Between the 1430s and the 1510s there was a very important period in Scots literature; the age of the Makars. The Makars were, in fact, three poets: Robert Henryson (c.1420-c.1490), William Dunbar (c.1460-c.1520) and Gavin Douglas (c.1474-1522). These poets were also known as the "Scottish Chaucerians"[5] because they followed Chaucer either in form (style, tone) or subject. Dunbar's *Lament for the Makars* (c.1505-7) is about skilled poets ("makars"),

including Chaucer, and their mortality. It also reveals that Scots is deemed a variety of English, neither a dialect nor a separate language.

For Pattie, these poets are of great importance in Scottish literature for several reasons:

> Not only because they provide ample evidence of the versatility of Scots (indeed, it is in Douglas's prologues that the word "Scottis" is first used to describe a language), but also because, in their work, we find some of the themes and preoccupations that will recur in the work of other, later writers: first, a delight in the grotesque and the horribly comic; secondly, a world-view that blends the fantastic and the realistic; and thirdly, an awareness of the world's harshness, and of the individual human's frailty.[6]

In 1603 the Union of the Crowns meant that a Scottish king held the throne but that his court was in London[7], and in 1707 the Act of Union[8] meant that Scotland was administered from England and in English. Consequently, the power and prestige of Scots started a long decline from a national to a vernacular language. It gradually came to be seen as the language of the uncultured rural poor and, eventually, began to split into dialects. As a result, if Scots lost its national status, it was nevertheless considered the true voice of the people and of the nation's soul.

In the second half of the eighteenth century, the Scottish Enlightenment brought a revival to Scottish literature in order to assure affirmation of a living language which the Union of the Kingdom had threatened but not submerged. This is the time when the first poems by Robert Fergusson (1750-54) appeared in an Edinburgh magazine, bringing the spoken language of Edinburgh to a wide readership. Also, two great and innovative writers came to scene: Robert Burns (1759-96) and Sir Walter Scott (1771-1832). Much of Burns's poetry is in the dialect of his Ayrshire home (Southern Scotland), but there are moments when he chooses to write in English. Although Scott wrote mainly in English in his novels, he used Scots to delineate social class, that is, to create lower-class Scottish characters. He primarily wrote about Scotland's past, rather than the highly troubled present following the Napoleonic wars, but also portrayed times of crisis, rebellion and revolution. However, he did not write pure historical novels as he rewrote and fictionalised history in a way that fiction and history became closely linked. These authors were,

therefore, important interposers in a growing move towards the rediscovery of the Scottish language and culture.

During the nineteenth century the Scottish novel avoided the topos of Glasgow as an industrial city, omitting the economic, social and cultural consequences of industrialisation. Thus, the "Industrial Novel" - a "novel set in a modern city or a large industrial town, and having for theme, or at least background, the problems and conflicts of urban society"[9] - is absent in Scottish literature during the nineteenth century. This absence is remarkable because a large industrial expansion took place in Scotland during late-nineteenth century. Nonetheless, an exception to this general tendency is John Galt's *The Entail* (1822), a novel that explores the contemporary Scottish scene, describing Glasgow as a city of commerce and trade, as well as the corrupting power of money. Though commerce can become a destructive force, Galt's novel ends with an "untypical pre-industrial optimism"[10] concerning the future of Glasgow.

As Victorian England (1837-1901) exerted an economical and cultural pressure on Scotland, Scottish literature suffered a decline. During the 1880s and 1890s Scottish fiction was dominated by the Kailyard School, composed of a group of Scottish writers, namely Ian MacLaren (1850-1907), S. R. Crockett (1859-1914) and James Barrie (1860-1937), called the Kailyarders. The kailyard is a cabbage patch at the back of a village house. Kailyard writers refused to deal with the urban and industrialised Scotland they were living in, and chose to look at the past and describe Scotland as a rural country with small towns and cosy villages in a sentimental and romanticised way. Barrie's *A Window in Thrums* (1889), based on his home town, remains the best known of this "shortlived burst of parochial, vernacular romanticism."[11] This "rural version" of the Kailyard School was followed by the Urban Kailyard School; a projection in urban terms of the former.

The 1920s saw the appearance of the Gangland School which evokes a community crowded with gangsters and "bad" people and whose climax was marked by H. Kingsley Long's *No Mean City* (1935). Both the Urban Kailyard School and the Gangland School were contemporary to the Realistic School, but both ignored the complexity of the individual human soul, and examined exclusively the community. As regards the Realistic School, three groups of realistic Scottish novels may be distinguished: the "Glasgow

School" of the 1920s, the "proletarian" wave of the 1930s and the Post-war wave (1945-1970). All groups "attempt to make statement about human life and relationships without lapsing into sentimentality on the one hand or melodrama on the other."[12]

George Douglas Brown's *The House With the Green Shutters* (1901) and John MacDougal Hay's *Gillespie* (1914) appear as an antithesis to the Kailyard School and prepare the path for the realistic novel. As Moira Burgess remarks, "They consistently declare against the Kailyard virtues of contentment, sobriety, fidelity and conservatism."[13] In these novels, both Brown and Hay observe carefully the contemporary world, express their dissatisfaction and concern about the presence of evil in the city, due to commercial and industrial pressures, and contrast urban unsteadiness to rural stability. Catherine Carswell's *Open the Door!* (1920) is the first novel of the realistic Glasgow School and is followed by her second novel *The Camomile* (1922), and by Dot Allan's *The Syrens* (1921), *Makeshift* (1928) and *The Deans* (1929). However, Burgess considers that the "Glasgow School" of the 1920s is only "a first draft of the realistic Glasgow novel" and that its "main service to the Glasgow novel was in opening the way for some rather more important work in the following decade."[14]

It is also in the 1920s that the poet Christopher Murray Grieve, who wrote under the pseudonym Hugh MacDiarmid (1892-1978), initiated a period known as the Scottish Renaissance. His greatest and most famous work, *A Drunk Man Looks at the Thistle* (1926), is the dramatic monologue of a man who meditates on Scotland's situation. In this poetic work, MacDiarmid crafted a new form of Scots from various dialects, based on Lowlands (Lallans), that has sometimes been called "synthetic Scots."[15]

Scottish writers in the 1920s wished for a cultural independence, as well as writers in North-America and in the non-English parts of the United Kingdom. They "recognised and asserted that English cultural traditions had both become a restriction on their own native forms of speech and were exhausted as vehicles for the expression of twentieth-century life."[16] This need for independence results from the fact that England and Scotland are culturally and socially different, especially in what language is concerned. Hence, when compared to English writers, Scottish writers have to face an extra problem, that is to say, since most Scottish are bilingual they have to choose whether they will be writing in

English or in Scots. If they decide to write in Scots they will be limiting their potential audience because few (even in Scotland) speak Scots, and English speakers will not be able to read their work. If they select English, the work of Scottish writers will be included in English literature instead of Scottish Literature. Hugh MacDiarmid, for example, decided to write in Scots and it is the conjunction of this vernacular revival and international modernism that gave the movement of Scottish Renaissance its particularity, that is the conjunction of the national and the international. The idea of Scots / Scottish English as a separate variety of the English language continues throughout the century. Though one does not find specific grammatical differences, Scottish English has its own distinctive pronunciation and lexis.

The 1930s were essentially dominated by two factors: on the one hand, after the collapse of the Wall Street Stock Market in 1929 economic depression caused unemployment and poverty; on the other hand, fascism rose in Europe with Hitler and Mussolini.[17] As a result, a considerable number of British writers became socialists or communists, for instance George Orwell, who worried about the human consequences of the economic and political situations. The Scottish "proletarian" wave of the 1930s was also worried about the political, economical and social problems of contemporary Scotland. Many novels focused on the political situation, the depression, the social problem of unemployment and the slums of Glasgow, to name just a few: Robert Craig's *O People!* (1932), Catherine Gavin's *Clyde Valley* (1938), Neil Gunn's *Wild Geese Overhead* (1939), Edwuin Muir's *Poor Tom* (1932) and James Leslie Mitchell's trilogy *A Scots Quair* (1932-34)[18] (who wrote under the pseudonym Lewis Grassic Gibbon). Critics generally agree that the major Scottish novel of the 1930s is George Blake's *The Shipbuilders* (1935) which selects a particular setting, shipbuilding in Clydeside, during the depression and unemployment.

Glasgow as a city of commerce and industry only reappears in Scottish literature in the 1930s but becomes a city of despair and crisis, that lays bare "post-industrial pessimism."[19] Authors like Edwin Muir (1887-1959), George Blake (1893-1961), and Edward Gaitens (1897-1966)[20] describe Glasgow as a city in a state of perpetual crisis, which only brings unemployment, unhappiness, disillusionment, despair, illness and even

death to its inhabitants. One can say that, since the 1920s, and mainly in the 1930s, Scottish literature is part of what Anne Wright has called a "literature of crisis"[21], for this defeated realism depicts "The Scottish Malaise"[22] and ends in the defeat of the hero. However, this negative vision of Scotland and of life became a source of inspiration for many Scottish writers, turning the 1920s into the first major wave of Scottish creativity in the twentieth century: the Scottish Renaissance. In addition, as Cairns Craig states, the special condition of Scottish writers catapulted them to literary production and was a source of creativity, rather than its inhibition:

> The apparent lack of a coherent tradition, the lack of a coherent national culture, far from impeding development have been major stimuli to creativity. Scottish writers have been inspired by the condition of being between cultures rather than within a culture … it seems that both the 1920s and the period of the 1970s and 1980s will go down as major contribution to the total literary achievement of Scottish culture.[23]

For Manfred Malzahn it was within the Scottish Renaissance that the Scottish working-class novel emerged. It is also called the "proletarian" novel and it seems that George Blake's *The Shipbuilders* (1935) was the first "Industrial Novel."[24] As it is an attempt at myth-creation, the reader is not given an objective account of events. In other words, there is realism but it is mixed with the supernatural, fantasy and allegory. As Malzahn observes, "Myth, symbol, allegory: these are the devices of writers who are dealing with big issues, who are using fiction as a means of transcending the limits of individual experience. This is a characteristic feature of Scottish renaissance writing."[25] Later, in 1981, Alasdair Gray's *Lanark: A Life in Four Books* will follow this tradition since beyond presenting a hero with a working-class background who tries to become an artist, Gray uses an unusual narrative technique - alternation between the realistic story of Duncan Thaw's life in Glasgow and a fantastic story of his afterlife as Lanark in Unthank - which allows the transcendence of reality.

In 1945, the ending of the Second World War did not bring stability but rather made people become aware that with the atomic bomb the world might end at any moment. One specially felt this threat until the end of the "Cold War" between the communist bloc and "the West" in the late 1980s. The Second World War accelerated the breaking-up of

the British Empire and forced upon Great Britain a reassessment of its place in the world. Hence, British influence started declining and Great Britain suffered a decentralisation. Each region began competing with London for economic, social and cultural influences, and gave great relevance to regional dialects and accents. Scottish fiction thus flourished after the Second World War, increasing both in quantity and in quality. For that reason, this period is considered the second major wave of Scottish creativity in the twentieth century. Authors such as Archie Hind (1928-) and Robin Jenkins (1912-) wrote typical post-war Glasgow novels, that is, their novels were an examination of contemporary society. However, writers looking back at the past in anger or in nostalgia still persisted as Edward Gaitens in *Dance of the Apprentices* (1948) or John J. Lavin in *Compass of Youth* (1953).

Since the 1970s the number of Scottish novels increased. They are novels of great quality for they are innovative and unique when compared to previous schools or literary tendencies. Evelyn Cowan (1916-1979), William McIlvanney (1936-) and George Friel (1910-75) are only a few examples of writers who started publishing in this decade. The pessimistic attitude typical of the Scottish novel persisted till the 1980s when authors started seeing beyond the limits of *reality* and blended it with *fantasy*, using fantasy not only as a compensation for the restrictions of reality, but also as a critique of both the escape routes of fantasy and reality itself. It is the case of James Kelman (1946-), Alasdair Gray (1934-), Iain Banks (1954-) and Janice Galloway (1956-), whose writings I shall explore in the next section. Such authors transcend the parameters of working-class urban realism because they were aware of the French "nouveau roman", metafiction and postmodernism. I could eventually ask why it is that the Scottish literature of the 1970s and 1980s aimed at giving voice to working class life and not to that of another social class. Craig answers such a question by referring that "in Scotland the only class which could be a focus for a national culture was the working class, the middle classes being but an echo of English culture."[26]

Actually, it is undeniable that Gray is one of the leaders of this movement of fictional innovation, symbolised by the publication in 1981 of his first novel, *Lanark*. Its publication irrevocably changed the Scottish literary landscape because "*Lanark* is not

only a dismissal of the literary matrix of the traditional novel but also a challenging model of more experimental writing."[27] Moreover, Beat Witschi further claims Gray's innovation in what concerns his vision of Glasgow when he writes: "Gray's vision of Glasgow is a re-vision of the models of the past of Glasgow writing, a radically new and challenging approach to the established literary views of a Scoto-Glaswegian industrial experience … a new vision of Glasgow and *beyond*."[28] In other words, Gray's work is not a mere echo of the vision of Glasgow as a city of crisis, but it transcends that standard vision through fantasy.

In *Lanark* and later in *1982 Janine* Gray also exhibits the tensions of a Scottish society which is still trying to define its Scottishness. Likewise, both novels reflect the split in Scottish writing after the Second World War: on the one hand, self-conscious experimental writing and on the other hand, the working class novel and the expression of Scottishness. Nevertheless, Gray decided to embrace both strands by joining them in a single work, first in *Lanark*, then in *1982 Janine*. He manages to do this by re-writing the Scottish literary past (but he neither rejects nor denies it) and by breaking with the traditions of the Glasgow school of crisis and its limited realism. In Witschi's terms: "Gray first makes liberal use of the traditional literary image of Glasgow as a "city of crisis" and then he reshapes the literary models of the past into something new, into a vision of Glasgow the validity of which points far beyond the local".[29]

Thus, it would seem to me that Gray's *Lanark* has its roots in the Scottish tradition that has endured since the beginning of the twentieth century with the publication of George Douglas Brown's *The House With the Green Shutters* (1901). "It is a tradition", Alan Bold remarks, "that recognises the persistence of the past. Scottish novels are still haunted by the past. Scottish authors are still pressurised by the past. Styles do not disguise the national cultural inheritance."[30] No matter what style Scottish writers choose, most of them share the consciousness of Scotland as a national issue still to be settled and defined.

I. 2.
EXPERIMENTAL / POSTMODERNIST FEATURES IN THE BRITISH NOVEL

The Experimental Novel is commonly described as one that breaks with the conventions of a dominant literary tradition - realism in this case - and that questions existing literary conventions through parody. In *The Art of Fiction* David Lodge defines the experimental novel as "one that ostentatiously deviates from the received ways of representing reality - either in narrative organization or in style, or in both - to heighten or change our perception of that reality."[31] Experimental fiction, a type of fiction that is usually referred to as postmodernist, includes a variety of common features, such as: fragmentation, discontinuity, unconventional typographical layout, self-consciousness, interruptions of the fictional illusion and the blending of "reality" and fantasy.

Many British authors[32] aimed at writing experimental or anti-novels during the 1960s and 1970s, namely Christine Brooke-Rose[33] and B. S. Johnson. However, it was not something completely new and, to understand the nature of the experimental novel, I think it is essential to go back first to the eighteenth century to take a look at Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman* (1759-67), considered by many the first British experimental or anti-novel[34], and then to the 1920s and 1930s and examine the writings of James Joyce (1882-1941) and Samuel Beckett (1906-89), among others.

Sterne (1713-68) has been seen as the originator of what in the twentieth century came to be known as "stream of consciousness", and his fictional work seems to parody the conventions of the novel of his time, pointing out the absurdities, contradictions, and impossibilities of relating time, space, reality, and relationships in a linear form. In his view, the novel cannot follow a chronological line because the narrator's thoughts ramble forward and backwards. In addition, endless experimental devices are found in *Tristram Shandy*: alternations of typeface, unconventional typographical layout, breakdowns of language, blank and black pages, author's preface between chapters 20 and 21 (vol. III), non-existence of chapter 24, gap in pagination, signifying the loss of ten pages, use of two

different languages (Latin and English) and multiple openings and endings. In short, though an author from the eighteenth century, Sterne anticipates twentieth-century self-conscious experimental writing.

Later at the beginning of the twentieth century, Joyce's *Ulysses* (1922) became a central text of modernism that anticipates some typical features of postmodernism, such as parody, pastiche and punning. In spite of being over 600 pages, the novel concerns one single day of Leopold Bloom's life in Dublin and presents an infinite complexity of the individual's emotional and intellectual life. Furthermore, *Ulysses* is a parody of Homer's *Odyssey*[35] that questions the validity of existing fictional forms, but it is Bloom's story that predominates here. On the contrary, in *Finnegans Wake* (1939) linguistic and formal concerns in Joyce's writing predominate over the story. Consequently, the critic Eugene Jolas believes that *Finnegans Wake* achieves what he calls "the autonomy of language"[36] because it examines and draws direct attention to its own words and the relationship between them. It is, therefore, "an antecedent for the frequently self-conscious, self-referential "experimental" writing which has followed."[37] That is to say, *Finnegans Wake* is one of the novels that marks a transition from modernism to a self-conscious, experimental tradition in later years.

Samuel Beckett continued the Joycean line of experimentation and also developed "the autonomy of language" in his work. Similar to Joyce's, Beckett's writing shows a bigger interest for the "inner world" as well as self-consciousness about language and narrative. His first novel, *Murphy* (1938), exemplifies this, but such features are gradually extended in his trilogy - *Molloy* (1950), *Malone Dies* (1951) and *The Unnamable* (1952). The use of a first-person narrator and of monologue resembles Joyce's techniques, and the stream-of-consciousness technique seems intensified because sometimes there is no pause or paragraph break allowing the reader to breathe. Moreover, all Beckett's narrators are writers concerned with their narrative, with the words they choose and their respective meaning, and as a result, they often interrupt their narratives to comment or question the words they have chosen, the sentences they have written, the narrative they have built. In other words, the narrators are aware of themselves as storytellers, drawing attention to their own fictionality and playing games with language. In my opinion, Beckett's narrators

anticipate the postmodern fascination with the idea of fiction and narration and of laying bare that fictionality.

Two other writers clearly influenced by Joyce were Flann O'Brien (1911-66)[38] and B. S. Johnson (1933-73). Although O'Brien's *At Swim-Two-Birds* was first published in 1939, it became more popular when it was republished in 1960. It is a parody of Joyce's *A Portrait of the Artist as a Young Man* (1916) presenting Dermot Trellis, a sort of anti-hero. Actually, Trellis is a writer who tries to control the characters of his story, but they have their own narrative ambitions as well as their own dynamics. *At Swim-Two-Birds* is highly self-conscious owing to the fact that its main subject is literary activity, *i.e.*, the nature and practice of storytelling, and also because it is a "collage of narratives"[39] since it includes extracts of other works.

As for B. S. Johnson, his work undertakes a variety of experiments that demonstrates his admiration for Beckett, Joyce, O'Brien and Sterne. Johnson's first novel, *Travelling People* (1963), aims to "expose the mechanism of the novel"[40] making the reader aware that he/she is simply and exclusively reading a novel and that the story he/she is reading is simply a make-believe. Johnson also refuses to use "one style for one novel"[41] and employs different methods and narrative techniques. His later novel, *The Unfortunates* (1969), has a highly experimental and fragmentary form: it contains twenty-seven sections and, apart from the first and last sections, the others can be read in random order. In other words, each reader has complete freedom to rearrange the sections and give a personal order.

Apart from O'Brien and B. S. Johnson, one should not forget the contribution of Lawrence Durrell (1912-90) to experimental writing. Durrell's *The Black Book* (1938) is his first experimental, self-conscious novel. It offers a chaotic and fragmentary narrative that constantly blends reality and illusion and which aims at the liberation of the self through the liberation of attitudes to sex. Many of these aspects are extended in Durrell's *The Alexandria Quartet*[42] which provides multiple points of view on the same subject by means of a diversity of narratives and, therefore, is considered by Durrell as a game of mirrors.

The fact that *At Swim-Two-Birds*, *Murphy*, *Finnegans Wake* and *The Black Book* were all published in 1938-9 "indicates that experimental writing of the post-war period has strong, distinct roots at the end of the thirties, though it took some time for these to develop after the war"[43], more specifically from the 1960s onwards. Moreover, B. S. Johnson's and Durrell's novels are a reflection of how these authors saw their contemporary reality, that is, a chaotic, random and fragmentary one.

During the 1960s many events caused a climate of fear and terror across the world: President John F. Kennedy was assassinated, the Cold War was intensified, the Berlin Wall was built and American astronauts landed on the moon… Consequently, in the United States and Europe a rising movement of protest and revolt spread, demanding peace and love, and tried to have access to an instant Utopia through rock music, sex[44] and drugs. Thus, a "cultural revolution" took place that resulted in a search for new interpretations and concepts of reality as well as for cultural pluralism. To use Malcolm Bradbury's terms in *The Modern British Novel*, "no style seemed single, no form seemed permanent, no tradition seemed stable, and everything and everyone borrowed freely from everything and everyone else."[45]

As people hungered for new experiments, writers were no longer confined to literary conventions and the late 1950s and the 1960s saw the emergence of the *nouveau roman* with Michel Butor, Alain Robbe-Grillet and Nathalie Sarraute, and Structuralism with Roland Barthes, Michel Foucault, Jacques Lacan and Jacques Derrida. Influenced by the French *nouveau roman*, the philosophy of Structuralism and Deconstruction many American writers (John Barth[46] and William Gass for example) revolted against anti-experimental realism and began to explore the border between fiction and reality as well as to write self-examining fiction or "metafiction". This spirit also entered the British novel in the 1960s and one may say that the British experimental novel has its roots in the French literary scene: both the theoreticians of the nouveau roman - such as Robbe-Grillet, Sarraute and Butor - and "the existentialism of Jean-Paul Sartre and Albert Camus, have been significantly connected with the recent English fiction, whose experimental phase has often been distinctly 'Frenchified'."[47]

Two examples of this "new" fiction in the 1960s in Britain are Doris Lessing's *The Golden Notebook* (1962) and John Fowles's *The French Lieutenant's Woman* (1969) that illustrate different ways of breaking out from the established conventions of realism. *The Golden Notebook* is about a writer (Anna Wulf) who lives through a literary crisis because she realises that the task of fiction has changed and the result is "metafiction". Therefore, it is a novel about art, about the problems of the artist/writer, namely the relation between truth-telling and fiction, and about the "anxiety of influence", common elements within experimental fiction. *The French Lieutenant's Woman* reconstructs and pastiches the Victorian novel so that the writer can question and criticise Victorian values and conventions. Furthermore, Fowles analyses not only Victorian life but also the nature of Victorian literature, introducing within the narrative his analysis of his own fiction, especially in Chapter Thirteen.

A common device within "experimental" fiction is providing multiple openings and endings. Whereas *At Swim-Two-Birds* includes three different openings, *The French Lieutenant's Woman* offers three alternative endings, giving the power of choice to the reader who is free from omniscience or authorial control. In other words, in this "new" fiction the reader is not allowed to play the role of a passive consumer in the reading process and multiple subjective readings or interpretations are possible. According to Barthes's concept, the reader faces a "writerly text"[48] because it is a challenge and forces him/her to engage in the process of writing, that is to say, it forces the reader to be creative and a producer of meaning.

Both Lessing and Fowles wrote self-conscious fiction because they "foreground the process of composition, reflect on the nature of fictionality, the nature of the author, the task of narrative, the nature of the "character" as a stable centre of fiction."[49] Likewise, the use of parody and pastiche is a literary device of drawing the reader's attention to the "fictiveness of fiction."[50] Consequently, these novels can be considered *anti-novels*.

During the 1970s and onwards many British authors were interested in the grotesque and the fantastic not only because they wanted to escape from the conventions of realism, but also because it was the only way to overcome the disordered and chaotic world they were living in. That was the case of Martin Amis and Ian McEwan who picked daily

and normal subjects and carried them into troubling and grotesque themes (death, perversion, violence, madness, darkness, strangeness), becoming satirists and moralists simultaneously. Amis's *Time's Arrow* (1991), for example, is an experiment in the narration of time, returning from the present to the Holocaust of the Second World War. Amis also forged a "new" language, blending "old" language, American English and minority dialect Englishes. Thus, Amis "is a daring experimenter in form, style, and content, capable of shock, and capable of clear-sighted social observation."[51]

In 1979 Margaret Thatcher was elected Prime Minister of Britain as a member of the Conservative Party and during the 1980s "Thatcherism" was recorded in fiction by writers such as Margaret Drabble or Salman Rushdie, who described a fragmentary, incoherent, violent and decaying Britain. While some novelists wrote about the present, others looked back to history, revisiting and pastiching past novels, ages or empires. However, "many of the most interesting novels stood somewhere between anxious return to history and the fictional tradition, and what Martin Amis called "postmodern trickiness."[52] Peter Ackroyd is a good example of this powerful mixture, blending fictional self-consciousness and historical recreation, interplaying past and present and handling postmodernist devices such as pastiche, parody, punning and intertextuality.

Since the 1970s Scottish fiction has prospered following experimental, self-conscious techniques, and intensifying regionality. Most novels embrace typical Scottish complaints such as:

> The spiritual and material deprivations of unemployment and decaying communities; failures to find - or accept - self-fulfilment in education, work, emotional relationships; inarticulacy and alienation escaped through alcoholism; destructive mental instability: the paralysing hyper-awareness of class and cultural differentiation; crippling incapacities to give love, or to receive it.[53]

As a result, Gavin Wallace believes that "The Scottish novel continues to build upon an already spectacular tradition of despair."[54] Although I agree with this statement, it is important to highlight the fact that Scottish authors like James Kelman and Alasdair Gray have led a wave of innovation, followed by Iain Banks, Janice Galloway and Irvine Welsh. This innovation was based not only on blending reality and fantasy, that allowed

replacing "despair" by hope and optimism, but also on experimental strategies and a postmodernist attitude. All these writers are responsible for the flowering of the Glasgow novel by doing for Glasgow what Joyce did for Dublin.

According to Cairns Craig[55], Kelman's fiction has a significant impact on the nature of writing in Scotland in three areas. First, the representation of the working class, because he does not focus on a skilled working class which ambitions towards a better life but on the individual marginalised from traditional working-class values. Second, the treatment of "voice", as he uses phonetic orthography in order to give authenticity and realism to his characters' voices. Apart from that, Kelman uses free indirect discourse, which allows him to alternate between different perspectives as well as different linguistic registers. Thus, one of the dilemmas to Scottish writers – the distinction between English and Scots – is overcome. Finally, the construction of narrative, for the narrative is not "concerned with progressions along a temporal trajectory of events" but "with an unchangeable context into which human beings are thrown and from which there is no escape."[56] *The Conductor Hines* (1984) was his first success and *A Disaffection* (1989), about the frustration of a man on the edge of middle age, is acclaimed by the public. *Not Not While the Giro* (1983) is a collection of stories, which was followed by a second collection, *The Burn* (1991). Kelman's *How Late It Was, How Late* (1994) won the Booker Prize, a long monologue which depicts the isolation and blindness of a victim of society.

Gray, like Kelman, is an innovative writer, but he is equally an artist. To be more precise, the significance of his books goes beyond the text itself, and the reader must also pay attention to its layout, illustrations, varying typefaces and typesizes, and to its unconventional typography. Phil Moores refers that Gray's experimentation has always a specific aim:

> The ease with which Gray plays with the form of the book and the novel, while never experimenting for the mere sake of it, is impressive: typographical games, mock erratum slips, an index of plagiarisms and professorial notation all engage the reader in the interchange, sometimes playful, sometimes dramatic, but without ever distancing them from the emotional story they are being told.[57]

Gray's first novel, *Lanark: A Life in Four Books* (1981), has a double narrative that connects fantasy and realism: the first and last sections form a fantastic and surreal narrative about Lanark who lives in Unthank; the two central parts present the realistic life of Duncan Thaw, a young Glaswegian artist. The odd arrangement of Books (Book Three precedes Books One, Two and Four) is a technique used by Gray to escape the chronological order typical in the conventional novel. Moreover, *Lanark*'s epilogue includes the intrusion of the author who discusses the fiction itself, and its end, with Lanark as well as a critical commentary on his own work, in the form of an "Index of Plagiarisms", which claims borrowings to Conrad, Kafka, Sartre, Joyce, Flann O'Brien, and many others. Thus, it seems evident that "the obviousness of Alasdair Gray's borrowings, and his critical discussion of them, make *Lanark* an unusual clear demonstration of the extent of recent experimental writing's indebtedness to the modernists' developments in form and technique earlier in the twentieth century."[58] In fact, the epilogue technique is also used in some of the author's later novels, namely *1982 Janine* (1984) and *Something Leather* (1990), in which Gray comments on his own methods and influences, making literary criticism and creation closely connected.

Gray's second novel, *1982 Janine*, is the "interior monologue" of an alcoholic, unhappy, insomniac supervisor of security installations. In order to overcome his personal crisis Jock McLeish tries to escape his reality through sexual fantasies and political diatribes. Therefore, there is a constant confrontation between reality and fantasy that is made through the protagonist. Apart from that, *1982 Janine* is a postmodernist novel for its self-consciousness as well as for its highly experimental trickery and typographical liberties, whose climax is probably the "Ministry of Voices" (*J*, 178-85). As a matter of fact, every work written and designed by Gray has experimental and postmodernist features which I shall present in more detail in the following section of this chapter.

Similar to Gray, Iain Banks proceeds to the "fusion of postmodern stylistic pyrotechnics with blunt realism or largely fantastic, science-fiction scenarios"[59], in novels such as *Walking on Glass* (1985) and *The Bridge* (1986). Furthermore, *The Bridge* also offers two intimately-related primary narratives like Gray's *Lanark*. *Feersum Endjun*

(1994) continues Banks's fantastic vein, using a kind of Scots Internet language which works phonetically.

Another important experimental Scottish writer is Janice Galloway. Her novel *The Trick is to Keep Breathing* (1989), a description of the mind of a woman living alone in a state of psychological collapse, has been considered an experimental novel for several reasons: first, there are two main scripts, an italicised script set in the past and a standard one set in the present; then, there are multiple devices to break up the writing and fragment the text such as lists, play scripts, marginalia, signs and speech bubbles. In *Female Friends* (1994) her two heroines travel to France in search of adventure, reality and friendship. Galloway also wrote short stories, such as *Blood* (1991) and *Where You Find It* (1996).

Finally, Irvine Welsh achieved popularity with his novel *Trainspotting* (1993) despite the fact it was written in Edinburgh dialect (different from Kelman's Glaswegian). His later works, *The Acid House* (1994), *Marabou Stork Nightmares* (1995) and *Ecstasy* (1996) also depict the experience of alienation of the younger generations of the 1980s and 1990s. Like Kelman, Welsh forges a new English for his stories and, similar to Gray, he explores the potentialities of graphic and typographical experiments.

From my point of view, there is an "experimental tradition" in British fiction because experimental writing, initiated by Sterne with *Tristram Shandy* in the middle of the eighteenth century, "came back" during the 1920s and 1930s, and in a more effective manner in the 1960s and 1970s, and continues to appear in the work of various contemporary authors, more varied and impressive than ever before.

I. 3.
INTRODUCTION TO ALASDAIR GRAY'S WORK

Alasdair Gray was born in Riddrie, Glasgow, on 28 December 1934. In 1957 he graduated in Design and Mural Painting at Glasgow Art School. From 1958 to 1962 he

worked as a part-time art teacher in Lanarkshire schools and also painted murals in churches and other buildings. Then, he became a scene painter for various theatres in Glasgow. While working on *Lanark* (whose first draft dated from 1953), he was working on television, radio and stage plays between 1964 and 1977, when he was employed as Glasgow's official Artist Recorder for nine months, painting portraits of contemporaries and streetscapes for the People's Palace Local History Museum.

From 1977 to 1979 he was Glasgow University's Writer in Residence and, in 1981, he finally published his first novel *Lanark: A Life in Four Books*, partly magic realism, partly social fantasy. It is a complex narrative that juxtaposes a realistic and semi-autobiographical portrait of a Glasgow artist, Duncan Thaw, in the 1940s and 1950s, with a fantastic and futuristic tale of his *alter ego*, Lanark, in Unthank. He received David Niven and Saltire awards and the Scottish Arts Council design award. As Gray states: "From this date onwards I lived almost wholly by writing, designing and illustrating books, mainly my own."[60] In fact, since the publication of *Lanark*, Gray has become a figure of importance in contemporary British literature and his publications started to proliferate.

In addition, *Lanark* reflects the author's personal "Odyssey" about the difficulties of trying to survive as an artist in Scotland. It was extremely difficult and sometimes impossible to make a living as a painter in Scotland and artists had to look for a steady job, such as teaching, if they did not have a private income. This happened because the majority of the Scottish public considered that painting was a hobby, rather than a job, and that painters should do something else besides painting. Therefore, Gray dedicated himself both to painting and writing in order to support his family. As *Lanark* mirrors the situation in Scotland in 1980s and its contemporary fears and concerns, namely the dole queue and the fear of a nuclear holocaust, Scottish readers in particular recognised that reality because it was the one they were living in. That is the case of the critic Kevin Williamson, for example, who praises Gray for writing *Lanark* in the following terms:

> The timing of the publication of *Lanark* could not have been better. Scottish writing needed *Lanark*. Scotland needed *Lanark*. Hell, writing needed *Lanark*. Somebody, somewhere, *had* to articulate some of the concerns, fears and aspirations of ordinary folk in Scotland. But to do it in such an entertaining, interesting and unique way that it made people sit up and think. At that time, for me, Alasdair Gray filled that vacuum.[61]

In 1983, *Unlikely Stories, Mostly*, a collection of fourteen tales which received *The Times Literary Supplement* and SAC design awards, was published. Many of these tales had already been published in several Scottish magazines and had been inspired by several moods and forms such as myth, satire, parable, fairy-tale, and subversive comedy. Apart from that, nearly all exploit the relation between realism and fantasy, that so entirely pervades the theme and structure of Gray's first novel. In addition, it is a highly illustrated volume that takes typographical experimentation to its deepest layers, including, for example, a playful erratum slip and the "Acknowledgements" in which the writer refers his borrowings and influences. Finally, it is in the cover of this collection of short stories that Gray publishes his famous exhortation: "Work as if you were living in the early days of a Better Nation. Scotland 1983." In 1997 this collection was published as a Canongate Classic, with the addition of two other tales.

His second novel, *1982 Janine* (1984), projects a world through Jock McLeish's mind, and is offered as a powerful stream-of-consciousness narrative. Jock is an alcoholic who lives a personal crisis and, therefore, tries to escape from his depressing reality through sexual fantasies (Janine appears as his main sexual fantasy) and political diatribes. During a single night in a hotel room, Jock drinks and dreams, and spends the whole night alone with his fantasies and fears, his memories and hopes. After failing to commit suicide, he decides to review his life and make for a new beginning. It is through the character of Jock McLeish that Gray manages to convey the state of a nation as well as the concerns and aspirations of its people.

The Fall of Kelvin Walker: A Fable of the Sixties, a novella adapted from a play written in 1964, came out in 1985. Kelvin Walker tries to free himself from the overpowering influence of the Church (Calvinism), represented by his father, a tyrant patriarch. He marries and becomes the same tyrant to his own children as his father had been to himself. It is through this protagonist that the writer lists all the characteristics of the typical Calvinist. Gray also worked together with James Kelman and Agnes Owens in a story collection entitled *Lean Tales* (1985), in which he included more realistic tales.

His first non-fictional work, *Alasdair Gray*, *Saltire Self Portrait*, a small autobiographical pamphlet, with interview, saw publication in 1985. It is in this pamphlet

that the author admits that most of his work is, in fact, autobiographical, that is, he is usually his own hero and personal experience is his raw material: "while writing or painting I forgot myself so completely that I did not want to be any different" (*AG*, 3).

Gray also dedicated himself to poetry. *Old Negatives, Four Verse Sequences* (1988) is a richly illustrated volume of poems written between 1952 and 1983. It is the culmination of thirty years of writing poetry, that had been published before in several magazines.[62] Though the poems have their own meaning when read individually, they can only be "fully" understood when they are read together since they reinforce each other and set up relationships and conflicts between each other. In other words, *Old Negatives* has an internal logic, and even forms a narrative; it is a volume rather than a simple compilation of poems in which Gray's experimentation is quite clear, from the erratum slip to the messages beneath the dust-cover.

In 1990 *McGrotty and Ludmilla, or, The Harbinger Report*, originally written as a television play in 1973, was published. It is a modern tale taken out of *The Arabian Nights* (Aladdin's tale), in which the protagonist Mungo MacGrotty finds happiness and love. In the same year Gray published *Something Leather*, a novel that follows *1982 Janine*'s path in what pornography/eroticism are concerned. It includes a series of linked stories to show different sides of Glasgow life from the 1960s to the 1980s.

His second non-fictional work, *Why Scots Should Rule Scotland* (1992), came out before a general election; it is an incendiary political pamphlet to make Scottish people aware of the contemporary situation of their country. In 1992 the Labour Party allowed a Tory Government to be re-elected but the majority of Scots did not vote for this Tory Government and did not want this re-imposition. Therefore, Gray advocates the independence of Scotland through the exploration of Scotland's distinctive history. However, his vision of a future independent Scotland is puritanical and utopian, a place "where Scots mainly live by making and growing and doing things for each other" (*WSSRS*, 64).

Gray returned to fiction with *Poor Things* (1992), a postmodern Victorian pastiche that won the 1992 Guardian Fiction Prize and the Whitebread Novel of the Year Award. The tale itself is the Dr Frankenstein tale transplanted to Victorian Glasgow and it is told

by several narrators with different versions of the same event, leaving the reader to decide which version to believe if any, and hinting at the subjectivity and ultimate unreliability of any (historical) discourse.

The author's second collection of short stories, *Ten Tales Tall and True*, was published in 1993, and includes twelve tales as well as a prologue and an epilogue. Therefore, the title is not "true" as Gray explains below the Table of Contents: "This book contains more tales than ten so the title is a tall tale too. I would spoil my book by shortening it, spoil the title if I made it true." Moreover, according to its sub-title the tales range from social realism and sexual comedy to science fiction and satire.

A History Maker (1994) is a novel adapted from a play written in 1965 but never produced. It is a science-fiction novel set in the future (twenty-third century) that portrays an utopian world in which the population does not have to work and has all they need endlessly. Though there is still fighting between peoples and nations, war has taken the form of a game or sport. Wat, the protagonist, feels frustrated with the role of men in this matriarchal society of the future and finds release in the war games. But, after realising the meaninglessness of this sport, he longs for a return to history.

1996 saw the appearance of *Mavis Belfrage: A Romantic Novel with Five Shorter Tales*. In spite of being entitled "novel" it is a novella, collected with several short stories. Gray himself writes on the book's cover: "I call this book a novel since most readers prefer long stories to short. Under the paper jacket I admit this book should be called *Teachers: 6 Short Tales.*" The title piece describes an independent spirit, Mavis Belfrage, and the effect she has on a young lecturer, Colin Kerr, at a Teacher's Training College. There are other five progressively shorter tales: *A Night Off, Mister Goodchild, Money, Edison's Tractatus* and *The Shortest Tale*.

His play, *Working Legs: A Play for People without Them*, was published as a volume in 1997 and that same year saw the publication of another political pamphlet for another general election, *Why Scots Should Rule Scotland 1997*. This pamphlet is longer than the first one and, according to Gray's words, it is not a revised version of the 1992 pamphlet but has been completely re-written. He adds other reasons for Scottish independence: Scotland's geology and the fact that there are other independent countries

that have a smaller population (the Netherlands) and that are rather poor (Jordan, Malta, Cyprus). Though these two political pamphlets may lead the reader into thinking that Gray is anti-English, I agree with Angus Calder when he says that "Alasdair is pro-Scottish, not anti-English." In fact, Gray is dedicated to the cause of English Literature. This is specially seen in *The Book of Prefaces*, his next non-fictional work.

The Book of Prefaces (2000) is a richly illustrated book, that offers introductions and prefaces of many English literary works and explains the evolution of the English language, from the earliest times to the turn of the twentieth century. Moreover, next to the prefaces, Gray includes marginal glosses, printed in red ink, providing commentary on each text and background information about the author, work and period. Most of them were written by Gray but he also was helped by his friends (James Kelman, Philip Hobsbaum, Janice Galloway and Roger Scruton).

Likewise in 2000 a collection of poems, *Sixteen Occasional Poems 1990-2000*, came out. Gray's choice of title is a sort of warning to the reader that he/she is not going to find interconnected poems which form a narrative, like in *Old Negatives*, but simply a sequence of non-related and independent poems. Furthermore, it also differs from *Old Negatives* because it is "explicitly a political text"[63] whereas politics was practically banished from *Old Negatives*.

More recently, the author published another non-fictional work, *A Short Survey of Classic Scottish Writing* (2001), and also started working as Professor of Creative Writing at Glasgow University. In 2003 *The Ends of Our Tethers: Thirteen Sorry Stories* is published, a collection of stories produced and illustrated by Gray.

Gray's work has been translated into a number of languages including Dutch, French, German, Italian, Polish, Portuguese (Brazil), Russian, Spanish, Swedish, and Serbo-Croat. He has written endless essays and reviews in magazines, newspapers and journals as well as introductions and postscripts in books; he has also designed the cover of several books and pamphlets as well as occasional illustrations in magazines (See Appendix Two).

Despite this huge variety of publishing Gray is not ready to rest; he has many projects for the future. In addition, he has been one of the main influences on the new

voices of Scottish fiction such as A. L. Kennedy, James Meek, Duncan McLean, Brian McCabe, Irvine Welsh, Jeff Torrington, Gordon Legge, Dilys Rose, Laura Hird, James Robertson, Carl MacDougall, Ali Smith and Alan Warner. For example, Welsh's *Filth* (1998) seems to owe much to *1982, Janine* in what typographical experimentation is concerned.

All his volumes have common features and a Gray book is easily recognisable by a reader who is familiar with the author's work. After looking at its cover and opening the book at a random page, the reader will recognise its typical brilliantly-designed typography, namely its page headings in every margin, chapter summaries, alternations of typefaces and the drawings.

As Gray is both a writer and an artist, he designs his own books, creates covers, illustrations and typographical layouts. His volumes become artefacts, physical objects, "a three dimensional sculpture as well as the traditional unobtrusive container of narrative."[64] The covers, for example, are designed by Gray himself with a two-folded aim: on the one hand, to draw the reader's attention and sell the book; on the other hand, to reflect its intellectual or/and emotional content. Certainly, the author achieves this last aim in a more accurate way than any commercial designer.

Due to this constant association of writing and art, "the reading of a book by Alasdair Gray provides an aesthetic, sensory pleasure, from the dust jacket to the valediction on the last page. Every part of his own books has been designed by him … Each publication by Gray is as much a work of art as it is a work of literature."[65] Moreover, Gray's aesthetic concern is definitely a direct consequence of his guiding principle: "Work as if you live in the Early Days of a Better Nation."

The visual impact of his books is not restricted to the drawings, but it is reinforced through typographical experimentation that, like the drawings, reflects the content of the text. The examples are endless: changes of typeface, creation of ironic dust jackets, use of errata slips (*Unlikely Stories, Mostly* and *Poor Things*), dropped capital letters containing portraits (*Something Leather*) and animals (*Ten Tales Tall and True*), phrase below each page number, closing notes (*A History Maker* and *Poor Things*), unconventional Table of Contents (*1982 Janine* and *Something Leather*), among others. Apart from illustrating his

own volumes, Gray has also worked co-operatively with other writers and artists, either designing magazines and other writers' books or writing to illustrate the art of others.

The playfulness and parody usually present in the author's works make the critic Jonathan Coe realise that there is a "characteristic Alasdair Gray mode: he gets the reader into a state of fantastic high spirits, largely by the means of the bubbling inventiveness with which books are presented … and then proceeds to douse us thoroughly with a bracing bucketful of his radical good sense." [66] Coe goes further making a joky but truthful comparison: "The effect is something like getting overheated in a sauna and then plunging immediately into a cold pool with a delicious mixture of horror and relief."[67]

Another common feature found in Gray's works is a political dimension. Though it is more explicit in some works than others, it is always present and its varying dimension is deliberate. As the author courageously confesses: "My stories try to seduce the reader by disguising themselves as sensational entertainment, but are propaganda for democratic welfare state Socialism and an independent Scottish parliament. My jacket designs and illustrations - especially the erotic ones - are designed with the same high purpose."[68]

Moreover, the fact that Gray uses Scottish material (history, geography, politics or linguistic features) does not mean that his books are inaccessible to people of other nationalities or people who are not aware of the Scottish situation. When asked about the accessibility of these, the writer answered:

> You would not be interviewing me if my book was only accessible to Scots. And all imaginative workers make art out of the people and places they know best. No good writer is afraid to use local place names … No good writer is afraid to use local politics … I don't think Scotland is a better country, Glasgow a better city than any other, but all I know of Hell and Heaven was learned here, so this is the ground I use (*AG*, 18).

In short, Gray's novels and stories introduce political concerns and usually assume some knowledge of Scotland; the texts being either realistic or fantastic.

Likewise, most protagonists in his books are based on Gray himself, reflecting his reality and some features of his personality. Gray has claimed that he and his acquaintances are his main sources of inspiration: "I tried to tell convincing stories by copying into them pieces of myself and people I knew" (*AG*, 3). He also admitted: "My

most densely and deliberately autobiographical writing is in books 1 and 2 of *Lanark*" (*AG*, 14).

Considering Gray's fictional work as a whole, I came to realise that some of his fiction is more realistic and other more fantastic. As the American scholar Stephen Bernstein notes: "the fiction of Gray adapted from his plays is of a more starkly realistic vein than that which has emerged initially as fiction."[69] There is of course a major exception to this statement, which is the case of *A History Maker*. Other fictions such as *Kelvin Walker*, *McGrotty and Ludmilla*, *Something Leather* and *Mavis Belfrage* are definitely more realistic than *Lanark*, *1982 Janine* and *Poor Things*. While some texts do not pose questions in what reality and imagination are concerned, keeping them separate, others are a blend of realism and fantasy.

All in all, as Gray is an innovative and original writer/painter, I share S. B. Kelly's opinion when he says: "Everything that Gray does – poetry, prose, plays, paintings or polemics – is unlike anything else in contemporary Scottish culture. His very idiosyncrasy is the hallmark and lodestone of his talent."[70] Moreover, Gray is usually labelled a postmodernist writer though he does not like being called a postmodernist: "I have been perplexed by the adjective *post-modern*, especially when applied to my own writing, but have now decided it is an academic substitute for *contemporary* or *fashionable*." (*MB*, 152). However, might postmodernist be a synonym for contemporary? I think not and Gray probably knows it. According to E. Smyth's definition, a postmodernist work "exhibits some element of self-consciousness and reflexivity. Fragmentation, discontinuity, indeterminacy, plurality, metafictionality, heterogeneity, intertextuality, decentring, dislocation, ludism."[71] These postmodernist features and their presence in the author's novel *1982 Janine* will be object of study in the next chapter.

[1] Susanne Hagemann, "Introduction", p. 7.

[2] Ronald Carter and John McRae, *The Routledge History of Literature in English*, p. 379.

[3] David Pattie, "Scottish Literature", p. 682.

[4] Robert Bruce was the leader of a vast national movement of resistance to the English and to Edward I, who had made himself direct King of Scotland in 1296.

[5] Carter and McRae consider in *The Routledge History of Literature in English* that the "Scottish Chaucerians" are a group of poets who followed Chaucer's poetry, whether in style, tone, form or subject, and also refer to King James I of Scotland, John Barbour, Robert Henryson and William Dunbar (See pp. 44-5).

[6] Pattie, p. 684.

[7] James IV of Scotland became James I of "Great Britain".

[8] Union of the Scottish and English parliaments. Edinburgh remained the legal and cultural capital, but was no longer the seat of political power.

[9] Moira Burgess, *The Glasgow Novel: A Survey and Bibliography*, p. 27.

[10] Beat Witschi, *Glasgow Urban Writing and Postmodernism, A Study of Alasdair Gray's Fiction*, p. 8.

[11] Carter and McRae, p. 394.

[12] Burgess, p. 46.

[13] Ibid.

[14] Ibid., p. 50.

[15] See Carter and McRae, p. 379.

[16] Cairns Craig, "Twentieth Century Scottish Literature: An Introduction", p. 5.

[17] Hitler seized power in Germany in 1933, and Mussolini had ruled Italy since 1922.

[18] *Sunset Song* (1932), *Cloud Howe* (1933) and *Grey Granite* (1934). This trilogy shows how the war affected the life of a young woman in the northeast of Scotland, whose husband was killed in the war.

[19] Witschi, p. 8.

[20] George Blake's *The Shipbuilders* (1935), Edwin Muir's *Poor Tom* (1932) and Edward Gaitens's *Dance of the Apprentices* (1948) are examples of novels which describe Glasgow as a city of crisis and suffering through the mode of social realism, and can be included in the literary Glasgow school of crisis.

[21] See Anne Wright, *Literature of Crisis 1910-22*, Macmillan (London, 1984).

[22] Gavin Wallace, "Voices in Empty Houses: The Novel of Damaged Identity", p. 217.

[23] Craig, "Twentieth Century Scottish Literature: An Introduction", p. 3.

[24] See Manfred Malzahn, "The Industrial Novel", p. 230.

[25] Ibid., p. 233.

[26] Cairns Craig, "Going Down to Hell is Easy – Alasdair Gray's L*anark*", p. 19.

[27] Witschi, p. 8.

[28] Ibid.

[29] Ibid., p. 59.

[30] Alan Bold, *Modern Scottish Literature*, p. 263.

[31] David Lodge, *The Art of Fiction*, p. 105.

[32] Ann Quinn, John Berger, Eva Figes, Brigid Brophy, Paul Scott, Nicholas Mosley, Angela Carter, Robert Nye, Gabriel Josipovici, Julian Mitchel, Alan Sheridan and Alan Burns are examples of British writers who wrote "experimental" novels in the 1960s.

[33] Her fiction remained conventional until *Out* (1964) and *Such* (1966); *Thru* (1972) is a playful novel whose unusual typographical layout creates a sort of concrete poetry.

[34] For example, Linda Hutcheon in *Narcissistic Narrative: The Metafictional Paradox* considers *Tristram Shandy*, alongside *Don Quijote*, "the major forerunner of modern metafiction" (p. 8), and Patricia Waugh argues that T*ristram Shandy* "can be seen as the prototype for the contemporary metaficitonal novel" (p. 70) in her study *Metafiction: The Theory and Practice of Self-Conscious Fiction*.

[35] This parody is successful through the juxtaposition of the ordinary with the heroic that generates irony and wit.

[36] See Randall Stevenson's *The British Novel Since the Thirties: An Introduction*, in which he quotes Eugene Jolas in *Our Exagmination Round his Factification for Incamination of Work in Progress*, p. 195.

[37] Ibid., p. 196.

[38] Flann O'Brien was the pseudonym chosen by the Irish writer Brian O'Nolan.

[39] Stevenson, p. 201.

[40] B. S. Johnson, *Travelling People*, Penguin (London, 1963), p. 1.

[41] Ibid.

[42] *The Alexandria Quartet* includes *Justine* (1957), *Balthazar* (1958), *Mountolive* (1958) and *Clea* (1960).

[43] Stevenson, p. 204.

[44] From 1961 the oral contraceptive pill became available in the USA, giving women a new control over their bodies, and sex became itself a means of revolt against everything, namely parenthood control and society restrictions.

[45] Malcolm Bradbury, *The Modern British Novel*, p. 344.

[46] See John Barth's two seminal essays "The Literature of Exhaustion" and "The Literature of Replenishment", in which he claims that writers should abandon the former to adopt the latter, as Beckett and Borges had done. "The Literature of Replenishment" means that writers recognise that everything has already been said before, but it does entail neither exhaustion nor imitation because they proceed to a self-conscious parody of previously published literature.

[47] Stevenson, p. 210.

[48] Roland Barthes, *S/Z*, p. 5.

[49] Bradbury, p. 362.

[50] A. S. Byatt, "People in Paper Houses: Attitudes to 'Realism' and 'Experiment' in English Post-war Fiction", p. 176.

[51] Carter and McRae, p. 506.

[52] Bradbury, p. 406.

[53] Wallace, "Voices in Empty Houses: the Novel of Damaged Identity", p. 217.

[54] Ibid.

[55] See Cairns Craig, "Resisting Arrest: James Kelman", pp. 99-114.

[56] Ibid., p. 105.

[57] Phil Moores, "Editor's Preface", p. x.

[58] Stevenson, p. 219.

[59] Tom Nairn, "Iain Banks and the Fiction Factory", p. 129.

[60] Alasdair Gray, "Alasdair Gray's Personal Curriculum Vitae", p. 40.

[61] Kevin Williamson, "Under the Influence", p. 171.

[62] Gray's poetic *oeuvre* appeared in magazines like *Lines Review, Glasgow Review, Clanjamfrie* and later in *Chapman* and *Prospice*, among others.

[63] S. B. Kelly, "'An Equal Acceptance of Larks and Cancer': The Poetry and Poetics of Alasdair Gray", p. 87.

[64] Lynne Diamond-Nigh, "Gray's Anatomy: When words and Images Collide", p. 180.

[65] Elspeth King, "Art for the Early Days of a Better Nation", pp. 117-8.

[66] Jonathan Coe, "1984, Janine", p. 63.

[67] Ibid.

[68] Quoted by Kevin Williamson in "Under the Influence", p. 175.

[69] Stephen Bernstein, *Alasdair Gray*, p.19. For a complete list of Gray's fiction based on his plays, see Appendix Two.

[70] Kelly, p. 67.

[71] E. Smyth, *Postmodernism and Contemporary Fiction*, p. 9.

CHAPTER II

POSTMODERNIST FEATURES IN *1982 JANINE*

II. 1.
THE QUEST AND THE PROCESS OF THE HERO

II. 2.
SEXUAL FANTASIES / MALE AND FEMALE RELATIONSHIPS

II. 3.
POLITICAL AND SOCIAL SATIRES / GRAY'S SCOTTISHNESS

II. 4.
SELF-CONSCIOUSNESS AND TYPOGRAPHICAL EXPERIMENTATION

Even though Gray denies the label of "postmodernist" to his own work, his fiction has been hailed as innovative, experimental and postmodernist. I share Alison Lumsden's opinion when she points out that "it is clear that not only the strategies used in his novels, but also the issues which are raised within them, can be seen to be broadly in tune with … postmodernity."[1] Obviously, postmodernism is not constituted of strategies and techniques exclusively; it is also, as mentioned previously, an attitude and a response to the awareness of the individual's social and political entrapment.

In *1982 Janine* one can find current themes which are usually the case of postmodernist fiction. There is, for example, the use of a developed type of the modernist stream of consciousness, the presence of a protagonist who feels entrapped in a specific system, the quest for freedom, the incoherence and fragmentation of time, the nonchronological order of the narrative, the blending of fantasy and "reality", and the importance of the Scottish material.

Moreover, aesthetic practices and techniques like self-consciousness, reflexivity, fragmentation, discontinuity, plurality, metafictionality, heterogeneity and intertextuality are common features of postmodernism, also present in *1982 Janine*, which will surely help the reader to distinguish postmodernist fiction from any other type of fiction.

II. 1.
THE QUEST AND THE PROCESS OF THE HERO

1982 Janine was initially a short story that grew into a novel. In a draft letter to Tina Reid (which dates from 1981) Gray writes about the initial conception of the story:

> I thought of the story eight or nine years ago in the Waverly Hotel Dumfries, where I stayed overnight once a week to give extramural lectures in art appreciation. I had nobody to talk to, and usually drank a few large brandies then went to bed with a triple-brandy, a pint and my thoughts. And I imagined a Scottish alcoholic, respectable, hugely inhibited, holding a decent job, who maintains a secret feeling of superhuman superiority to the universe. I

> meant him to have no sex life at all and meant the whole portrait to be two or three pages long, because… I don't much care for interior monologue.[2]

Almost all the elements of the original conception are part of the final text, with the exception of the "secret feeling of superhuman superiority." However, the published novel integrates sexual fantasies that were not part of the original conception. In fact, these fantasies were responsible for the transformation of a very brief short story into a full novel, that is, when the original idea for the story was combined with the notion of sexual fantasies the story began to flow rapidly. Gray did not plan the structure of the novel nor its ending; it emerged during the process of writing and was, therefore, a "process of discovery."[3] As the author explains, "it kept getting bigger and bigger until at a certain point I started dividing it into chapters and with every chapter I wrote I felt that the next would be the last. I didn't anticipate, for instance, that he was going to kill himself."[4]

After writing *1982 Janine*, when asked about his intentions in this novel, Gray answered:

> A wish to show a man everyone recognizes and most can respect: not an artist, not an egoist, not even a radical: a highly skilled workman and technician, dependable, honest and conservative, who should be one of the kings of his age but does not know it, because he has been trained to do what he is told. So he is a plague and pest to himself, and is going mad, quietly inside (*AG*, 19).

Similar to Gray's *in medias res* strategy in *Lanark*, in *1982 Janine* the reader is also plunged into the yet unfamiliar. Instead of a fantasy world, this time one is confronted with a room (a hotel bedroom) without any precise information: "This is a good room. It could be in Belgium, the U.S.A., Russia perhaps, Australia certainly, any land where a room can have wallpaper, carpet and curtains patterned with different sorts of flowers" (*J*, 11). The novel opens with a certain vagueness, indecision and uncertainty and the I-narrator is also mysterious because he/she does not define his/her identity at the beginning. In fact, one only learns the hero's name after sixty pages (*J*, 63). The story really starts in the middle of it and goes back to its beginning in Chapter 12, in which Jock starts to tell his story in a chronological way. Perhaps it would be easier for the reader to go through Chapter 12 first and then go back to the beginning of the novel.

1982 Janine is presented as "interior monologue", that is, a mental, not uttered, narrative of a character that presents his/her thoughts and feelings as they occur and not following a chronological order.[5] Practically all is conveyed to the reader by the means of a "retrospective" first-person narrative, a narrative concerning the narrator's past events and experiences, or what Genette names "ulterior" or "subsequent" narration[6], that occurs when the narration takes place after the action. Jock McLeish is the protagonist-narrator who tells his own story. All is told through his consciousness and point of view. As the blurb explains, the novel is "set inside the head" of a person, and in fact the whole book constitutes an interior monologue, except for the final words. As a result, the movement of the narrative is rather slow and the narrative includes a wide variety of styles such as fantasies, memories and abrupt changes of subject. Some passages concerning past events are so long that they may make the reader forget that the novel is an interior monologue. One may also become confused when the protagonist switches from memories of the past to fantasies, without any signalling or warning to the reader.

Thus, interior monologue is one of the possible forms to represent "stream of consciousness"[7], *i.e.*, "a technique which seeks to record the random and apparently illogical flow of impressions passing through a character's mind"[8], that usually examines an ordinary mind on an ordinary day for a moment. In fact, *1982 Janine*'s single night contains the story of Jock McLeish's life: it is revealed during the single night of Thursday, 25 March 1982, and ends abruptly at 8.15 a.m. Friday, 26 March 1982. However, Randall Stevenson calls one's attention to the fact that *1982 Janine* offers new challenges for stream of consciousness: "Presenting a mind wandering in and out of semi-consciousness warped by marauding fantasies and increasing immersion in alcohol, Gray's first person, present-tense narrative shares ways in which stream of consciousness has developed since Joyce."[9]

In short, *1982 Janine* should be regarded, to use Stephen Bernstein's words, as "a powerful stream of consciousness narrative that intermixes protagonist Jock McLeish's reflections on the youth he feels he has betrayed and his sadistic erotic fantasies"[10], and also as a *bildungsroman* because there is a search for normality and order; it is an account

of experiences and education of a man described from his own point of view, and it unfolds a continuous flow of thought and sensation in a human mind.

The narrative portrays a man spending a single night in a Scottish hotel but, as he suffers from insomnia, he spends the whole night thinking about his life and imagining things. Jock is not happy with his life: he feels dissatisfaction, boredom, numbness; his past relationships had ended in failure; his work is a mental and physical routine; he is going through a personal crisis and holds a pessimistic view of life.

Jock's job plays an important role in his dissatisfaction with his life: his twenty-five-year experience as a controller of safety installations has been slowly and painfully killing him. He thinks that "in everyday life the installation encloses and controls me" (*J*, 69), reducing him to an "instrument of a firm which installs instruments to protect the instruments of firms" (*J*, 105). Jock believes that his father had also been an instrument and that "most of us become instruments to get something" (*J*, 105), namely safety and pleasure, but he then admits: "I once knew a man who was not a coward, not an instrument. He died, Forget him" (*J*, 106). Obviously, he is referring to his college friend Alan, and Alan's death may symbolise human fate to become an instrument of the system and of the world.

Although Jock had simply ignored his past for a long time, he felt the necessity to reinterpret and reconstruct the past in order to overcome his disillusionment towards life and to find his true identity. Chapter 1 of *1982 Janine* is the starting point of the hero's long and painful journey. It is painful because Jock needs to think to interpret and understand his past, and "Thinking is pain because it joins everything together" (*J*, 66). Though the reader may get the impression that Jock is telling a story, he is neither writing it down nor telling it aloud; everything is "happening" inside his head.

Jock needs to find the beginning of his unhappiness and dissatisfaction, that is, the point in his life where he went wrong. "We have a moment when the road forks and we take the wrong turning" (*J*, 26) and he thinks the crucial moment occurred when he found out that Helen was pregnant and decided to marry her. At this stage of the narrative (Chapter 1) the main character has not looked back enough into the past to diagnose his life properly and has adopted an attitude of self-recrimination as well as self-destruction

through alcohol. Later, he will wonder about the beginning of his unhappiness once more: "When did my job start to sour? When did my marriage start to stale? When did I start drinking too much?" (*J*, 309). Of course, Jock is not able to precise when things had started to go wrong in his life because it has been a slow and gradual process that has led him to the present critical state. Towards the end of the novel, Jock wonders if his knowledge of the past is all true:

> If Helen lied to me then twelve years of marriage were built on falsehood and the past stops being solid. I can put up with a lot of present misery if it is solidly based, but if I am wrong about my past WHO AM I? If the reality I believed in is wrong, how can I right it? What solid truth can we find in our mistaken heads? (*J*, 329).

Likewise, when he looks back at his past he realises that he has had moments in which he had proved his moral courage, namely when he had protested against the belting of a schoolmate (*J*, 336) or when he had stood up to Binkie at the Edinburgh Fringe Festival (*J*, 259-61). However, he has long deserted this courage and feels he has suffered a mutation: "the brilliant technology student turned into a dull safety expert … the tender young lover mutated into a lovely pornographic fantasist."[11] Presently, he feels impotent to fight against his job and against the system he lives in.

The only solution Jock finds is to try to escape from his reality not only through alcohol but also through sexual fantasies and political diatribes. As he confesses, "Since the best whisky in the world cannot fill my mind with happy moments I must get back to a fantasy and keep control this time" (*J*, 86). The large quantities of whisky he drinks allow him to numb both body and brain and to enter the private world of his sexual fantasies. For Jock, his problem is not an alcoholic one: "My problem is sex, not alcohol. I am certainly alcoholic, but not a drunkard" (*J*, 12).

In what Jock's fantasies are concerned, they can be considered both a compensation for his real world and a critique of fantasies as escape routes because they offer no way out. Thus, as S. J. Boyd declares: "Pornographic fantasies make the world seem a thrillingly attractive place to Jock, keep his mind off his dreadful inner anxieties, make life seem worth going on with, but only as long as they continue to fail in their apparent aim."[12]

Furthermore, there is a constant tension between his memories of the "real" past and his sexual fantasies, that is, they are constantly succeeding and replacing the others and vice-versa. For example, when he refers, "My two heads are beginning to hum to each other, above and below" (*J*, 24), it means that his "rational" head (his brain), which is constantly going back to the past and to his memories, is competing with his "sexual" head (his penis), which commands his sexual fantasies.

Also, in most of Jock's reveries and fantasies there is another voice struggling to make itself heard, which Jock does not like. For instance, when images of his mother or Helen arise, he mutters "FORGET IT FORGET IT" (*J*, 26). In other words, whenever prohibited memories of his past try to intrude Jock's narrative, he intensifies his fantasies and asks the reader not to pay attention to his past. Therefore, the reader becomes aware of the various compartments in Jock's mind. During this long night and after getting drunk, the main character confesses: "The parts of this mind are blissfully disconnecting, thought separating from memories, memories from fantasies" (*J*, 69). This is definitely related with the flyleaf of the novel that quotes Paul Valéry:

> There are boxes in the mind with labels on them: To study on a favourable occasion; Never to be thought about; Useless to go into further; Contents unexamined; Pointless business; Urgent; Dangerous; Delicate; Impossible; Abandoned; Reserved for others; My business; etcetera.

Jock fights against his memories of the past because he does not want to remember and he even counts to stop them from coming to his head: "1, 2, 3, 4, 5, …" (*J*, 163). He goes to the point of threatening God that if memories keep on arriving, he will commit suicide (*J*, 164). At this moment, the reader may predict Jock's suicide attempt, bearing in mind that he had admitted before, "I am the suicidal type" (*J*, 128). In fact, his memories insist so strongly that he falls into a hellish despair and decides to take an overdose of pills and whisky to commit suicide (*J*, 173). But his bodily system rejects suicide as he vomits first the pills, and then the story of his life in a chronological order (Chapter 12).

If *Lanark* combines the kind of realism typical in Scottish fiction with elements of science-fiction, surrealism, comedy and postmodernist textual devices, *1982 Janine* follows the steps of Gray's first novel. The confrontation between reality and fantasy is made

through the protagonist, a man constantly compelled to escape from reality through his own fantasies. Although Jock wants to separate fantasy and reality, he fails: "I wanted to keep fantasy and reality firmly separate because surely that is the foundation of all sanity?" (*J*, 41). Actually, Bernstein believes that this blending of reality and fantasy is one of Gray's distinct features: "His satirical blend of realism and fantasy and his compassionate use of humour and sorrow distinguish his novels, short stories, plays and poems in the crowded field of contemporary literature."[13]

Similar to *Lanark*'s Thaw and Lanark, the hero/protagonist in *1982 Janine* is a quester though his journey is not physical because we become aware of Jock's whole life through his flashbacks and fantasies happening during one single night. Like Lanark[14], Jock looks for freedom and love. In order to find freedom, he tries to escape from reality through his fantasies but these become another form of entrapment. Still, there is a kind of freedom within this system, *i.e.*, the only way to escape the trap is to confront the past. Such a freedom allows him to envisage an alternative life, but it does not come easily. It is a compensation won only after much pain.

As "the inability to love is seen as the primary curse of Scottish life"[15], aggravating the individual's loneliness and isolation, Jock also searches for love. Nevertheless, the desire of love is combined with the fear of pain. For him, the human body is marked by pain and suffering and thus the relationship between man and woman is already condemned. In fact, if "love" entails "pain" we can speak of the "paradox of love"[16]: "I know from experience that embracing a woman brings sweetness mixed with anxiety and leads to pain" (*J*, 91).

Finally, Jock looks for happiness which, similarly to *Lanark*, is metaphorically presented as sunlight. When Jock looks back at his childhood, when he was three years old for example, he states: "I forget but I know I was perfectly happy, and in sunlight" (*J*, 71). Lanark's quest for sunlight is more explicit throughout Gray's first novel in a world dominated by darkness till the last page when Lanark is "glad to see the light in the sky" (*L*, 560). Even if the hero is allowed some happy moments in *1982 Janine*, happiness is ephemeral and sometimes illusory. That is why Philip Hobsbaum writes about the evocation and withdrawal of paradise[17], themes that are explored in the novel. For example,

though the reader knows Alan has died in the past, he is paradoxically present in the text, first when Jock remembers some happy moments spent in the company of his good friend (*J*, 109-10) and then when he describes their "imaginary" meeting in St George's Road (*J*, 117). Such a description serves only to take the main character to an unexpected disappointment, that is, the awareness that such a happiness had been simulated, a mere illusion contained in a dream:

> It was a sunny summer in Glasgow, the streets quieter than usual. Perhaps it was the start of the fair fortnight. I walked along St George's Road and saw Alan strolling toward me round the curve of Charing Cross Mansions, arms folded on chest, great face surveying the white clouds. I was filled with delighted relief and laughter. I ran to him crying, "You're not dead!"
> He smiled and said, "Of course not, that was all just a joke."
> And suddenly I got terribly angry with him for making such a cruel joke. And then I awoke, unluckily (*J*, 117).

In short, both Gray's heroes, Lanark/Thaw and Jock, "are entrapped within systems and structures – be they political, economic or emotional – which serve to limit their capacity for love and freedom, and bring their personal and societal dissolution"[18] and, therefore, they feel the need to go through a quest. As Jock's reality is a total failure, he tries to escape from his past and his existence through fantasy and as a result his quest is based on a constant blending of reality and fantasy. However, such an escape seems to become another kind of imprisonment. As Robert Crawford points out, Jock is

> A man constantly compelled to escape from reality through his own fantasies which not only involve bondage but also become for him a form of entrapment. Again, with horrible ease, escape seems to become another kind of imprisonment. Paralleling Jock's sexual fantasies are his musings on Scottish politics: Scotland too seems in bondage, but no escape is envisaged which would not be another form of enthralment.[19]

As Jock finds out that he lives in a nightmare world in which every escape route he takes leads into another form of entrapment, he tries to commit suicide but this is also a failure. It is during his failed attempt at suicide that it is suggested that he is allowed some kind of freedom within that system, even if it is restricted. In *Lanark*, Duncan Thaw also commits suicide by drowning, in despair for his failure to fulfil his ambitions and his personal quest, and after possibly murdering a young girl. The difference is that Thaw's

suicide does not seem a failure. Similarly to Thaw and Lanark, Jock is an eternal quester trapped in an environment that denies him love and freedom. This should remind the reader of Vergil's words quoted in *Lanark*: "GOING DOWN TO HELL IS EASY: THE GLOOMY DOOR IS OPEN NIGHT AND DAY. TURNING AROUND AND GETTING BACK TO SUNLIGHT IS THE TASK, THE HARD THING" (*L*, 283).

At the end of the novel, Jock is allowed a sort of freedom but this does not come easily, it is a kind of compensation won after much pain. This new freedom allows him to envisage an alternative and new life, but to attain that he has to go back to his own past, confront and understand it. By interpreting his past reality, he also liberates himself of his sexual fantasies, of Janine, allowing her some kind of freedom too.

Before his suicide attempt, Jock thinks that "No good comes from brooding upon the past" (*J*, 172). This contrasts with what one of the voices of "The Ministry of Voices", probably God's voice, says - "Listen look back the past is that fountain where all springs stream" (*J*, 182) - suggesting that the only way to escape the trap of the past is to confront it. It is necessary to look backwards into the past to interpret the present. This idea was already presented to the reader of the first edition of *1982 Janine* in its cover, through a poem by Alan Jackson: "Truly the remedy's / inside the disease / and the meaning of being ill / is to bring the eye / to the heart." In his essay "Private Confession and Public Satire in the Fiction of Alasdair Gray" Douglas Gifford explains the first two lines of the poem in the following terms: "Jock must become worse before he becomes better. The disease manifests itself in his highly erotic fantasies, so distasteful to many critics, but in fact a brilliant way of demonstrating how Jock's sickness is the world's."[20]

Hence, *1982 Janine* can be regarded as a "thought-experiment"[21] because it demonstrates a progression towards freedom, that is to say, the hero's evolution from a constrained and unhappy world, in which reality and fantasy were inseparable, to the hope of a new life. Jock can only make an effort to change if he foresees and believes in a good and new life. His interior monologue is an act of self-diagnosis and self-help and the fact that he is talking to himself is therapeutic because he can reinterpret his previous experiences in a new light. That is why Marshall Walker claims that "McLeish is more process than character. Despite the specifics of his life and background he is an amorphous

soul-kept formless until the last page of the novel by the rivalry between fantasy and politics."[22]

However, this evolution is not intended to be exclusive to the protagonist; his moral and interior progress should induce a similar change in the reader through the reader's identification with the thought processes of the protagonist. Therefore, *1982 Janine* adopts a mode of writing that Bruce Charlton calls "subjective"[23] because, on the one hand, there is an individual addressing the reader, a mind that invites the reader to see the world from his perspective and, on the other hand, there is a reader who identifies himself with the protagonist's emotions.

In addition, I think that Gray's second novel may be regarded a "thought-experiment" not only for the protagonist and the reader, but as well for the author/writer. As previously mentioned, *1982 Janine* was not planned, it came as a surprise to Gray. As he was writing it, he kept deciding the next move in order to find a way through the maze. Possibly Gray needed to write this narrative to achieve a balanced state and a compensation after a period of suffering, just like his protagonist, and *1982 Janine* probably had a therapeutic effect on him. This is what Gifford seems to imply when he declares: "*Janine* continues … to suggest that Gray is again presenting personal material in a disguised form … The full power and feeling of this novel isn't fully appreciated unless it's also understood as a final and therapeutic confession."[24]

1982 Janine becomes a story about renewal, about an individual learning and growing through the confrontation of his past and of his guilt, and ends with the promise of a new beginning. This is one of the reasons why I assert that the novel has an optimistic ending. Jock plans a new life when he writes a letter of resignation to the security firm he has been working in in Glasgow:

> I will not squander myself in fantasies; I will think to a purpose, think harder and drink less ... I will have the poise of an acrobat about to step on to a high wire, of an actor about to take the stage in a wholly new play. Nobody will guess what I am going to do. I do not know it myself. But I will not do nothing. No, I will not do nothing (*J*, 340-1).

Also, Jock has learnt to love the beauty of the ordinary as God had advised him: "Listen i am light air daily bread common human warmth ordinary ground" (*J*, 180). For instance, the first time Jock looks beyond the walls of the hotel room, he sees through the window the typical grey and cloudy Scottish landscape in Greenock - "Dawngrey sky, dawngrey sea, grey mountains between them" (*J*, 315) - but it has a different and refreshing effect on him because it gives an impression of space and freedom.

Moreover, the novel closes with the only words spoken by Jock in the narrative - "All right" (*J*, 341) - the first symptom of release from Jock's past into the promise of a new future. It can be seen nevertheless as an inconclusive ending because such an ending leaves the reader uncertain whether this long and tormented night has been decisive in Jock's life, making him keep all his promises, or whether it has been just one more night in the life of an alcoholic and depressed man. This uncertainty of direction allows the reader a freedom of choice: either to give an optimistic or a pessimistic ending to this novel. Like in *Lanark*[25], the reader of *1982 Janine* is given the possibility and freedom to choose amongst different interpretations.

Apart from the above-mentioned, in my opinion, there are other reasons to consider the ending of *1982 Janine* an optimistic one. Firstly, at the beginning of the narrative, the angry Calvinistic God was no answer to Jock's state of despair; God only criticises: "BUT THE BUGGER OFFERS NO PRACTICAL SUGGESTIONS" (*J*, 133). However, in "The Ministry of Voices" the left column seems to be the voice of God, but a metamorphosed God who intervenes to offer help, "i came because you called" (*J*, 178), and even points the only possible solution: "listen i am the mercy you asked for the child and future you prayed for a new past listen look back the past is that fountain where all streams spring" (*J*, 182). At the end, God has become definitely a friendly and helpful God: "your hand reaches down to me with the palm open. ...You are saying, "Stand up son. You've fallen and hurt yourself, but we all do mistakes" (*J*, 334). We could probably say that Jock's vision of crisis at the end of the novel turns into a vision of hope.

Secondly, Jock's tears (after his boast of not having shed a tear in the previous thirty-four years) make him re-establish contact with his emotional life and mark his victory over Hislop (as well as over Hislop's Anglicising stance and his attitude that boys

do not cry).[26] Finally, apart from the date in the novel's title (1982), the fact that the narrative ends on Friday, 26 March 1982 suggests a key event in modern Scottish political history. On this day Roy Jenkins of the Social Democrat Party (SDP) won the elections and dislodged the Conservatives from their parliamentary seat in Glasgow. This victory confers hope to the Scotland of both the protagonist and the author so that it may become a "better nation". This is definitely related with Gray's sentence - "Work as if you were living in the early days of a better nation"[27] - often considered as the slogan of current Scottish politics.

No doubt, Jock's promise of a new and optimistic future is a metaphor of Scotland's future since his first-person narrative carries the weight of much wider cultural and national issues. In other words, though the novel offers an individual story narrated in the first person, the protagonist's alcoholic reveries during a single night in a hotel room are not a mere psychological self-analysis but rather a "national allegory": Jock's narrative reflects the present state of Scotland and the question of "Scottishness".

Besides *1982 Janine***,** Gray's fiction usually ends with a new world, or at least with the promise of a new future. *Lanark*'s ending, for example, contains a message of hope and promise of community. Although Lanark's death is approaching at the end of the novel, he surveys a recovering Unthank and is "glad to see the light in the sky" (*L*, 560). The same happens in *Unlikely Stories, Mostly* as it closes with Sir Thomas Urquhart sailing his little boat over the endpapers, "a glimmer of hope in a grotesque world"[28], as well as in *Something Leather* whose last chapter "New June" suggests a rebirth, the promise of a new life in which June feels "free, happy" (*SL*, 225) and to which she says "yes" (*SL*, 231).

In short, the optimistic ending technique foregrounds Gray's rewriting of Scottish fiction because of his victory over the defeated realism related to the Scottish novel of the previous decades. However, his innovation also lies in the blending of a "new" working-class novel - a novel that continues to define Scottishness but that sees beyond reality - with self-conscious experimental writing.

It is definitely true that there are endless mirrorings between *1982 Janine* and other fiction written by Gray. The author himself admits that his works have just about the same plot, though this was not intentional, and they end with a "new world".

> They all centre upon a slightly isolated rather plodding type who doesn't fit in very well with the people around him and after showing forward through a variety of different territories, some exotic and some not, suddenly just before the end there's a breakthrough that's generally sexual and involves some form of orgy, almost, but not always sexual. And after that he's turned into a rather different person and is on the verge of a new world which is, or in many cases might as well be death.[29]

Although Gray tried not to include autobiographical material in *1982 Janine*, the reader can establish a relationship between Jock and Gray, even if it is not as obvious as in the Thaw Chapters of *Lanark*. Hence, due to the writer's effort to make Jock different from himself, this novel offers a fictionalised "negative portrait" in contrast to the semi-autobiographical portrait in *Lanark*. As Gray explains,

> I tried to make him as different from me as possible, thinking I'm not going to have another bloody artist as the central character, therefore I made him a small, neat person as I'm more rotund and not neat. I also wanted to make him a technician. Somebody whose inventive skills weren't in the area of the imagination but in the scientific and technical area of the imagination. At every point, I made him different from me. I had him starting life with his best moment of sexual fulfilment and his pleasure and his possibility in that way tapering off into absolute nothingness, whereas with me the process has travelled in the opposite direction. It was the business of making him as opposite to me in every way that I could. As a result, I produced a negative portrait.[30]

In addition, Gray encourages his reader to distance between Jock's opinions and his own opinions, either as author or as individual, when in the blurb the reader is warned that the novel "is full of depressing memories and propaganda", and also when in the epilogue he admits he is distant from his protagonist, "Though Jock McLeish is an invention of mine I disagree with him" (*J*, 345).

Gifford believes that Jock's confession is Gray's confession too. He remarks: "The confessional strand of previous fiction is still there, though apparently the story is about an engineer" and he also advocates the fact that "Jock and Gray meet in the novel" when he notes:

> The Edinburgh Festival play is none other than *Ludmilla and McGrotty*, and, though merely called "author", Gray presents himself as cantankerous, with set ideas how the play should be done. McLeish is the lighting technician, and so Gray manages to give his security engineer a background with which he's himself identified.[31]

There can be no doubt that the play in the novel is Gray's *McGrotty and Ludmilla* because apart from the same title (*J*, 252), the reader learns that "the play was a modern version of *Aladdin and His Wonderful Lamp*" (*J*, 220), exactly like Gray's own play, which later became a novel. Even though many episodes in *1982 Janine* may suggest they are confessional, the only that are definitely autobiographical are those that involve the character Alan, who is based on Gray's artist friend, Alan Fletcher[32] (who also appears in *Lanark* as Aitken Drummond).

In effect, the autobiographical implications in this narrative are much less explicit than in *Lanark*[33], which may be related to the fact that *1982 Janine* is a thought-experiment, that is, a soul journey and a confession. However, this journey functions for both the writer and the hero and, therefore, it is legitimate to wonder whether the details of the narrative have their origin in the author's own experience. In my opinion, *1982 Janine* is neither wholly autobiographical nor entirely impersonal, but lies somewhere between these two extremes. To be more accurate, it includes autobiographical material but subjected to a variety of distortions and rearrangements which creates what I would call a fictionalised or disguised autobiography. As a matter of fact, the full power and meaning of this novel cannot be entirely appreciated unless it is understood as a therapeutic confession for both the protagonist and the author. In Gifford's views and in my own Gray's novels and stories disclose the writer's shyness as they make him "reveal and conceal himself … using deception and sleight of hand to tantalise the reader who is continually invited close, then distanced through false voices, withdrawal, and retreat to literary allusion and trickery."[34]

II. 2.
SEXUAL FANTASIES AND MALE / FEMALE RELATIONSHIPS

1982 Janine attracted controversy upon publication because of its "pornographic" content, which divided reviewers into two groups: they either loved it or hated it. Therefore, later on, at the end of the paperback edition, Gray decided to include reviews of his novel in a three-page "Criticism of the Foregoing". He juxtaposed positive and negative comments against each other, laying bare contradictions. Whereas some reviewers considered the novel "sexually oppressive" and "Radioactive hogwash" (Peter Levi), whose prose style could be "refined and strengthened" (Paul Ableman), others believed the novel to have a "verbal energy, and intensity of vision" (Jonathan Baumbach), its style to be "limpid and classically elegant" (William Boyd), and Gray "an original and talented writer" (Robert Nye). Eilidh Whiteford lists Gray's possible aims in including this "advertisement": "Whilst mocking journalistic review styles, the inclusion of review snippets also serves to illustrate that meaning is determined by readers' preconceptions, however hard an author may try to exert her or his influence."[35] Intentionally or not, in "Criticism of the Foregoing" there are more positive reviews than negative ones.

Another controversy related to this novel is the degree of its "pornographic" content. In the "Criticism of the Foregoing" pages Gray also included the opinion of two critics who defend that *1982 Janine* is not a pornographic novel. J. A. McArdle states that "*1982 Janine* is not a pornography but a thoughtful and sad study of the human predicament; to be trapped in a world where the little man, woman or country will always be exploited by the big bullies." George Melly agrees that Gray is not a pornographer because "his power to titillate is betrayed by humour and pathos, the worst enemies of true porn. Humour is what makes the book bearable, though Gray's humour is very Scottish - that is to say, black." Other critics have given their opinion on the degree of pornographic material used in *1982 Janine*. For example, Christopher Harvie argues that "despite its obsessions and perversions, [the novel] ends with a distinct if tentative sense of optimism"[36], and Marshall Walker goes further when he deems *1982 Janine* an "anti-

pornographic" novel.[37] On the contrary, S. J. Boyd considers Gray a "pornographer" and a "voyeur"[38] in what *1982 Janine* and *Something Leather* are concerned. But in his opinion Gray is not a mere pornographer because *1982 Janine*, for example, is "some kind of allegory of the state of Scotland at a particular point in history, but it is a *pornographic* allegory."[39]

Whether we regard *1982 Janine* as a pornographic novel or not, we cannot complain about its "pornographic" bits because we have been warned: either by the blurb that describes the novel as "mainly a sadomasochistic fetishistic fantasy", or by the Table of Contents that explains that Chapter 2 is "a recipe for pornography and political history." Since Gray has prepared us before entering the narrative, he then invites us to become voyeurs in the hero's fantasies. However, in my view one should not envisage *1982 Janine* as a pornographic novel because of Gray's use of humour. To my mind, Jock's fantasies should be seen as parodies and pastiches of pornography and, consequently, *1982 Janine* is a kind of allegory of the state of Scotland in the 1980s. The reader being given access to the truth about Scottish politics and society through the protagonist's fantasies.

Something Leather was also considered a pornographic novel by some critics but it was less appreciated than *1982 Janine*, probably because, as Boyd observes, the former "lacks a Jock McLeish, lacks a central consciousness to mediate, as it were, between its pornographic material and the reader. There is no Jock to blame … nor it is clear that we are to regard the pornographic material in *Something Leather* as fantastic."[40] In effect, whereas in *1982 Janine* the reader is aware that the pornographic material is inside Jock's head, the Epilogue of *Something Leather* makes it clear that the stories of the women's lives are told "without fantasy" (*SL*, 248).

Jock's narrative includes his intimate relationships with the opposite sex, with "real" and unreal women. As his past relationships with "real" women had not offered him satisfaction, pleasure or happiness, he needs to recur to his imaginary women, whom he is allowed to control and entirely dominate. Through the account of his past memories, one becomes aware of his past relationships with women like Denny, Helen, Sontag and the editor.

Jock's first love, Denny, is a good example of a relationship of exploitation. He meets her, a seventeen-year-old cafeteria worker, when he was a student at the Technical College. They had some happy moments, as Jock refers: "When I embraced her that night I knew how very lucky I was. That was the happiest day of my life" (*J*, 219). Since Denny lived in a girls' hostel because she received a miserable salary, she was easily convinced by Jock to move in with him and she became dependent on an eighteen-year-old student. Her dependency increased when the summer school holidays put her out of work for two months, and the state welfare system could not help her.

> She was too young and badly paid to draw national insurance, and if she applied for national assistance she would be visited by an inspector who would ask to see her rent book. If the inspector learned she was living with me he would refuse assistance on the grounds she was *cohabiting* (*J*, 241-2).

Consequently, the state welfare system turns Denny into a "whore" and she becomes for Jock "a luxury I could hardly afford" (*J*, 242). For that reason, he treats her as a possession, rather than a person, and leaves her alone in his rented room while he goes to Edinburgh with the theatre company. Jock even has the power to dehumanise Denny, "My words turned a woman into a thing I had made because the thing saw in my face the disgust it caused me" (*J*, 244), and he describes her as "very ordinary and very terrible" (*J*, 230). Moreover, he feels attracted to other women, because "greed" was his motivation: "I wanted to discover how much enjoyment I could have" (*J*, 219). That is the reason why he sleeps with an actress (Helen) in Edinburgh, and when he comes back to Glasgow, he finds Denny in his landlord's arms and abandons her.

His relationship with Helen and their marriage also reveal themselves as unsatisfactory and unhappy. In fact, marriage is considered one of the many traps that restricts the individual's freedom in *1982 Janine*. Jock plays a "feminine role" in relation to Helen because he becomes the victim and Helen the victimiser; there is an inversion of roles since women are usually considered the passive victims of a patriarchal society. In this case, Helen has lied to Jock. As he confesses, she "had used me like a whore, discarded me and then proposed marriage" (*J*, 297). When Jock learned that Helen was pregnant, he thought that adoption was the best solution for both of them but Helen's family put a lot of

pressure on him so that he would compensate her for the "damage" he had done. This originated a "loveless marriage" (*J*, 297), in which they were "killing each other quietly, gently, in the respectable Scottish way" (*J*, 33). Although he did not agree with abortion, he finds out later that Helen's father, a supposedly respectful citizen, "had discovered a safe but expensive abortionist he would have sent her to if I had been willing to pay" (*J*, 296). Thus, Helen's father is criticised for both favouring a way of infanticide and for accepting it only if it was paid by someone else.

It is strange that the protagonist cannot remember any "calm and pleasant times" (*J*, 113) with Helen in ten or twelve years together. However, he justifies this by saying that these memories are missing due to a "black hole" in his brain. Probably he cannot remember any happy moments he had with her because they are non-existent. In fact, Jock considers himself a whore when he began his sexual relationship with Helen: "Whores give quick sexual relief to those who don't want affection or cannot obtain it, so I had been the whore" (*J*, 277). The subject of prostitution is also present during the theatre company's trip to Edinburgh: not only when Jock and Helen initiate their sexual relationship, but also when Helen and Diana "do a little bit of whoring" (*J*, 236) for Brian the director in order to borrow materials for the stage. Bernstein writes about the metaphor of prostitution in *1982 Janine* in the following manner:

> The metaphor ranges from its role in Jock's analysis of his relationship with Denny to the way that he speaks of what he has done in his work for National Security, to his analysis of his entire personal life. At each stage the concept of acting against one's most basic desires, of selling part of oneself while taking furtive refuge in the remainder, comes to the fore.[41]

Furthermore, as his intimate relationships with "real" women end always in failure and are unsatisfactory for both parties, it seems that Jock can only gain pleasure from his imaginary world and from imaginary women, whom he calls "My Prisoners" (*J*, 154): Janine, Big Momma, Superb and Helga. His fantasies are characterised by bondage and fetishism and project the idea that the world these women live in is a place of exploitation. At the same time such fantasies are a way of criticising the exploitation and degradation of women. He is nevertheless aware that his fantasies are a mere product of his imagination - "I can touch no part of her because she is imaginary" (*J*, 46) - and that, as creator of his

own fantasies, he can decide the next move: "A telephone on the desk starts ringing because I refuse to let Momma have more fun with Superb than I do" (*J*, 46).

Janine is the heroine of Jock's sexual fantasies and, as a fictional character in his fantasies, she should be completely dominated by him. However, his own fantasies begin to develop their own dynamics: his heroine exhibits some signs of independence, having dreams and wishes different from those intended by her creator. In fact, although he knows Janine is a fictional character, Jock seems to lose control over her. In his essay "Doing as Things Do With You: Alasdair Gray's Minor Novels" Bernstein considers Janine a double of the protagonist[42] because his anxieties are projected onto his own creation (Janine), and this is similar to what happens in *Lanark, i.e.*, the splitting of the protagonist into Duncan Thaw and Lanark.

Although Jock suggests some comparisons between "real" and "imaginary" women, he then tries to persuade himself and the reader that "there is NO CONNECTION AT ALL" (*J*, 53), namely between his mother and Big Momma or between Superb and his wife Helen. Therefore, he lists "IMPORTANT DIFFERENCES BETWEEN SUPERB AND MY FORMER WIFE" (*J*, 33). Perhaps Jock imagines Helen as Superb and enjoys subjecting her to various torture because he cannot control her. As a matter of fact, he can only exercise control over others in his mind, that is, in his fantasies. Through his imagination, he is able to build and present women as he pleases, and to control them. In contrast, in real life "most men are poor weak losers. Many women are not" (*J*, 121) since, according to him, women rape men and use them as whores. Bearing in mind that Jock uses the word "rape" to describe occasions when women have engaged him in loveless sex and then abandoned him, he sees himself as having been raped by Sontag, the editor and Helen in "real" life.

During his sexual fantasies sometimes Jock needs to go back to "real " women and "real" sex. This happens, for example, when he tries to mathematically count the number of times he had "real" sex with Denny: "But surely it cannot have been three times a night? Let's say twice a night which is 2 months x 4 weeks = 8 weeks x 7 days = 56 nights x 2 per night = 112 times, let's say 140, no no no 150 times at least with Denny I'm certain" (*J*, 160). He goes on to do the same with Helen, Sontag and the editor, what makes a total of

234 times. This appears as ridiculous and cannot be totally accurate since it is rather difficult to be certain about the number of times one has had sex during one's whole life.

There are also real figures who are adapted and re-written in fiction or reduced to characters in a work of fiction. For instance, the American scholar and novelist Susan Sontag, author of the article "The Pornographic Imagination"[43], becomes in *1982 Janine* a Scottish Sontag who tries to liberate her country from the taboo of pornography and, is thus seen by Jock as "a sexual missionary to Scotland" (*J*, 41). Also, the passage "A Recipe for Pornography" (*J*, 28-9) has reminiscences of Sontag's article. Another good example is Gray's re-writing of Freud's theory on penis-envy, when Big Momma explains:

> Doctor Freud discovered penis-envy. He thought us girls were jealous of men because men have this THING between their legs, you know? But penis-envy doesn't worry me because I have this other thing… Sontag told me all about penis-envy in order to explain that it didn't exist. She said that Freud, being a man, wanted women to feel inferior and publicised penis-envy to persuade them they must always feel inferior (*J*, 49).

Furthermore, nudity plays a symbolic role in *1982 Janine*. The novel ends with Jock and Janine naked, reminding one of the book's single illustration of a naked man on its cover. Nudity is intimately related with clothes fetishism: there are endless descriptions of the action of taking clothes off before sexual intercourse. Both in *1982 Janine* and *Something Leather* there are numerous details of unfastened skirt-buttons and the effect of high-heeled shoes on muscles, as when "her vulnerable breasts in a white silk shirt, accessible arse in a leather miniskirt, shapely thighs legs feet in black fishnet stockings and, ah! White open-topped shoes with stiletto heels" (*J*, 20) or "It would be too tight if most of the studs were not unfastened but a few top ones are fastened to hide an arse made proud by her high-heeled shoes" (*SL*, 13) or "with a white silk blouse she is wearing exactly the high-heeled shoes and leather skirt she wore in the photograph" (*SL*, 18).

Though sexual fantasy seems to dominate the early parts of Gray's second novel, as in *Something Leather* the reader is given hints about the larger and more serious problems which may be the cause of Jock's dissatisfaction and unhappiness. "My problem", the hero claims, "is sex, or if it isn't, sex hides the problem so completely that I don't know what it is" (*J*, 16). Although Jock tries to separate sex and politics, he is unsuccessful. Sex always

comes together with politics and plays a significant part in the novel. That is why George Donaldson and Alison Lee speak about "the politicalization of sexuality."[44] Violent sexuality is used as a metaphor for politics and Jock's fantasies, for instance, parallel the political abuse of Scotland by England. Furthermore, private sexual behaviour is publicly determined and, therefore, Jock's fantasies about the bondage and the humiliation of women arise from his own feelings of powerlessness and entrapment. In "Imagine Living There: Form and Ideology in Contemporary Scottish Fiction" Ian A. Bell explains that "by means of one character's sexual and social history, opportunities arise for oblique and personalised commentary on the state of the nation, and the dialectic of dominance and subservience in the pornographic passages turns into a serviceable political metaphor with little difficulty."[45]

In effect, throughout the novel Gray uses explicit language and sexual images to point a clear connection between the personal and political. The following extract exemplifies this metaphor, when Scotland's political situation is compared to an abused woman:

> But if a country is not just a tract of land but a whole people then clearly Scotland has been fucked. I mean that word in the vulgar sense of misused to give satisfaction or advantage to another. Scotland has been fucked and I am one of the fuckers who fucked her and I REFUSE TO FEEL BITTER OR GUILTY ABOUT THIS. I am not a gigantically horrible fucker, I'm an ordinary fucker. And no hypocrite. I refuse to deplore a process which has helped me become the sort of man I want to be: a selfish shit but a comfortable selfish shit, like everyone else I meet these days (*J*, 136-7).

As aforementioned, Gray's use of pornography is an attempt to struggle against the repressive atmosphere of Scotland. Jock believes that Scotland is a sterile lonely place because, as he declares, "We are all timid and frigid here" (*J*, 35). Pornography is likewise used as a means of searching the truth about Jock, a truth that is temporarily hidden but that will be "vomited" after he literally vomits the pills he had swallowed.

This parallel between the national and the individual, the political and the personal is found throughout the novel. If the reader finds Jock's sexual fantasies distasteful or offensive, he/she should surely have the same opinion about British political strategies towards Scotland. Probably Gray's aim in describing Jock's sexual fantasies and images of

women's exploitation - Janine, Superb, Big Momma and Helga - is to shock the reader so that he/she may more easily visualise and understand the Scottish political situation. As Whiteford states:

> The political allegory of *1982, Janine* relies on readers being shocked by the fantastic images of sexual brutality inside Jock's mind. If the images of these women are seen as normal and acceptable, the social and political system which is destroying Jock can also be seen as palatable.[46]

Another example of the interweaving of sex fantasy and political satire occurs when Jock establishes, this time, a parallel between the international and the individual, *i.e.*, between what mankind does to the moon / space and his own personal treatment of women. His relationships with women and his personal sex-life are as sterile as the power relations between nations and as the moon itself:

> Everyone wanted the moon until one day a great nation became wealthy enough to woo her. So scientists and technicians went pimping to this great nation and got rich by selling quick moonfuck… and now nobody wants the moon. She holds nothing human but shattered rockets and rundown machines that litter her crust like used contraceptives proving that Kilroy was there. The moon is still a dead world and nightly reminder that technological men are uncreative liars, mad gardeners who poison while planting and profit by damaging their own seed, lunatics who fuck and neglect everything in reach which has given them strength and confidence, like… like… (Like Jock McLeish fucking and neglecting Denny for a woman he could not fertilise?) (*J*, 312-3).

Due to the constant parallel between the personal and the political, *1982 Janine* is interestingly defined by one scholar as "part psychological exploration, part national allegory, and part exuberant narratological experiment, the text uses its multiple energies especially to interrogate 'maleness' and 'Scottishness', and to anatomise the troubled points of intersection between the two notions."[47]

II. 3.
POLITICAL AND SOCIAL SATIRES / GRAY'S SCOTTISHNESS

Jock McLeish is presented as a man who is not by nature inclined towards politics, but who feels forced, either by public events or by self-examination, to become aware of social needs. He confesses: "I am very sorry God, I would like to ignore politics but POLITICS WILL NOT LET ME ALONE" (*J*, 231-2). Thus, through Jock *1982 Janine* criticises political choices and satirises Scottish politics:

> Who spread the story that the Scots are an INDEPENDENT people? Robert Burns... The truth is that we are a nation of arselickers, though we disguise it with surfaces: a surface of generous, openhanded manliness, a surface of dour practical integrity, a surface of futile maudlin defiance like when we break goalposts and windows after football matches on foreign soil and commit suicide on Hogmanay by leaping from fountains in Trafalgar Square. Which is why, when England allowed us a referendum on the subject, I voted for Scottish self-government. Not for one minute did I think it would make us more prosperous, we are a poor little country, always have been, always will be, but it would be a luxury to blame ourselves for the mess we are instead of the bloody old Westminster parliament (*J*, 65-6).

Besides being "a nation of arselickers", the author of the Edinburgh festival play about Eustace McGrotty adds that Scotland is well-endowed with "wee hard men".

> The curse of Scotland is these wee hard men. I used to blame the English for our mediocrity. I thought they had colonised us by sheer cunning. They aren't very cunning. They've got more confidence and money than we have, so they can afford to lean back and smile while our own hard men hammer Scotland down to the same dull level as themselves (*J*, 288).

Towards the end of his night in the hotel room, Jock tells God, "*I no longer think Scotland worse than elsewhere*" (*J*, 311). In fact, Jock's narrative invites the reader to establish links between the personal and the national, that is, between his inability to be a happy, successful and satisfied person and the inability of Scotland to be an independent and free country. As a result, I think that Jock should be seen as a representative figure of contemporary Scottish culture, rather than a unique and idiosyncratic one. H. Gustav Klaus

also believes in this mirroring when he notes that "the personal breakdown is paralleled by a social collapse"[48], *i.e.*, the protagonist's empty and fragmentary life mirrors Scottish society which has reached a point of crisis, fragmentation and moral emptiness. That is why Gifford states that "Jock *is* Scotland *is* the world."[49] *1982 Janine* can probably be seen as "Scotland 1982" (*J*, 311) since Jock's fragmentation and disillusionment are a reflection of Scotland's present state.

When he inquires about the beginning of his unhappiness and dissatisfaction, Jock also inquires about the beginning of Scotland's crisis and depression:

> When did my job start to sour? When did my marriage start to stale? When did I start drinking too much? When did the capital leave Scotland in a big way? When did the depression come to Britain? When did we start accepting the world without improvement for the unlucky? When did we start accepting a future guaranteed *only* by the police, the armies, and an expanding weapons race? (*J*, 309)

As the hero's personal entrapments are a sort of metaphorical parallel to the state of Scotland, Gray manages to present a critique through Jock's narrative. Even if Jocks admits he is one of the abusers, he did not have any escape because he was also being abused by the system he lived in. However, in the Epilogue Gray disagrees with his character's opinion when Jock says of Scotland that "We are a poor little country, always have been, always will be" (*J*, 345). The author's personal opinion becomes part of his work of fiction when Gray goes on to declare that

> In fact Scotland's natural resources are as variedly rich as those of any other land. Her ground area is greater than that of Denmark, Holland, Belgium or Switzerland, her population higher than that of Denmark, Norway or Finland. Our present ignorance and bad social organization make most Scots poorer than most other north Europeans, but even bad human states are not everlasting (*J*, 345).

As he is well aware of Scotland's weakness in the present and of the fact that its myths fail to provide an explanation of contemporary Scottish society, Gray aims at rewriting the power and glory of Scotland's past and its myths and also at redefining "Scottish identity" or "Scottishness". In *Glasgow Urban Writing and Postmodernism* Beat Witschi lists and explains the myths rewritten by Gray in *1982 Janine*, namely the myth of

Scottish education and the myth of the bad Scottish teacher (Hislop), the myth of independence, the myth of Burns, and the myth of the "Scot as victim."[50]

Scotland is threatened both by economic decline and the centralising policies of a deeply inegalitarian government which treats the Scots as a minority to be ignored and systematically disadvantaged. In other words, Scotland is subjected to British exploitation. The English in general are the main exploiters, but the novel chooses some figures as representative of the British exploitative system, such as: Mad Hislop, Binkie and Margaret Thatcher.

For instance, Mad Hislop is a good example of the Scottish mind contorted by Calvinism. He is an authoritarian English teacher obsessed with corporal punishment, which is definitely a source of pleasure to him. He believes that belting boys will make them "hard men" prepared for real life. Of course Hislop is not only a victimiser, but he is also a victim both of Calvinism and of war, since he had gone to war and had "spent three years in a Japanese prisoncamp" (*J*, 84). Therefore, he turns his classroom into a sort of prison camp that he controls and in which "boys sat as still as stones dreading the moment when he would pick on one of us" (*J*, 71). On one occasion, Jock recalls an incident when Hislop

> terrorised six boys, one bigger than himself, into standing in a row, holding out their hands, and receiving six blows each from his three-thonged Lochgelly tawse. And five of the boys wept real tears, though the biggest merely scowled. Hislop glared at us then said in a tone of supreme contempt, "Lassies! You're nothing but a bunch of big lassies. Excepting you, Anderson. There's a spark of manhood in you. Get back to your seats (*J*, 53-4).

In fact, both Scottishness (specially Scottish dialect) and feminity ("lassies") are reprimanded by Hislop, as he leads his pupils toward Received Pronunciation and sadistic masculinity. He even goes to point of despising Robert Burns, considered a myth and a symbol of Scottish literature.

Jock found once courage enough to face his teacher when he defends one of his classmates, Anderson. He tells Hislop "You shouldnae have done that" (*J*, 336), adopting the Scottish dialect against the teacher's "Anglicising power". Due to this incident, Jock became popular among his mates: "I had not become their leader ... They felt safer and

stronger because I was one of them" (*J*, 337). However, when the whole class started repeating Jock's sentence in a chorus, Hislop lost control, "punching the back of his skull with his balled fists" (*J*, 337), which reveals that the pupils had been reduced to the same sadistic automatism as their teacher: "we too turned nasty and mechanical" (*J*, 336). Thus, the protagonist realises that Hislop "had made nothing but another Hislop" (*J*, 299) and, probably due to this legacy, he recalls having been mistaken for a relative of his teacher (*J*, 82-3), suggesting and then rejecting the idea that Hislop might be his biological father (*J*, 71, 85). After recalling this school incident (when he had faced the teacher to defend Anderson), Jock cries for the first time since he was thirteen years old (*J*, 337-40), reestablishing at last contact with his emotional life.

Hislop contrasts with Gray's ideal teacher, Arthur Meikle, who had been his English instructor at Whitehill Senior Secondary School. Meikle was invoked first in *Lanark* as the Head English Teacher who encourages Thaw to write (*L*, 153-5) and then in the short story, "Mister Meikle – An Epilogue", the last tale of *Ten Tales Tall & True*. In this short story, Mr Meikle is described as someone who "gave advice and directions" (*TT*, 157) in a subtle way and his main qualities were "Quiet courtesy, sympathy and knowledge" (*TT*, 157).

In *1982 Janine*, the Scottish educational system is furiously criticised by Jock in the following terms: "The parents and educators of this damned country teach cowardice, herding us toward the safest cages with the cleanest straw. If I had a clever son I'd be terrified if he sowed signs of courage, especially if he was honest too" (*J*, 35). In short, in the novel both the myth of the Scottish teacher and the myth of Scottish education appear as negative myths or anti-myths.

Binkie, an English theatre producer, is deemed another exploiter in Gray's novel. Though he is usually called "a great producer", Jock criticises him severely, specially for making money with the theatre:

> All the actors, Scottish and English, knew that Binkie could not build a stage, or write a play, or light one, or act in one, but they reverenced him as A GREAT PRODUCER because he had once owned the whole of the West End and still had quite a slice of it … What made Binkie a power was his wealth and the intelligence he used to keep it, and this intelligence was not necessarily his own. (*J*, 258)

1982 Janine criticises as well Mrs Thatcher, who is called "Prime Poisoner" (*J*, 310) and her Tory government, and denounces British defence policies that turn Scotland into a primary target in the event of a nuclear war: "The Nato nuclear bombers have come to the Isle of Skye … Down waterlanes on the Firth of Clyde American and British missile submarines slip to and from their fuel bases … Between Loch Lomond and Gareloch one hill at least is honeycombed with galleries where the multi-megaton warheads are stockpiled" (*J*, 134). Jock even compares Scotland to Japan and reminds us that a nuclear war kills all and destroys everything in an extremely fast way: "Whether we bake à la Hiroshima or spend a week spewing our rings up we still have died faster than those Poles, Jews and Gypsies." (*J*, 135). According to him, a possible solution to Scotland's major problems is its political independence. As Christopher Harvie mentions, "Gray has become a political symbol" and "his phrase 'work as if you were living in the early days of a better nation' from the cover of the Canongate edition of *Unlikely Stories, Mostly*, has become a slogan for the distinctive Scottish resistance to Thatcherism."[51] The same phrase reappears in *1982 Janine* proffered by one of the voices inside Jock's head during "The Ministry of Voices" (*J*, 185). Although Scotland is not officially an independent state, Scottishness is a recognised state of mind of people who have acquired a distinctive identity as a result of historical and cultural conditioning, and Gray is a good example of such a state of mind.

In addition, social class is another issue that the author contemplates in most of his books. Jock's father was a miner and this social background has a decisive bearing on the hero's future behaviour. His relationship with Denny, for instance, ends in disaster because she belonged to a lower class, "lacked proper parents and education and could not even dress properly" (*J*, 216); therefore, she could not mingle with his friends from the theatre company. Thus, when he leaves to Edinburgh he could have taken Denny, as she wished, but he did not want the members of the theatre company to meet her. Though Jock does not actually address the following words to Denny, he admits to himself that they are what he had really wanted to say: "You are not my class. You are just the wee hoor I keep at home" (*J*, 244).

In contrast, Jock can be seen as a social climber who flirts with the "posh" girls of the theatre company, "who (I learned later) were not very posh, but seemed posh to me

because they dressed well and had the confident speech style they had learned at drama college" (*J*, 245-6). Likewise, the members of the theatre company were mistaken about Jock's social class because they thought he belonged to a higher class:

> They (I learned later) thought I was an eccentric scion of the landed gentry because of my Harris tweed three-piece suits and blue bow ties and the confident speech style I had learned from my father and Old Red and a lunatic English teacher and a gifted descendent of some Irish tinkers (*J*, 246).

Before leaving Denny he lectures her about her position in the great chain of the British exploitative system, criticising its social, economical and educational spheres:

> our own Sunday-supplement–swallowing middle class … if they ever notice you, Denny, will find your wish to understand the trap you are in amusingly naive, quite charmingly pathetic and touching, really. But if you go on strike and demonstrate for better wages (you won't , you have no union, but if you do) then cabinet ministers drawing salaries of twenty-nine-thousand-nine-hundred-and-fifty-a-year (on top of interest on private instruments) will appear on television to explain in brave, loud, haw-haw voices that there is not enough money to help you, that your selfish greed is the thing which has reduced Britain to its present deplorable plight. And if you are asked to say something in your own defence, Denny, your voice over the wireless waves will sound stupid and funny because you don't know how to address the public. Your school did not teach you to speak or think, it taught you to sit in rows and be quiet under strong teachers or rowdy under weak ones (*J*, 215).

As a matter of fact, Jock proves Denny's exploitation when he exploits her himself. As Marshall Walker points out, "Jock McLeish proceeds to sin against his own light, preferring the high-toned artificiality of Helen's drama school accents and the convoluted camaraderie of the festival players to Denny's integrity, plain speaking, humility and devotion."[52]

For all these reasons, Jock sees social class as having many perverse effects on people and on society: "Our system of class prejudice is the cleverest piece of self-frustrating daftness since the Tower of Babel, it benefits nobody but a few at the top. We fool ourselves into fooling others into fooling ourselves even more" (*J*, 246). In addition, society is "ruled by shameless greed and cowardice" (*J*, 176), in which "the winners shaft the losers, the strong shaft the weak, the rich shaft the poor" (*J*, 121).

The subjection of Scotland in this novel is represented by the mixture of standard English and Scots. It is true that authors like Walter Scott, James Hogg, Robert Louis Stevenson and George Douglas Brown had already used dialect vocabulary in their novels but it was given to appropriate characters as direct speech and rarely invaded the narration itself. In contrast, Gray uses Glasgow *patois* both in the direct speech of a character and in the narrative. In *1982 Janine*, Denny appears as a representative figure of the working class as well as of a particular accent: "Mibby he can do anything he likes but people like us cannae do anything we like" (*J*, 216). Jock also uses Scots both in his dialogues with Denny and with the members of the theatre company and in his narrative, for example, to praise Scottish people: "Here's tae us, wha's like us? Damn few, and they'r a' deid" (*J*, 129). He also criticises those Scottish people who try to disguise their accent as if the denial of their true identity made them feel superior. That is the case of the Glaswegian Brian who usually speaks with "a drawling Oxford accent", but when angry with Jock's threat to leave the production speaks "in an ordinary Glasgow voice which was perhaps his natural speech" (*J*, 240). That is why Bernstein rightly considers Brian has a "chameleonic accent."[53]

In *Something Leather* the Scots speech of Donalda and Senga and the young Linda's Cockney voice are printed phonetically as well as the Received Pronunciation (R.P.) of Harry, her mother, the headmistress, and all the other pupils at the school, that Gray calls "the English Queen's dialect" (*SL*, 252). The author justifies the use of this device in the Epilogue of *Something Leather*, in which his irony is apparent: "I have not done it to mock a diction which perhaps a twentieth of the British islanders employ with skill and confidence, but because I enjoy its weird music" (*SL*, 252).

In fact, most of Gray's books[54] are Glasgow-based and Gray "positions himself quite clearly as a Scot-Nationalist author whose fiction, plays, poetry, and essays attempt to determine the nature of both Scottish citizenship and nationhood."[55] Both *Lanark* and *1982 Janine* describe Glasgow in the 1980s as a postindustrial urban area, a city in decay and on the dole, but whereas *Lanark* is anchored in the city of Glasgow, *1982 Janine* uses Scotland in general as site.

Though *1982 Janine* is not set in Glasgow, it contains Glasgow scenes in flashback, mainly during the 1950s, when Jock was a student at the Royal Technical College doing engineering and mathematics, and also when he entered the theatre company to help with stage lighting. When he recalls the train trip to Edinburgh, he feels nostalgic about the steam trains of the past and the multicoloured trams that existed in Glasgow in the postwar years.

> Oh, Britain was a primitive country in those days, primitive but in working order. We had come through a war, built a welfare state, had full employment and were still the richest country in the world after the U.S.A., the U.S.S.R. and Switzerland (*J*, 231).

Jock feels nostalgic because "Glasgow now means nothing to the rest of Britain but unemployment, drunkness and out-of-date radical militancy" (*J*, 136). Although Gray does not want a conservative return to past values, the protagonist's journey toward personal and social redemption must begin with an understanding of both the city's great past and his own past. As postwar socialist Scotland cannot be regained, Gray defends the possibility of a cooperative Scotland put forth in *Why Scots Should Rule Scotland*: a place "where Scots mainly live by making and growing and doing things for each other" (*WSSRS*, 64). Either in this pamphlet or in *1982 Janine*, the writer is for the independence of Scotland and Scots, and believes that a Scot is someone who lives and votes in Scotland. When asked about this issue, Gray clearly makes his point:

> Countries that don't govern themselves are bound to be exploited by the countries that govern them. The only people who want Scotland to continue being government by Westminster are those who have profited, or not suffered, from that form of government. Are the Scots capable of managing their own affairs? We won't learn to do it till we've tried… Scotland needs a government of people it can identify.[56]

In *1982 Janine*, an ideal cooperative Scotland appears through Jock's memory when he remembers his lost youthful idealism at a time, when on an Edinburgh hillside, he looks at the Scottish countryside and realises Scotland's richness:

> I realised that Scotland was shaped like a fat messy woman with a surprisingly slender waist. A threestranded belt of road, canal and railway crossed that waist joining Edinburgh and the ports facing Europe to Glasgow and the ports facing Ireland and America. And the woman was rich! She had enough land to feed us if we used her properly, and sealochs and pure rivers for fish-farming, and hills to grow timber on. Her native iron was exhausted, but we had coalbeds which would last another two centuries, and a skilled industrial population who could make anything in the heavy-engineering line. All we needed were new ideas and the confidence to make them work… I was young, I was learning, I belonged to a splendid country, I was on the edge of an unforeseeable future but I knew it would be a great one (*J*, 281, underlining mine).

However, this positive vision of Scotland cannot endure and, in fact, collapses, leaving Jock facing cruel reality. Also, the sexual metaphor present throughout the novel is more evident when the protagonist admits that all Scots, including himself, are responsible for the present state of Scotland: "Scotland has been fucked and I am one of the fuckers who fucked her and I REFUSE TO FEEL BITTER OR GUILTY ABOUT THIS" (*J*, 136-7). Jock had also dreamed about the future of Mankind when science and technology would allow the existence of an utopian society: "WE CAN CREATE ALL THE GOOD WORLDS WE EVER IMAGINED and thus LOVE, SEX, BIRTH, CHILDREN NEED NO LONGER LEAD TO POVERTY, FAMINE, WAR, DEBT, SLAVERY, REVOLUTION" (*J*, 267). But soon, this dream turned out to be a disappointment.

In both *Lanark* and *1982 Janine* Gray suggests a particular type of Scottish democracy, but in a metaphorical way probably because he considers that it never really existed in Scotland. For instance, in *Lanark* the survivors organise themselves in a co-operative way, as "Makers, Movers and Menders", which enables them to rescue the city (*L*, 556); in *1982 Janine* the drama group is a sort of democracy that Brian calls a "co-operative" group (*J*, 329) and, in effect, Jock succeeds in his ambitious lighting ideas because he embodies the general will of the group: "I was only voicing what everyone else had been saying" (*J*, 328).

Though Gray has made his protagonist a Tory (maybe in order to achieve authorial distance from him), Jock does not behave as a Conservative and he admits it when he says: "I am not a true Conservative" (*J*, 152). For example, Jock condemns the iniquities of the British class structure which he calls a "trap": "You were born in a trap, Denny, and will live and die in that trap" (*J*, 214). In fact, he is a Tory, not because he really believes in

their policies, but because he does not want to join "a gang of losers" (*J*, 62). On the other hand, he is not a true socialist either, like his father and Old Red[57], because he considers both Tories and Socialists two groups of idiots (*J*, 151-2).

Alan also seems to adopt a socialist attitude towards life. Nevertheless, Gray states that his intention was not a political one, but only to describe "a living example of how all human beings ought to live ... He was somebody who always did what made sense to himself and never collaborated with anything which made no sense as far as he was concerned."[58] Gray adds that the "original" Alan was not materialistic. He was not interested in money but an artist interested in making things with his own hands. Consequently, Jonathan Coe claims that "*1982 Janine* is a socialist novel of the best and most satisfying kind: it makes out an unanswerable case (unanswerable while you are reading it, at any rate) for Conservatism as a state of absolute spiritual bankruptcy."[59]

In short, "*1982 Janine* contrasts Jock McLeish's contemporary, ferocious, and pornographic Tory capitalism to his earlier socialistic engineering aestheticism."[60] Due to his awareness of the present situation of Scotland, he finds his refuge in alcohol and fantasy. If he is unhappy and insecure both in his job and in his personal relationships, it is because he is a product of Scottish society and he represents the "Scottish Everyman". Thus, his interior monologue encapsulates popular progressive nationalist sentiments narrated from the perspective of an ordinary Scotsman. Also, it is equally valid to say that Scottish society is a product of himself as well. I agree with Kevin Williamson when he observes that *1982 Janine* "is more than just a story, it was a state of the nation address, an outpouring of our history and culture, our concerns and our aspirations, personified and refracted through the character of Jock McLeish."[61]

If pornographic fantasy and political analysis are two attempts to displace reality, they became a failure because they cannot suppress the demand of the self to be solid. In the end, Jock triumphs over his imagination and re-enters the real world in which a new story of Jock McLeish is ready to begin.

II. 4.
SELF-CONSCIOUSNESS AND TYPOGRAPHICAL EXPERIMENTATION

Self-consciousness or self-reflexivity is one of the major features of postmodernist fiction, through which the writer is allowed to highlight the complexity of the relationship between art and reality:

> The postmodern artist, in his self-conscious stance, lays bare the conventions of established art and deliberately foregrounds them. The audience's attention is therefore not only drawn to the work of art itself but also to the (traditional) conventions that went into the creating of it; and thus the past as well as the present come together in an unresolved, essentially critical, state of tension.[62]

However, as Linda Hutcheon writes in *A Poetics of Postmodernism*, self-consciousness is not new, and she defines its relationship with postmodernism as follows:

> Self-conscious metafiction has been with us for a long time, probably since Homer and certainly since *Don Quixote* and *Tristram Shandy* … In film, self-reflexivity has been a common technique of modernist narrative, used to undercut representation and viewer identification… The more complex and more overt discursive contextualizing of postmodernism goes one step beyond this auto-representation and its demystifying intent, for it is fundamentally critical in its ironic relation to the past and the present. This is true of postmodern fiction and architecture, as it is of much contemporary historical, philosophical, and literary theoretical discourse today.[63]

In Beat Witschi's opinion, "Alasdair Gray is a self-conscious writer. This alone makes Gray no exceptional writer, for the same statement could be made about many novelists. The important question, therefore, is how recognisable this self-consciousness is in an author's work."[64] In fact, Gray's fiction offers self-consciousness in its different forms and the author's second novel is no exception. In *1982 Janine* self-conscious tactics such as the blurb, confusion between reality and fiction, the cinematic model, marginalia and typographical arrangements as well as the epilogue are used by the writer, possibly to make the reader aware of the materiality of the book and to get him/her involved in the

production of meaning. In other words, as the reader of postmodernist fiction is confronted with self-conscious strategies, he/she has to play a dynamic and important role in the construction of meaning of the text.

Gray's self-consciousness is easily noticeable in the subversive blurb; not the actual editor's comment on the novel but rather Gray's own comment. Therefore, the blurb is not a mere appendage but is part of Gray's creation as the text and the illustrations are:

> This already dated novel is set inside the head of an ageing, divorced, alcoholic, insomniac supervisor of Security installations who is tippling in the bedroom of a small Scottish hotel. Though full of depressing memories and propaganda for the Conservative Party it is mainly a sado-masochistic fetishist fantasy. Even the arrival of God in the later chapters fails to elevate the tone. Every stylistic excess and moral defect which critics conspired to ignore in the author's first books, *Lanark* and *Unlikely Stories, Mostly*, is to be found here in concentrated form.

In my opinion, Gray's self-consciousness is also offered through his protagonist. First, Jock "creates" his own characters by adapting stereotyped figures into a particular fictitious scenario of his own making and he also comments on the characteristics of his sexual fantasies, that is, on his own narrative product. Jock, for instance, describes a bar and then asks: "Why the hell does Janine need all this interior decoration? I don't need it" (*J*, 22). Then, he portrays Janine as someone who loves luxury and comments on his own character: "I despise her for that. No I don't, but I would like to. She has no right to enjoy things I can't" (*J*, 22). Another example occurs when Jock realises that God has been interrupting his fantasies, in order to make him remember his past life, and that God's words appear in brackets: "You've been here for a long time, sabotaging my exotic sexdreams with the old memories of the homely facts, upsetting my arguments with awkward questions slipped in among them (so to speak) between brackets" (*J*, 194). The process of telling imaginary stories and of producing sexual fantasies is, consequently, a self-conscious activity.[65]

Secondly, Jock often confuses "fact/reality" and fiction, and feels the need to distinguish these. This happens, for example, when he makes a confusion between his mother and Momma - "Why did I confuse my mother with Momma, there is NO CONNECTION AT ALL" (*J*, 53) - or between Superb and his former wife Helen - "Why

does this imaginary stuff seem familiar? IMPORTANT DIFFERENCES BETWEEN SUPERB AND MY FORMER WIFE" (*J*, 33). However, as his mother, Momma, Superb, Helen and Jock himself are fictional characters. Jock is not trying to distinguish between reality and fiction, but between two different levels of fictionality.

Finally, in *1982 Janine* characters recognise their own fictionality. At the end of the novel Janine realises that "it is her inescapable fate to be a character in a story by someone who dictates every one of her movements and emotions, someone she will never meet and cannot appeal to" (*J*, 332). Similarly, Jock admits that he himself has been turned into a "fictional" character (like Janine) in a script written by someone else: "For more than twenty-five years before these minutes I was a character in a script written by National Security" (*J*, 333). Here, Janine and Jock occupy a similar ontological space because they have been actors in a script written by job, gender, country and class. Nevertheless, this moment represents not only the end of the protagonist's long and painful journey into himself, but also the point of departure to a new life. Moreover, while Jock can redirect his life by starting a new one after quitting his job Janine has a more limited freedom for she is nothing more than a fantasy inside a person's head.

As many other postmodernist writers, Gray loves the cinema and, consequently, adapts his novel to the cinematic model in order to disconcert the reader by making him/her experience a simultaneity of contradictory worlds. As Brian McHale suggests in *Postmodernist Fiction*, postmodernist culture is to a large extent a media culture, and both the cinema and the television appear as an ontological level, "a world-within-the world":

> In a television-oriented culture like the one that postmodernist writing so often reflects, TV and the movies constitute a privileged source for the sort of conceits that threaten to overwhelm the primary, literary reality … After all, if the culture as a whole seems to hover between reality and televised fictions, what could be more appropriate than for the texts of that culture to hover between literal reality and a cinematic or television metaphor?[66]

In Gray's novel, there are many explicit references made to the cinema: Jock's heroine is based on the actress Jane Russell in the film *The Outlaw*, American films are important to Jock because they have been both entertainment and escape for him, "my most precious fantasies have been American, from Cowboys and Indians and Tarzan till … *The*

Dirty Dozen? *Apocalypse Now*?" (*J*, 17), Helga is a film director in Jock's fantasies (*J*, 157), among others. Confusions between reality and fiction are often found. When looking back at his past, Jock realises that he has taken the fiction of American films for the reality of his life: "I thought it likely that I would marry Jane Russell" (*J*, 19-20). Also, as film making shares certain strategies with imaginative thinking (revision, repetition or re-arrangement of thoughts), Gray uses in his novel the strategy of rewriting ("retake" in terms of film making). As the following passages exemplify, events, situations, or whole interview phrases are paraphrased:

> Max asks quietly, "why dress like a whore?"
> She stares at him. He says quietly, "Why dress like a whore to visit your mother? You can't tell me those jeans are comfortable."
> With an effort she manages to say just as quietly, "It happens, yes, that these jeans are very comfortable. And very fashionable. And I happen to feel good in them. I'm sorry you don't like that. You've no doubt seen a lot more whores than I have -"
> "You're right. They look like you."
> "- Coarse language doesn't suit you, Max. You're too much of a momma's boy. And I'm a momma's girl so you know where to phone me if you think up some last-minute insult you'd like me to hear" (*J*, 34).

> He suddenly says, "Why dress like a whore?"
> "Say that again, Max."
> "Why dress like a whore to visit your mother?"
> She smiles sweetly and says, "What are you afraid of, Max?"
> He glares at her. She rises, strolls to the garage door, turns, spreads her arms sideways and shakes her hips in a sexy little shimmy. She says, "Do whores really look like this?"
> "They certainly do!"
> She pouts, unfastens the bib of the dungarees, removes her blouse, drops it on a chair and refastens the stiff fabric over her nude breasts. Legs astride, hands on hips, she smiles at Max tauntingly and says, "Think I'll get more customers like this?" (*J*, 76).

An attentive reader is impelled to compare these two passages, to identify the differences between them and to try to find out their function in the novel. Compared to the first, the second passage conveys a stronger sexual aggressiveness and provocation and suggests that Jock's sexual fantasies become increasingly violent, in proportion with his growing dissatisfaction with his real life.

In other passages, the act of rewriting implies erasure or substitution of text. This happens, for instance, when a British word is substituted by an American one:

> "So just throw down that key!"
> "No, I'll lose my bounty if I do that."
> "What bounty?"
> "A piece of your arse."
> Helga grabs a branch and pulls herself into the tree. Stop. This is America. Go back.
> "What bounty?"
> "A piece of your ass."
> Helga grabs a branch and pulls herself into the tree" (*J*, 93, underlining mine).

Other examples of rewriting take place when the last sentence of a section is the same as the first sentence of the next section - "Maybe in an hour I'll be with Charlie again" (*J*, 40) / She thinks, "Maybe in an hour I'll be with Charlie again" (*J*, 40) - or when a sentence is repeated over again, such as in Janine's opening scene: "Janine is worried and trying not to show it" (*J*, 12, 13, 18, 311, 340).

Likewise related with the cinema is the ending of the first two chapters which reminds the reader a film script: "End of first part" (*J*, 27) and "End of second part" (*J*, 40). Moreover, there are whole sections of the novel that are written in the form of a film script (*J*, Chapter 6, specially pp. 87-8), in which Jock's fantasies are explicitly cinematic since he supplies details of shots, costumes, sound-effects, music and titles. In fact, Chapter 6 is summarised in the Table of Contents as follows: "*Caught in Barbed Wire*: an open-air film in which Janine and Helga meet a small nasty boy and big nasty man who are not at all like me and my father the good socialist timekeeper." It is in Chapter 6 as well that Jock admits, "I ought to be a film director. I can imagine exactly what I want" (*J*, 87). Consequently, readers are positioned as viewers or voyeurs of the protagonist's fantasies and are forced to build an image of what they are reading. In this film, "Caught in Barbed Wire", various levels of fictionality or "Chinese-box worlds"[67] are found because it is simultaneously created by Jock and played in a private cinema, again a place that exists exclusively in his mind. Another example of the coexistence of different levels of fictionality is when Janine reads a story in a magazine about Nina and Frank (*J*, 321-32). Apart from the fact that Nina has the same surname as Janine (Crystal), the whole story mirrors her own story and, at the end, Janine realises that she is inside the story she is reading (*J*, 331).

Gray's self-consciousness is also offered to the reader through alternations of typeface or unconventional typographical layout. There are many examples throughout the

novel. For instance, the first sentence of each chapter is in bold capital letters and its initial words are written in a larger typeface (*J*, 11, 57, 196 …; see Appendix One, Example 1, p. 127); there is alternation of small and capital letters to highlight a specific phrase, sometimes suggesting that the protagonist is screaming (*J*, 26, 65-6, 72, …; see Appendix One, Example 2, p. 127); one finds whole groups of words put together without spacing (*J*, 114, 330-1, …; see Appendix One, Example 3, p. 128).

The visual aspects of the text are presented to express concepts or indicate particular mental states since the visual impact is absorbed by the reader before he/she starts decoding the text. For example, half of page 56 is covered in just one word - "hell"- that indicates Jock's growing despair which he tries to counteract with masturbation (see Appendix One, Example 4, p. 128). On another page, rows of the letter "Y" function as a kind of image for the part of the female body which mostly excites the protagonist (*J*, 117, see Appendix One, Example 5, p. 129). Another example is found between pages 157-60 of the narrative, when something seems to block the development of Jock's fantasies. Consequently, there is a breakdown of language which is put forth through rows of stars (see Appendix One, Example 6, p. 129).

Whereas Gray exploits the visual ability of the reader more often in his other books through the use of pictures and drawings, *1982 Janine* offers a single illustration (on its cover, see Appendix One, Example 7, p. 130) of a male nude that suggests Leonardo da Vinci's or William Blake's famous illustrations. In effect, it is the same illustration as presented in "M. Pollard's Prometheus", a short story of the collection *Unlikely Stories, Mostly*. When asked about this single illustration of *1982 Janine*, Gray revealed that he wanted its cover to be the photo of Jane Russell but that its reproduction would be extremely expensive. Therefore, he chose this male nude figure and explained its symbolic meaning in the following terms:

> Instead of the intellectual man demonstrating that his body and proportions are the measure of the universe, he has drawn a careful little circle around himself which identifies the universe as shutting him in completely. It was the idea of measurement as restriction. That instead of that image that Michelangelo used, man as the measure of all things, and that Blake adapted to make "Glad Day" and "Apollo" and "Los" and "The Triumph of Imaginative Reason and Understanding in the World" … He's trapped himself in what he's able to measure. He's not content with it and knows it isn't enough. [68]

If the variety of typographical arrangements at times may obscure and fragment our own reading process, the presence of multiple texts also makes the reader's task harder. For example, when the reader faces "The Ministry of Voices" (*J*, 178-85, see Appendix One, Example 8, p. 131), he/she has to decide how to make sense and meaning of a text that does not follow a single line, but that is printed upside-down or sideways. As there is no fixed order of reading, the reader must decide what to do, and therefore, he/she must play a creative and productive role in the process of writing. The fact that the reader literally has to manipulate the book turning it sideways or completely around in order to read it makes him/her aware of the materiality of the book. As McHale observes,

> In what order should the parallel columns or blocks be read? The consequences, too, are much the same: the reader, forced to 'improvise' an order of reading ... remains constantly aware of the spatiality and materiality of the page and the book. This awareness tends to eclipse, if only sporadically, the projected fictional world.[69]

Furthermore, "The Ministry of Voices" is offered to express a plurality of voices that struggle for a position of supremacy while the protagonist undergoes a nervous breakdown. The chaos within the Jock's mind is illustrated by several columns of different typefaces, each representing a stream of thought or feelings at war. The different columns form geometrical shapes and the relation between the text and its shape depends upon the reader's interpretation. According to McHale, "The Ministry of Voices" may be seen as "concrete prose"[70], because the text is shaped into a visual representation of a mental state, or as a "schizoid text"[71] since it confronts the reader with a choice among alternative orders of reading. This typographical shape of the text is not new. In *Thru* (1972) Christine Brooke-Rose had already conveyed her protagonist's confusion and torment in a graphical way and one might also associate such a passage with the "concrete poetry" of the seventeenth century, namely with George Herbert's poetry[72]. In an interview Gray explained the reason and the meaning of "The Ministry of Voices" as follows:

> When I came to the nervous breakdown bit, it was thinking that he had different voices going on in his head and at a certain stage God comes in and he comes in in brackets with this little voice that is questioning the assumptions by which the character moves, saying "Why?" "How?" and "You aren't happy". The idea that suddenly with his taking the drugs

> and falling into a fever, all the voices that had been crowding his mind … all the voices start happening simultaneously. The voice of his body going "Oh. Cold cold cold hot hot hot colder hotter" going down one side and in the middle him alternating between sexist fantasy and condemnation of himself as to be such a bad boy to have these terrible fantasies, and the other thing in small capitals, what was actually meant to be the voice of God, who in fact can't be identified with the finger wagging in a denunciatory way, but is actually rather sensibly saying "You've missed the whole point."[73]

The author added that the typographical arrangement of "The Ministry of Voices" was supposed to be exciting and surprising for the reader. Therefore, this technique was used only once in order to cause surprise, otherwise it would "look like a second-rate version of the same."[74]

This polyphony of discourses is followed by several blank pages (*J*, 187-90) that also lack page number. The wide-open white spaces either suggest that Jock may have fallen asleep without any dreams or that he may have become unconscious, thus attaining perfect peace and total inner silence; a state that allows him to commune with his deeper feelings and griefs. Again, this device is not an innovation and has been used previously, namely by Sterne in *Tristram Shandy* (1759-67) and by B. S. Johnson in *House Mother Normal* (1971) to indicate unconsciousness or death. Thus, in Johnson's 1971 novel examples of blank space proliferate. As McHale declares, "the introduction of blank space has the effect of foregrounding the presence and materiality of the book, and of disrupting the reality of the projected world."[75] Furthermore, whereas spacing foregrounds the materiality of paper through the contrast between blank space and text, the use of different typefaces foregrounds the materiality of print.

The visual aspect of the text, its layout, is also used to show the reader different types of texts. Apart from what we may call the normal narrative, the reader is confronted with letters and poetry. The two letters are easily identified because both are italicised: they are the letter from Jock's mother referring she was going to leave his father and go to New Zealand with Frank (*J*, 169-70), and Jock's resignation letter (*J*, 322-3). Apart from Alan Jackson's poem on the cover of the novel (first edition), there are parts of poems and verses that had been memorised by Jock when he was Hislop's pupil (*J*, 175-6), and poetic prose describes the act of vomiting the pills after Jock's suicide attempt (*J*, 186-7).

Besides the typographical liberties, marginalia likewise foreground Gray's self-conscious experimental writing. While in *Lanark* marginalia include a preface, notes, footnotes and an epilogue, *1982 Janine* includes notes (sidenotes and the "Table of Contents") and an epilogue. As marginalia establish a relation with the text proper, they may be seen as examples of paratextuality, to which I shall come back in the following chapter. For instance, below each page number there is a sidenote that constitutes a sort of marginal gloss and arises questions about the relation with the text itself. Though the sidenotes summarise the events that are being narrated in each page, they sometimes point the reader to one particular aspect of that page, and function therefore as an interpretive index (see Appendix One, Example 9, p. 131). Moreover, the reader is given some freedom when he/she sees the sidenote because he/she can decide if he/she wants to read the sidenote or not, and if he/she will read first the sidenote and then the text proper or vice-versa. Similar to the sidenotes, the "Table of Contents" (*J*, 8-9, see Appendix One, Example 10, p. 132) also provides further information about the narrative since it offers a summary of each chapter.

In *1982 Janine* Gray offers a final self-reflexive strategy, the inclusion of an epilogue, a current device in postmodernist writing. This novel and *Something Leather* have a more conventional epilogue than *Lanark* because the epilogue is placed at the end of the narrative and therefore in part "outside" the fictional world. Thus, when the protagonist Lanark comments, "I thought epilogues came after the end", Nastler, the author figure, answers:

> Usually, but mine is too important to go there. Though not essential to the plot it provides some comic distraction at a moment when the narrative sorely needs it. And it lets me utter some fine sentiments which I could hardly trust to mere character. And it contains critical notes which will save research scholars years of toil (*L*, 483).

Lanark's epilogue is not only an extremely self-conscious chapter but it also gives a significant contribution to the problem of Scottish identity through its long columns of sidenotes and footnotes which are supposed to explain to the reader Gray's sources when writing the novel. Hence, the reader is put in front of a "cultural map" of Scotland, as Witschi explains, a "combination of footnotes, sidenotes and regular narrative (which are

graphically arranged and thus visually very attractive)."[76] However, the reader should question the value of these "sources" as they are witty and rather playful. In my opinion, the writer's main intention in the epilogue is not to simply list the sources he drew on when writing *Lanark*, but probably to make the reader draw connections between art and reality, fact and fiction, and between his novel and other novels, Scottish or not. Furthermore, the epilogue of *Lanark* is a more elaborate example of Gray's foregrounded self-consciousness since it presents simultaneously an interview between the author (Nastler) and the protagonist (Lanark), a relativisation of ontological levels, surrounded by a proliferation of marginalia: sidenotes ("Index of Plagiarisms"[77]), footnotes and descriptive running headers. This epilogue seems to be a self-parody for various reasons: Nastler, the author, is nothing but a fictional character who discusses the plot and the end of the novel with the protagonist, the varied use of marginalia is supposed to "save research scholars years of toil" (*L*, 483), and one of the epilogue's functions is to provide "some comic distraction at a moment when the narrative sorely needs it" (*L*, 483).

All the epilogues[78] of Gray's novels show a similar impulse or function to that found in *Lanark*'s epilogue, that is to say, a desire to control and limit the terms of debate by trying to explain the principles of construction of the fiction, initiating a direct dialogue between reader/critic and author. *1982 Janine*'s "EPILOGUE for the discerning critic" and *Something Leather*'s "Critic Fuel - An Epilogue" make clear that epilogues are addressed to the reader/critic, but instead of answering the reader/critic's questions, they appear to raise even more questions. Though the titles of the epilogues may give the impression of a "serious" and "academic" chapter, one soon feels disconcerted by the author's jokes and ironical comments, and the reading experience is therefore characterised by ambiguity and uncertainty.

Robert Crawford lists the writer's possible aims in including the "Index of Plagiarisms" (*L*, 485-99) in *Lanark*'s epilogue. As he notes, "*Lanark* is revealed as clearly caught in a centreless, postmodern web of intertextuality with which the author aims to fuel critics, to entertain readers, and to demonstrate the condition of authorship."[79] Another critic, Marie Odile Pittin, believes that in Gray's novels epilogues and footnotes as well are an "attempt at puzzling and misleading his steadiest observers. Gray indeed always points

to places where you won't find him, or denies any labelling, however accurate, of his fiction."[80]

As Gray has chosen the epilogues to explain the genesis and the construction of his novels and to provide further information about their borrowings and influences, they offer examples of reflexivity and metafiction. The term "metafiction" was introduced by the American writer William Gass in the early 1970s and since that time writers and scholars have sought to define it. For example, in *Narcissistic Narrative: The Metafictional Paradox* Linda Hutcheon has described metafiction as "fiction about fiction – that is, fiction that includes within itself a commentary on its own narrative and/or linguistic identity."[81] Patricia Waugh also defines it in *Metafiction: The Theory and Practice of Self-Conscious Fiction* in the following manner:

> Metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text.[82]
>
> Metafictional novels tend to be constructed on the principle of a fundamental and sustained opposition: the construction of a fictional illusion (as in traditional realism) and laying bare of that illusion.[83]

Though metafiction has been particularly prominent in modernist and postmodernist fiction, the metafictional practice is not new. In fact, and to use Waugh's terms, "metafiction is a tendency or function inherent in *all* novels"[84] or "all *fiction is thus implicitly metafictional*."[85] The difference is that postmodernist fiction lays bare explicitly its fictionality, *i.e.*, it destabilises the fictional illusion and calls the reader's attention to the functioning of the fictional artefact, its creation and reception.

There are multiple ways of exploring "a *theory* of fiction through the *practice* of writing fiction."[86] John Fowles, for instance, in *The French Lieutenant's Woman* dedicates a whole chapter (Chapter13) to the process of writing fiction. In Gray's *Lanark* and *1982 Janine* metafiction is explicitly present in the epilogue: in *Lanark* the epilogue describes the interview between Nastler and Lanark, that is, between the author and the protagonist (*L*, 479-99); in *1982 Janine* Gray signs the epilogue and admits being the creator of that

fiction when he declares: "Though Jock McLeish is an invention of mine I disagree with him" (*J*, 345). He also ensures that his own opinions on the state of Scotland form part of the structure of the work of fiction when he contradicts his protagonist's words, "We are a poor little country, always have been, always will be" (*J*, 345). In fact, "Scotland's natural resources are as variedly rich as those of any other land. Her ground area is greater than that of Denmark, Holland, Belgium or Switzerland, her population higher than that of Denmark, Norway or Finland" (*J*, 345).

In addition, metafiction raises questions in what "fiction" and "reality" are concerned: either about the identity of the fictional characters, or about the status of the literary-fictional discourse. This happens because metafiction lays bare both the characters and the alternative worlds constructed in literary fictions, strengthening a paradox:

> Metafiction sets mutually contradictory 'worlds' against each other. Authors enter texts and characters appear to step into the 'real' world of their authors. Words self-consciously displayed as words appear to get up and walk off the page to haunt the author or argue with the reader.[87]

Apart from the opposition between the author's real world and the "fictional" world he is creating, the work of fiction itself may have another alternative world by means of fantasy. It is the case of *Lanark*, whose fantastic Unthank is a futuristic projection of the realistic Glasgow, and of *1982 Janine*, in which Jock's fantasies form an alternative world to his own reality.

It is also in the "EPILOGUE for the discerning critic" that Gray admits the influence of some literary works of the past both in what regards the content and form of *1982 Janine*. Therefore, various examples of intertextuality can be found in this novel. This connection the author establishes between *1982 Janine* and other texts will be developed in the following chapter.

Furthermore, the inclusion of marginalia and typographical experimentalism lead to narrative fragmentation, also a common feature in postmodernist fiction. In fact, upon a brief scrutiny of *1982 Janine*, the reader immediately feels a physical discontinuity caused by the irregular spacing of the text, the use of several typefaces and type-sizes and what McHale calls "combination of axes"[88], for example. On the one hand, these devices

demand the awareness and the participation of the reader; on the other hand, they fragment the process of reading as they induce "an ontological hesitation or oscillation between the fictional world and the real-world object - the material book."[89]

While the "Table of Contents" of *Lanark* makes the reader aware of the narrative's non-chronological structure and fragmentation since the four Books are disordered and both the Prologue and the Epilogue are misplaced[90], the "Table of Contents" of *1982 Janine* gives an idea of order, as it presents a structural framework of 13 chapters followed by an epilogue. However, Gray's second novel suggests fragmentation for it is an interior monologue in which Jock develops his thoughts and ideas, going back to his memories (past), and visiting his reality (present) which he tries to escape through his fantasies. Hence, the reader gets the impression of a chaotic and anarchic narrative flow, and this complex and dynamic flow of ideas inside Jock's head makes the reader's task very difficult. Witchi declares that reading *1982 Janine* is not easy for two main reasons:

> For one thing there is the complex and dynamic flow of imagined discourses inside the protagonist's head: there is no straightforward plot, only several narrative discourses which often digress, suddenly break off, and later "reappear" again. Another reason for the difficulty of *Janine* is the permeation - some readers would perhaps call it "saturation" - of the novel with sexual images.[91]

The reader thus gets the impression of an incoherent and fragmented world because of the protagonist's state of disillusionment, feeling of dissatisfaction, sense of failure, and feeling of personal crisis. At one point, Jock decides to follow the advice of one of the voices of "The Ministry of Voices" when it says that "for a new past listen look back the past is the fountain where all streams spring" (*J*, 182). As a result, the protagonist-narrator decides to tell his story in Chapter 12 "in the difficult old-fashioned way, placing events in the order they befell" (*J*, 192), that is, following a chronological order, so that he may understand his past and reconstruct his shattered self.

All in all, in *1982 Janine* the epilogue, the blurb, the blending of reality and fiction, the adaptation of the cinematic model, the use of marginalia, the typographical arrangements as well as the spacing of the text are, as McHale states, "manipulations [that] certainly serve to keep the materiality of the book in the forefront of the reader's

consciousness"[92] and likewise foreground Gray's self-consciousness. In fact, one is aware of the fictionality of the text till the actual last word, "GOODBYE", a common farewell in the author's novels.

Gray's possible aims in offering this variety of literary self-conscious devices is not only to make us aware of the fictionality of the narrative, but also to shape the reading experience, which is characterised by uncertainty, insecurity and even disorientation. Consequently, *1982 Janine* is demanding and challenging primarily for two reasons: on the one hand, its self-conscious nature proves a challenge to the reader, *i.e.* he/she is forced to find his/her way through a polyphony of discourses; on the other hand, the permeation of the narrative with sexual fantasies and political musings about a specific country at a specific time demands the reader's sympathy and knowledge of certain facts and events.

Therefore, the reader of such a postmodernist fiction as Gray's *1982 Janine* is not allowed to play the role of a passive consumer in the reading process and multiple subjective readings or interpretations are possible. This novel may be seen as an example of what Barthes has called a "writerly text"[93] because it is a challenge and forces the reader to engage in the process of writing, that is, it forces him/her to be creative and an active producer of meaning, and to play the role of an "active player"[94] in the game. Although the reader plays a creative and difficult role, it does not mean that it is painful or uninteresting. In contrast, one can consider that either the challenge to feel engaged in the process of production, or the process of decoding the text and making sense of the fictional world, are real sources of pleasure. Furthermore, Gray's *1982 Janine* is also a humorous and funny novel, that will surely provide the reader some fruitful and pleasant moments.

Finally, I share Witschi's opinion when he declares that "Gray's *Janine* is undoubtedly a postmodern novel"[95] because both postmodern themes and strategies are found in it. As aforementioned, it not only includes aesthetic strategies, like foregrounded self-consciousness, fragmentation, metafiction and intertextuality, but it presents as well the typical postmodern protagonist, a fragmentary self searching for coherence and living somewhere in between fantasy and reality, between the past and the present. Therefore, the protagonist's dispersed memories and multiple selves proliferate, and his present state is after all a metaphor of the shattered country and world he lives in.

[1] Alison Lumsden, "Innovation and Reaction in the Fiction of Alasdair Gray", p. 118-9.

[2] Quoted by Bruce Charlton, in *An Alasdair Gray Source Book*, p. 25.

[3] Ibid., p. 28.

[4] Kathy Acker, "Alasdair Gray Interviewed", p. 85.

[5] See Devid Lodge's notion of "interior monologue" in *The Art of Fiction*, p. 43 and in the chapter "Interior Monologue", pp. 46-51.

[6] See Gérard Genette's *Narrative Discourse: An Essay in Method*, pp. 217, 220-3.

[7] See Lodge's essay, "The Stream of Consciousness", in *The Art of Fiction*, pp. 41-5. Lodge declares that there are two techniques for representing "stream of consciousness": the interior monologue and the free indirect style that renders thought as reported speech.

[8] Roger Fowler (ed), *A Dictionary of Modern Critical Terms*, p. 231.

[9] Randall Stevenson, "Alasdair Gray and the Postmodern", p. 49.

[10] Stephen Bernstein, *Alasdair Gray*, p. 19.

[11] H. Gustav Klaus, "New Bearings in Scottish Writing: Alasdair Gray, Tom Leonard, James Kelman", p. 187.

[12] S. J. Boyd, "Black Arts: *1982 Janine* and *Something Leather*", p. 112.

[13] Bernstein, *Alasdair Gray*, p. 17.

[14] Lanark searches not only for love but also for light, and he obtains light at the end of the novel; he also searches for normality and order.

[15] Peter Zenzinger, "Contemporary Scottish Fiction", p. 232.

[16] Beat Witschi, *Glasgow Urban Writing and Postmodernism, A Study of Alasdair Gray's Fiction*, p. 235.

[17] See Philip Hobsbaum's "Alasdair Gray: The Voice of His Prose".

[18] Lumsden, "Innovation and Reaction in the Fiction of Alasdair Gray", p. 115.

[19] Robert Crawford, "Introduction" , p. 5.

[20] Douglas Gifford, "Private Confession and Public Satire in the Fiction of Alasdair Gray", p. 114.

[21] See Charlton's Chapter 7, "*1982 Janine* as a Thought-experiment" (pp. 30-6), in *An Alasdair Gray Source Book*.

[22] Marshall Walker, "The Process of Jock McLeish and the Fiction of Alasdair Gray", p. 44.

[23] See Charlton's Chapter 8, "Modes of Writing" (pp. 37-45), in *An Alasdair Gray Source Book*.

[24] Quoted by Charlton in *An Alasdair Gray Source Book*, p. 34.

[25] Isabel Murray and Bob Tait suggest several interpretations of *Lanark* in *Ten Modern Scottish Novels* (p. 231): it can be seen as one tale with the given sequence, or the Thaw story can be taken as a version of actual or possible facts while the Lanark story as a fable about an after-life. Thaw's drowning can be interpreted as his death or as a metaphor; they can also represent a person at two different stages in life.

[26] See chorus of *Ach*'s, in *1982 Janine*, pp. 337-40.

[27] This sentence appears first on the cover of *Unlikely Stories, Mostly* and reappears in *1982 Janine*, p. 185.

[28] Douglas Gifford, "Author's Postcript Completed by Douglas Gifford", in *Unlikely Stories, Mostly*, p. 290.

[29] Sean Figgis and A. McAllister, "Alasdair Gray", p. 23.

[30] Acker, "Alasdair Gray Interviewed", p. 85.

[31] Gifford, "Private Confession and Public Satire in the Fiction of Alasdair Gray", p. 115.

[32] Figgis and McAllister, "Alasdair Gray", p. 19. Gray adds that the Alan character in *1982 Janine* is the closest portrait of the real Alan, and that he used other versions of this character in other novels: "I've got him as Aitken Drummond in *Lanark*, and in *The Fall of Kelvin Walker* the character of Jake is a slightly watered down version of him" (p. 19).

[33] In *Lanark* Gray presents clues which suggest that he is talking about himself. For example, the general outlines of Thaw's upbringing and experience correspond to Gray's; When asked in the social security office if he has a name, Lanark answers yes, remembering Th—or Gr--, clearly suggesting that Thaw or Gray is intended.

[34] Gifford, "Author's Postcript Completed by Douglas Gifford", in *Unlikely Stories, Mostly*, p. 281.

[35] Eilidh Whiteford, "Engendered Subjects: Subjectivity and National Identity in Alasdair Gray's *1982 Janine*", p. 75.

[36] Christopher Harvie, "Alasdair Gray and the Condition of Scotland Question", p. 83.

[37] See Walker, "The Process of Jock McLeish and the Fiction of Alasdair Gray", p. 38.

[38] See Boyd, "Black Arts: *1982 Janine* and *Something Leather*", p. 108.

[39] Ibid., p. 111 .

[40] Ibid., p. 117 .

[41] Bernstein, *Alasdair Gray*, p. 67.

[42] See Stephen Bernstein, "Doing as Things Do With You: Alasdair Gray's Minor Novels", p. 153.

[43] This article is included in Susan Sontag's *Styles of Radical Will* (1969), in pp. 35-73. Sontag was born in Arizona (1934) but is especially associated with the New York intellectual and artistic "scene". She announced the death of the traditional elitist literary culture with all the skill and authority of someone well educated in that culture. She published an essay, "Notes on Camp" (1964), two collections of essays,

Against Interpretation (1967) and *Styles of Radical Will* (1969), and two novels, *The Benefactor* (1964) and *Death Kit* (1968).

[44] See George Donaldson and Alison Lee, "Is Eating People Really Wrong? Dining with Alasdair Gray", p. 156.

[45] Ian A. Bell, "Imagine Living There: Form and Ideology in Contemporary Scottish Fiction", p. 229.

[46] Whiteford, "Engendered Subjects: Subjectivity and National Identity in Alasdair Gray's *1982 Janine*", p. 72.

[47] Bell, "Imagine Living There: Form and Ideology in Contemporary Scottish Fiction", p. 228.

[48] Klaus, "New Bearings in Scottish Writing: Alasdair Gray, Tom Leonard, James Kelman", p. 187.

[49] Gifford, "Private Confession and Public Satire in the Fiction of Alasdair Gray", p. 116.

[50] See Witschi, *Glasgow Urban Writing and Postmodernism*, pp. 184-203.

[51] Harvie, "Alasdair Gray and the Condition of Scotland Question", p. 77.

[52] Walker, "The Process of Jock McLeish and the Fiction of Alasdair Gray", p. 39.

[53] Bernstein, *Alasdair Gray*, p. 72.

[54] Except *McGrotty and Ludmilla* and *The Fall of Kelvin Walker*; though these two novels are set in London, they include much information and satire of Scottish government, politics and society.

[55] William M. Harrison, "The Power of Work in the Novels of Alasdair Gray", p. 162.

[56] Kevin McMunigal, "An Interview with Alasdair Gray in Six Parts", p. 80.

[57] Jock's father is a socialist miner and Old Red is one of his father's friends, who is also a socialist but who has adopted a more radical attitude.

[58] Figgis and McAllister, "Alasdair Gray", p. 24.

[59] Jonathan Coe, "1984, Janine", p. 62.

[60] Harrison, "The Power of Work in the Novels of Alasdair Gray", p. 164.

[61] Kevin Williamson, "Under the Influence", pp. 174-5.

[62] Witschi, *Glasgow Urban Writing and Postmodernism*, p. 82.

[63] Linda Hutcheon, *A Poetics of Postmodernism*, p. 41.

[64] Witschi, *Glasgow Urban Writing and Postmodernism*, p. 82.

[65] Other examples of Jock's awareness that he is the author of the fantasies presented in the novel are when he justifies his description of Superb's way of dressing (J, 75), and when he wonders if he will describe something in detail or not: "Will I imagine their lovemaking in detail? Certainly not" (J, 77).

[66] Brian McHale, *Postmodernist Fiction*, p. 128.

[67] See Chapter 8, "Chinese-box worlds", in McHale's *Postmodernist Fiction*, pp. 112-30.

[68] Figgis and McAllister, "Alasdair Gray", p. 23.

[69] McHale, *Postmodernist Fiction*, p. 192.

[70] Ibid., p. 184.

[71] See McHale, *Postmodernist Fiction*, pp. 190-3. Besides the multiple column text, there are other ways of providing this choice to the reader: the glossed or footnoted text and the disordered numbering of the divisions of the text, both present in *Lanark*.

[72] See the metaphysical poet George Herbert (1593-1633) and his volume of poems, *The Temple* (1633), in which "The Altar" and "Easter Wings" have specific typographical shapes that represent part of their subject.

[73] Acker, "Alasdair Gray Interviewed", p. 89.

[74] Ibid.

[75] McHale, *Postmodernist Fiction*, p. 181.

[76] Beat Witschi, "Defining a Scottish Identity", p. 5.

[77] In the margin of Lanark and Nastler's dialogue, the "Index of Plagiarisms" (*L*, 485-99) explicitly tells the reader the different types of literary theft – "block", "imbedded" and "diffuse" – and the degrees of plagiarism that can be found in *Lanark*.

[78] Not all of Gray's works have an epilogue, some have "Notes" instead. This is the case of "Notes Critical and Historical" in *Poor Things*, "Notes, Thanks and Critic Fuel" in *Ten Tales Tall and True*, and "Notes & Glossary Explaining Obscurities" in *A History Maker*. Others have "Acknowledgements", like *Unlikely Stories, Mostly* and *McGrotty and Ludmilla*. Finally, some works have a "Postscript": it is the case of *Unlikely Stories, Mostly* and *Lean Tales*. Apart from the choice of the term, all share a similar function, that is, to explain the genesis of the short story or novel, to provide further information about its construction as well as its borrowings and influences and, sometimes, Gray also aims at thanking those who helped him publishing his work. Differently, the "Postscript" in *A History Maker* is used by Gray to provide an alternative ending to the reader, a "tragic" one (opposite to the "comic" ending previously provided in Chapter Five). Apart from *Lanark*'s epilogue, all of Gray's epilogues, acknowledgements, postscripts or notes form the last section of his books.

[79] Crawford, "Introduction", p. 6.

[80] Marie Odile Pittin, "Alasdair Gray: A Strategy of Ambiguity", p. 208.

[81] Linda Hutcheon, *Narcissistic Narrative: The Metafictional Paradox*, p. 1.

[82] Patricia Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, p. 2.

[83] Ibid., p. 6.

[84] Ibid., p. 5.

[85] Ibid., p. 148.

[86] Ibid., p. 2.

[87] Ibid., pp. 101-2.

[88] McHale, *Postmodernist Fiction*, p. 184.

[89] Ibid.

[90] See the order in the "Table of Contents" of *Lanark*: Book Three, Prologue, Book One, Interlude, Book Two, Book Four, Epilogue (in the middle of Book Four, not at the end).

[91] Witschi, *Glasgow Urban Writing and Postmodernism*, p. 151.

[92] McHale, *Postmodernist Fiction*, p. 193.

[93] See Roland Barthes, *S/Z*, p. 5.

[94] Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, p. 43.

[95] Witschi, *Glasgow Urban Writing and Postmodernism*, p. 202.

CHAPTER III

A NARRATOLOGICAL ANALYSIS OF *1982 JANINE*

III. 1. TIME

III. 2. MOOD

III. 3. VOICE

III. 4. TRANSTEXTUALITY

To analyse in detail a piece of fiction, it is necessary to describe the techniques employed in the narrative, but this description demands the use of appropriate concepts and precise terminology. Scholars and theoreticians have attempted to describe and classify the basic constituents and techniques of narratives, namely Roland Barthes[1], Wayne C. Booth[2], Gérard Genette[3], Mieke Bal[4] and Susana Onega[5], among others. All have highly contributed to literary criticism and each of them has limited or specialised their study in a specific area, except for Genette who managed to offer in his *Narrative Discourse: An Essay in Method* a systematic theoretical framework since he includes in his analysis all the constituents of narrative.

Genette's study is extremely valuable because it provides a narratological model, that is to say, *Narrative Discourse* puts together different concepts that enables us to describe the elements and techniques of a narrative in a systematic way. In fact, it includes notions, terminologies and taxonomies concerning all possible relations between the *histoire* (story, fable or diegesis) and the *récit* (narrative, plot or discourse), and it analyses temporal relations, questions of distance, voice and perspective (focalization). Based on Genette's theoretical framework and terminology, it is my purpose in this chapter to offer a more objective description and detailed analysis of the mechanics and the functioning of the narrative of Alasdair Gray's *1982 Janine*. Moreover, I shall use some concepts put forth by Linda Hutcheon[6], Brian McHale[7] and Patricia Waugh[8], scholars who have dedicated their studies to narrative technique within postmodernist fiction.

Genette argues that a narrative has three different levels: the *histoire*, the *récit* and the *narration*. The *histoire* refers to the succession of real events that is recounted, *i.e.*, "the signified or narrative content."[9] The *récit* is the account itself, "the signifier, statement, discourse or narrative text itself" (*ND*, 27). The *narration* (narration or narrating) refers to the way in which the account is presented and, therefore, the act of narration. In other words, it is "the producing narrative action and, by extension, the whole of the real or fictional situation in which that action takes place" (*ND*, 27).

As Genette explains, the existence of one of these three levels depends on its relationship with the others:

> Story and narrating thus exist for me only by means of the intermediary of the narrative. But reciprocally the narrative (the narrated discourse) can only be such to the extent that it tells a story, without which it would not be narrative … and to the extent that it is uttered by someone, without which … it would not in itself be a discourse. As narrative, it lives its relationship to the story that it recounts; as discourse, it lives by its relationship to the narrating that utters it (*ND*, 29).

Thus, to fully analyse a narrative discourse it is essential to study all the possible relationships between these three levels. Based on Tzvetan Todorov's narrative categories (tense, aspect and mood)[10], Genette organises his analysis of narrative discourse according to three categories borrowed from the grammar of verbs that correspond to three different relationships. First, the *Temps* (tense, time) refers to the temporal relations between the *histoire* and the *récit* in what order, duration and frequency are concerned. Second, the *Mode* (mood or mode) concerns the relationship between the *histoire* and the *récit* analysing questions of distance and perspective. Finally, the *Voix* (voice) involves the relationship between narration and the other two levels, that is, between narration and the *récit* and between narration and the *histoire*, including the situation of the narrator.

III. 1. TIME

As *1982 Janine* is an interior monologue, Jock, the protagonist, wanders between the present and the past and it is impossible, either for him or the reader, to understand his present condition and reality if Jock does not go back to his past. After all, the interior monologue acts as a sort of therapeutic self-diagnosis that allows Jock to reinterpret his past experiences in a new light. Consequently, during his long monologue and painful confessions, the hero has to return to the past, not only because he recalls it, but also because the reader needs to gather more information. Gray probably shares Marcel Proust's opinion when the latter justifies the anachronism of the narrative of *A la recherche du temps perdu* with a realistic motivation. According to Proust, "As our memory presents

things to us, as a rule, not in their chronological sequence as it were by a reflexion in which the order of the parts is reversed."[11]

Therefore, it is crucial to analyse the relations between the temporal order of the events that are being told (in the *histoire*) and the pseudo-temporal order of their disposition in the *récit* that Genette calls *ordre*. In other words, when doing a narratological analysis of a novel, it is necessary, as Genette writes, to "compare the order in which events or temporal sections are arranged in the narrative discourse with the order of succession these same events or temporal segments have in the story" (*ND*, 35).

Besides being a retrospective narrative, *1982 Janine* starts *in medias res* and this strategy of starting in the middle of the action implies some time disorder because the *récit* cannot follow the chronological order of the *histoire*. Hence, there are multiple anachronies, or transgressions of chronological order, that should be recognised as part of a secondary narrative or a metanarrative. As Genette asserts, "every anachrony constitutes, with respect to the narrative into which it is inserted, … a narrative that is temporally second, subordinate to the first" (*ND*, 48). According to Genette's narratological model, there are two types of anachronies: analepses and prolepses.

An analepsis is a flashback, a retrospection or, as Genette explains, "any evocation after the fact of an event that took place earlier than the point in the story where we are at any given moment" (*ND*, 40). In *1982 Janine* the narrative includes the protagonist's retrospective tale which goes back as far as his childhood, and obviously relates to a period earlier than the temporal point of departure of the primary or first narrative, *i.e.*, one night in the protagonist's life spent in a Scottish hotel room up to the time when he hears the maid calling him for breakfast at 8.15 a.m.[12]

Hence, most analepses in *1982 Janine* are external analepses because the "entire extent remains external to the extent of the first narrative" (*ND*, 49), that is, they are entirely prior to the time of the main narrative. In what internal analepses are concerned, entirely within the time bounds of the primary narrative, one single example has been observed. This occurs when Jock thinks he has "been free for nearly ten whole minutes" (*J*, 332). As this refers to Jock as the protagonist and its amplitude is posterior to the starting

point of the primary narrative, this analepsis may be recognised as an homodiegetic internal analepsis.[13]

In *1982 Janine* most analepses are partial because their amplitude never joins the primary narrative, that is, they end on an ellipsis and the primary narrative picks up where they have stopped. For example, Jock recalls his English teacher, Hislop, on several occasions and provides different information each time he goes back to the past: "Mad Hislop was a small man and he terrorised six boys … receiving six blows … and we went weeping to our seats" (*J*, 53-4); "He recited all the great poems by heart, apart from Burns, who he despised" (*J*, 71) and children were "as still as stones dreading the moment when he would pick on" them (*J*, 71) because his teacher used his belt to punish his pupils and put them to shame as he did to Jock forcing him to shout in class "'**I AM AN IDIOT SIR**.'/ '**Then I will provide an exercise to focus your mind. I have no favourites in this class. Go to the blackboard**.'" (*J*, 72, bold mine). The last sentences of this analepsis (*J*, 71-2) are quite similar to the initial ones of the following analepsis about the teacher, but the latter providing further information: "**I am an idiot**. / '**You require an exercise to focus your mind. I have no favourites in this class. Go to the blackboard**, pick up the chalk and write out three simple words which I will dictate to you …" (*J*, 81, bold mine). The description of such an episode goes on and then Jock wonders if Hislop is his father (*J*, 82-3) and recalls Hislop's wife's death (*J*, 84-5). In the last pages of the protagonist's narrative, Hislop's story is picked up where it had stopped, "In the weeks after his wife's death" (*J*, 334), and Jock remembers the day when he stood up to defend his class mate Anderson; an action that ended Hislop's career as a teacher (*J*, 335-7). Such analepses, necessary for the understanding of a specific moment of the action, act as isolated pieces of information and produce fragmentation in the narrative. Though such information is very useful to the reader in order to understand Jock's personality, the reader's role is not an easy one due to the fact that he/she is asked to rearrange the events into a chronological and meaningful order.

As multiple analepses proliferate in the narrative, I shall observe their occurrence in the first chapter of *1982 Janine* as an example, in which, like in other chapters, analepses take place primarily in what we may call the "real" segments, linked to the protagonist's

existence or "reality", rather than in the imaginary ones. Thus, in what Jock's reality is concerned, he goes back to his childhood and recalls first the clothes he had to wear (*J*, 18) and then his mother, a strict woman worried about his future (*J*, 18-20). After this, he returns to the subject of his mother and describes her personality (*J*, 23-4); and he finally compares himself with Janine when he likewise took "the wrong turning … Mine was when Helen told me she was pregnant" (*J*, 26). These analepses are usually introduced by explicit past expressions such as: "When I was young" (*J*, 14,18…), "When I was a boy" (*J*, 16…), "Years ago" (*J*, 22…), "When I was younger" (*J*, 23…), "in those days" (*J*, 23…).

Furthermore, Jock's imaginary segments also contain analepses and the first chapter may be used to exemplify this. When Jock begins fantasising, Janine is going to a club and she is rather nervous about this fact but trying not to show it. The reader does not know what has happened before or why she is going to that club until he/she reaches the phrase "Start earlier" (*J*, 14). On that occasion, Jock provides the beginning of the story and explains how and why she had decided to go to that club.

Analepses can also be analysed in relation to duration and temporal distance, or as Genette writes, in relation to "reach" and "extent."[14] Chapter 12 (*J*, 196-316) offers the analepsis with the larger extent (duration) of the whole novel. This happens when the hero, Jock, decides to tell his own story in a chronological order; starting when he was seventeen and about to take the entrance exam for the Glasgow Royal Technical College. In this extensive analepsis, one learns about the protagonist's life in the Technical College, his relationship with Denny, his friendship with Alan, his participation in a play in Edinburgh where he meets Helen and finally his marriage to her. While reading this long analepsis, the reader goes through the process of organising the pieces of information he/she was given access in the previous analepses, and it is only at this moment that Jock's life begins to make sense because one can finally provide a logical order to the events of the *récit*. However, this extensive analepsis that covers the whole of Chapter 12 is at times interrupted, either by Jock's commentaries in the present about his past (*J*, 205, 210, 291-2, 303...), by his predictions for the future of mankind (*J*, 266-8), or by his sexual fantasies (*J*, 236).

In *1982 Janine* the analepsis which offers the longest reach (temporal distance) occurs when Jock recalls a walk with his parents when he was two or three years old and had felt "perfectly happy" (*J*, 71). In this passage, the narrator presents a detailed description of the wood and the nature that surrounded him and his parents:

> We walked in a wood with bright sunlight shining through the leaves. Between the trunks on our right there was fallen brown bracken with an occasional new stem upholding a coiled green tip, and a drift of bluebells, and the cluck-gurgle of the river. On the left was more withered bracken above a slop of moss and primroses. It had rained recently. Everything glittered and the scents of bracken, pine, primroses and wet earth were extra sharp, and the track had many puddles in it … The puddles were clear mirrors full of branches and sunlight, the bluebells were like opening into an underground sky … What was the colour of her hair? Did she look up and smile at me? I forget but I know I was perfectly happy, and in sunlight (*J*, 70-1).

One should wonder whether a two or three-year old child would be able to take in all these details, and not recall the colour of his mother's hair. At that young age surely he would not be able to distinguish a bluebell from a primrose. Possibly, the focalizer in this passage is not Jock as a child but rather Jock, the adult, who just imagines this scene from his past and tries to describe what happiness felt like.

Though *1982 Janine* as a retrospective narrative comprises a large number of analepses, it also presents prolepses. A prolepsis is a flashforward or an anticipation that "consists of narrating or evoking in advance an event that will take place later" (*ND*, 40) and it is usually less frequent than an analepsis. Again, in Gray's narrative one can find examples of prolepses, not only in the imaginary segments but also in the segments concerning Jock's "reality."

While he is creating his sexual fantasies the protagonist sometimes provides hints about the future of his imaginary characters. For instance, in the first chapter the reader is already given information about the future of Janine: "Later, when Janine is trapped and trying to escape, she will remember that she was given the chance to leave and refused because of money" (*J*, 26). Another example happens when Jock tells the story of Terry and Max and goes on to refer that Terry leaves her house to meet Charlie, "that is the last she sees of him for at least a month. A month that feels like several years. But she hears from him much sooner than that" (*J*, 34). On the following page the narrator gives further

information about the future relation between Terry and Charlie: "Have they made love yet? / No, and never will, though wearing a mask he will rape her in an hour or two if I keep control of the situation" (*J*, 35).

In what Jock's "real" story is concerned some prolepses are offered. Thus, when Jock describes postwar Britain, he provides some information about the future years when he remarks that "the Polaris submarine was still a design on a drawingboard and a few years would pass before it entered the Holy Loch. A few years would pass before the big men in the employers' federations pulled their industries out of Scotland" (*J*, 230-1). Also, when Jock refers his landlord's death, "So the landlord was the second man I knew who died by falling from a height" (*J*, 292), we may wonder who the *first man* had been. Only nine pages later, we realise that the *first man* falling from a height had been Alan (*J*, 303).

Furthermore, while talking about Helen's father, Mr Hume, he explains that "On learning that I did not belong to wealthy people he did not at once speak like the morally superior middle class confronting the lazy worker. He did that a week later, when he met my father" (*J*, 298). Thus, the reader learns beforehand how Mr Hume will behave with Jock's father the following week; this meeting being presented later on in the chapter (*J*, 301-3). Another example takes place when Jock narrates his memories about his father (*J*, 94-100): their boring walks, the stamp album his father had given him when a child, his father's letters, his nightmares and his loneliness. During this analepsis, at one point Jock informs us that it was their "last walk together" (*J*, 99). In fact, this proleptic information is already introduced in pages 98-9 by the Sidenote - "OUR LAST WALK TOGETHER" - below both page numbers, which will immediately call the reader's attention. It will only be much later that one learns about his father's death (*J*, 146).

According to Genette's terminology we can also talk of complex anachronies, *i.e.*, analeptic prolepses (analepses on prolepses) or proleptic analepses (prolepses on analepses) that may disturb the reader's ideas about retrospection and anticipation.[15] In my opinion, the aforementioned examples of prolepses concerning Jock's "real" story may be seen as cases of proleptic analepses because these prolepses occur during Jock's long analepsis (*J*, Chapter 12, pp. 196-316). After all, practically the whole narrative can be deemed an extensive retrospection. Moreover, I consider these complex anachronies as

good examples of external and partial prolepses: they are external because they are inserted in a retrospective narrative and, therefore, occur beyond the time-limits of the primary narrative; they are partial as they are not prolonged up to the narrating moment itself but interrupted in as abrupt a way as they were started.

Perhaps a new type of prolepsis could be added to Genette's taxonomy in order to classify what I would call an *imaginary prolepsis*. Hence, after narrating how he had met Denny and what sort of relationship they had had, the protagonist suddenly states "Yes, Denny and I had married at last" (*J*, 264) and goes on to describe the place where he had lived with his wife and children: "Our home was a six-room-and-kitchen Hillhead flat" (*J*, 264). If the reader feels astonished with Jock's devotion to a woman like Denny, this feeling is rather ephemeral because after reading some more lines one learns: "It is true that I felt above and beyond myself when I imagined such things and here I am imagining them again. Yes, I feel almost your [God] equal again as I survey the universe from my imaginary future" (*J*, 265, underlining mine).

In fact, Jock provides a lot of information about his imaginary future, that is to say, he offers predictions or opinions about his future and also about the future of mankind. Before his suicide attempt, he is pessimistic and thinks that the future is "nothing" or "nada" (*J*, 133) and that the world will have to face a Third Great War (*J*, 135). After his "rebirth", he believes in an optimistic future for mankind and imagines a perfect world where all people live in peace, love and harmony (*J*, 266-8). Finally, in the last pages of the novel, he uses the future to make predictions and promises for his own life (*J*, 340-1).

Following Genette's method of analysis, we can also examine the relations between the duration of the events and the duration of the narrative length of their recounting in the *récit* that Genette calls duration or speed.[16] However, and before proceeding to such an analysis, it is extremely important to distinguish between two different types of speed: "the speed of performance"[17] and "the speed of the narrative" (*NDR*, 34). In *Narrative Discourse Revisited*, Genette explains what he calls "the speed of performance" in the following terms:

> A written narrative, which in that form obviously has no duration, finds its "reception", and therefore fully exists, only in an act of performance, whether reading or recitation,

> oral or silent; and that act has indeed its own duration, but one that varies with the circumstances. This is what I called the *pseudo*-temporality of (written) narrative (*NDR*, 33).

In the case of Gray's *1982 Janine*, I consider that the length of text is more or less equivalent to the duration of reading because one may take about eight hours to read the whole novel and I agree with Bruce Charlton when he declares that "it takes about the same amount of time to read the book as it does for Jock thoughts to occur."[18] However, this "speed of performance" (reading *x* pages per hour) is not relevant for Genette, but rather "the speed of the narrative" that is "measured by the relationship between the duration of the story and the length of the narrative (so many pages *for* an hour)" (*NDR*, 34). Instructions about the process one should follow are given in *Narrative Discourse Revisited*:

> To compare the two durations (of story and of reading), one must in reality perform two conversions – from duration of story into length of text, then from length of text into duration of reading – and the second has almost no importance except to *verify* the isochrony of a scene (*NDR*, 34).

1982 Janine offers 341 pages that correspond to a few hours in the life of Jock McLeish (about eight hours) since the primary narrative starts during the night and ends at 8.15 a.m. In his narrative Jock provides several time references. The first one only appears after 174 pages, when he states "Actual time 5.52". Another time information, this time an implicit one, occurs when he refers that he is "Awake again with less than an hour till daylight, more than two hours till breakfast" (*J*, 191), which may be around 6.00 a.m. Later on, when the hero writes his resignation letter, it provides some important information about time and place: "7.50 a.m. 26 March 1982, The Blank Hotel, Greenock" (*J*, 322). Ten pages later, Jock declares that he has "been free for nearly ten whole minutes" (*J*, 332), that is, his freedom started after his failed suicide attempt (*J*, 190). Finally, in the last page of Jock's narrative one is informed of the time the narrative ends: "Eight-fifteen, Mr McLeish. Breakfast is being served till nine" (*J*, 341).

In addition, every narrative has alternations of speed, with accelerations and decelerations or slowdowns that change the rhythm of the narrative. It is what Genette calls anisochronies, that is, when the duration of narration is not equivalent to the duration of what is narrated.[19] He defends that four basic forms of narrative movement can be drawn: pause, scene, summary, ellipsis.

Pause corresponds to a maximum deceleration and occurs when the time of the *récit* is longer than the time of the *histoire*. Although not all descriptions constitute pauses, they usually appear in descriptive passages which in *1982 Janine* are either inserted in the multiple analepses or constitute the protagonist's political diatribes. Pause happens, for example, when Jock gives a very detailed description of nature during a walk with his parents (*J*, 70-1), in which the story-time stops but the *récit* proceeds, or when he describes postwar Britain:

> This was common in forties-fifties Britain. Few lecturers had cars and even fewer students. In the recent war, because of the fuel shortage, the only civilians allowed to drive cars had been doctors, and most professional people found this no hardship because they used public transport anyway. So the growth of the British car industry, the coming of the motorways, the dismantling of the rail system, the ringroads slicing up the cities, the spaghetti junctions, the multi-storey car parks, the streets subdivided by yellow lines and rented for parking to the people living there, the euphoria of the North Sea oil boom, the depression of the British car industry, the depression of the British steel industry, the discovery that North Sea oil benefited hardly anyone in Britain but the shareholders – all this, though partly conceivable, had not been conceived (*J*, 230).

Scene is another form of narrative movement that occurs when the time of the *histoire* and of the *récit* are theoretically of equal duration. Dialogue and overt physical actions are the usual components of the scene. Jock's narrative presents many dialogues which belong not only to his past life (*J*, 52 for example) but also to his sexual fantasies (*J*, 31 for example).

> She said, "You want me to dress like a tart."
> I said, "Only idiots think attractively dressed women are tarts. You mix with fairly intelligent people, they would be pleased if you dress less timidly."
> She said, "Why don't you dress less timidly?"
> I said, "My friends are perfectly satisfied with my clothes."
> She said, "Liar. You're like me. You have no friends, only colleagues and an occasional one-night stand with women as lonely as you are …" (*J*, 52).

> "She lifts her legs on to the bed, shift about till she's lying comfortably, then phones again. She says, "Charlie, it's all right. I'm coming."
> Charlie says, "Honey, that's good. When?"
> "I'll leave in just sixty minutes."
> "Why not now?"
> "I've this husband, you know. He likes us to eat together. We don't do much else together …" (*J*, 31).

Ellipsis is achieved through an absence of the time of the *récit* and an unlimited time of the *histoire*, corresponding to a maximum acceleration. In *1982 Janine*, "A long time after that" (*J*, 74) and "several years later" (*J*, 96) are good examples of explicit undetermined ellipses, while "I have not dreamed that for twenty-four years" (*J*, 116) is an instance of an explicit determined ellipsis.

Finally, summary corresponds to a time of the *récit* shorter than the time of the *histoire*. The *récit* is briefer that the events depicted and, therefore, it can summarise in a single sentence the events of a number of days, weeks, months, even years. There are endless examples through the whole novel because analepses often take the form of summary. Furthermore, summary frequently has recourse to the services of the iterative, that is, when the *récit* narrates once what happened several times in the *histoire*. As Genette states, "Every iterative narrative is a synthetic narrating of the events that occur and reoccur in the course of an iterative *series* that is composed of a certain number of singular *units*" (*ND*, 127). As in, for example, "I had some ugly encounters of that sort between the ages of seven and twelve" (*J*, 91), "He usually sent me one letter every month" (*J*, 96), "I have not dreamed that for twenty-four years. I used to dream it all the time" (*J*, 116), "For a few years Helen and I received a greetings card from her each Christmas" (*J*, 172) and "Leaving home in the morning I sometimes met the postman in the street" (*J*, 196) (underlining mine).

The iterative series can be defined by its diachronic limits (determination), by the rhythm of recurrence (specification) and by the diachronic extent or duration of each unit of the iterative series. To be more precise, "between the ages of seven and twelve" exemplifies an explicit and definite determination because it establishes the limits of the amplitude of the iterative series. In what the rhythm of recurrence is concerned, the first and the last examples ("some", "sometimes") are indefinite specifications, while the other

sentences offer examples of definite specification, through "every month", "all the time" and "each Christmas" [20], that indicate the rhythm of recurrence of the iterative unit. In the last but one example, the expression "for a few years" gives information about the duration of the iterative unit.

In *Narrative Discourse* Genette highlights the relevance of a third category related with time - frequency [21]- that studies the relations of repetition between the *récit* and the *histoire*. Practically the whole novel corresponds to a singulative frequency, *i.e.*, the *récit* narrates once what happened once in the *histoire*. Nevertheless, in *1982 Janine* two other types of frequency can be found: the aforementioned iterative frequency, and a repetitive one, *i.e.*, when the *récit* narrates several times what happened once in the *histoire*. For instance, Janine's feelings while going to the club is narrated five times in the novel: "Janine is worried and trying not to show it" (*J*, 12, 13, 18, 311, 340). Though this initial sentence is always the same, the rest of the paragraph differs and adds new information. Another example is a dialogue between Max and Terry on page 34 that is rewritten or paraphrased on page 76, that is to say, a single event of the *histoire* is narrated twice in the *récit* but with some changes.

III. 2. MOOD

The second main category of Genette's method of analysis is Mood, which is concerned with the relationship between the *histoire* and the *récit*, and involves questions of distance and perspective; two chief modalities of the regulation of narrative information. In addition, narrative information can have different degrees because, as Genette explains,

> The narrative can furnish the reader with more or fewer details, and in a more or less direct way, and can thus seem … to keep at a greater or lesser *distance* from what it tells. The narrative can also choose to regulate the information it delivers … according to the capacities of knowledge of one or another participant in the story … to take on, with regard to the story, one or another *perspective* (*ND*, 162).

If we consider the narrative of *1982 Janine* as a whole, it may be regarded a "narrative of words"[22] because it is an interior monologue and, therefore, it reports the sentences, in this case imagined rather than uttered, of the protagonist/narrator. Through the interior monologue we are therefore in the presence of imitated or reported discourse. In this type of discourse the narrator effaces himself and lets the character's words appear on their own or, as Genette states, "the narrator is obliterated and the character *substitutes* for him" (*ND*, 174). When Jock needs to convey the other characters' words, those of "real" or imaginary characters, he generally uses direct speech marked by inverted commas. Less frequently, he recurs to transposed discourse, that is to say, when he renders dialogue in indirect or free indirect style:

> The Tories said they would *encourage enterprise* if they were returned, Labour said it would *show that it cared*. The small Scot Nat party had provoked a debate by referring to a fact: multinational companies were getting a lot of North Sea mineral very cheaply. Harold Wilson had announced that this was true, and only a Labour government had the power and will to tackle the big oil companies. Edward Heath had accused Wilson of planning to nationalise Britain's oil. Wilson had hotly denied this: he had only been trying to convey that a Labour government could combat tax-avoidance (*J*, 145).

Finally, and though it is not a frequent device, narratized or narrated discourse is also present in *1982 Janine*. It sums up dialogue and is the most distant as well as the most reductive form. Narrated discourse is usually intercalated with transposed discourse, as when Jock describes the arrival of the police at the club and then Brian's version of his arrest. To highlight this, I have underlined transposed discourse while narrated discourse appears in bold:

> After **questioning some members** of the staff, and looking into every room, and finding nothing criminal (for there was nothing criminal to find) they <u>asked</u> to see the club books, in order to take them away and have them examined by experts. They <u>said</u> the process might take two or three days. The practical radical <u>reminded</u> them that he could not legally open his club without his books, and since it was only operating through the festival, a closure of two or three days would either bankrupt him or make him unable to pay all his helpers. The police <u>said</u> … The practical radical <u>asked</u> … The police <u>said</u> … They <u>demanded</u> to see … everyone **denied knowledge** of their whereabouts, but <u>said</u> … When Brian **came to tell the whole story** we learned that nothing queer had happened … He

> typed, the radical dictated, and after an hour they stopped to calculate. They explained this to the sergeant in charge of the main desk, and pled to be allowed the loan of their books … The sergeant explained that … This news made Brian and the radical **talk faster and louder**. They **repeated what they had already said** but larded it with irony, sarcasm and threats of legal action (*J*, 283-4).

1982 Janine also offers a "narrative of events"[23], that is, "a transcription of the (supposed) non-verbal into the verbal" (*ND*, 165), as when, for example, Jock goes to the train station to say goodbye to his mother and describes his last sight of her:

> I arrived in the station at twenty to three, and as I approached the barrier I walked slower and slower. She was not inside it. I bought a magazine from a nearby bookstall and stood partly screened by it, pretending to read but looking toward the train. Either they had not yet arrived or they were on it. Shortly after quarter to three I saw her come along the platform, a taller woman than most with a strikingly straight back and grey hair. I recognised the plain black coat she wore but not the hat, which was purple and unsuitable, I thought, … She stood still beside the barrier for a long time. I could see her face … At last a man in a respectable black suit came up to her from behind … He spoke to her. Took her arm, and led her back along the train and into a carriage as the porters started slamming the doors (*J*, 171-2).

Genette calls attention to the fact that "mimesis [of nonverbal events] will thus never be anything more than an illusion of mimesis, depending like every illusion on a highly variable relationship between the sender and the receiver" (*ND*, 165). In the former example, Jock provides his own view or perspective of the scene, which surely is an interpretive one.

In *Narrative Discourse*, Genette manages to distinguish between Mood (focalization) and Voice (narration), a distinction that earlier theoretical works failed to acknowledge (like those of Norman Friedman and Wayne C. Booth[24]). He claims it is essential not to make "confusion between the questions *who is the character whose point of view orients the narrative perspective?* and the very different question *who is the narrator?* – or more simply, the question *who sees?* and the question *who speaks*" (*ND*, 186).

Firstly, in order to answer to the question *who sees?* one should analyse who the focalizer is and what kind of focalization has been chosen. *1982 Janine* offers throughout an internal focalization since all is told through the protagonist's consciousness and point

of view. In addition, it is an internal fixed focalization as it is restricted to a single character, in this case, Jock, the protagonist/narrator. In other words, Jock never yields the privilege of the narrative function to anyone else. Genette highlights the fact that "Internal focalization is fully realised only in the narrative of "interior monologue" … where the central character is limited absolutely to - and strictly *inferred* from - his focal position alone" (*ND*, 193).

In addition, it is a restricted point of view because in what regards his own "reality", present and past, he only knows what he is allowed to know as a character, *i.e.*, what he is told by the other characters, what he sees and what he hears. A clear example of this type of internal focalization is when Jock reflects about his mother.

> What did my mother think as we sat on opposite sides of the kitchen…? I've never wondered what happened in her head before. She was a tall, rather quiet woman … While I was working and brooding near her my feelings of harmony, of luxury, were sometimes so strong that I am now nearly certain she was deliberately putting dreams into my head, dreams of power and possessions and far-ranging life. She managed her own life perfectly, as far as I could see, but didn't enjoy it much. Why do I think that? She only spoke to me about my homework and what clothes to wear … Since I was a baby I had heard them talk about their children, husbands, recipes, dress patterns and love-stories … But that was the only time I noticed my mother was not completely satisfied (*J*, 23, underlining mine).

Even if the reader would like to find out some further information or more facts, the focalizer does not provide more details, either because he does not know or because he is not sure. Other examples fully demonstrate his restricted point of view, such as: "I don't know" (*J*, 98), "I think his father was Jewish" (*J*, 109), "I was not sure he had been listening" (*J*, 145), "If she is still alive she [his mother] is over seventy" (*J*, 172).

It is essential to distinguish Jock as protagonist/narrator, whose present and past "reality" is conveyed to the reader through fixed internal focalization, and Jock as creator/narrator of his sexual fantasies. These fantasies are usually offered through zero or non-focalization; the protagonist's point of view appearing thus as unrestricted and omniscient. In the following passage, for example, Jock has total access to Janine's thoughts, fears and anxieties.

> Janine hesitates then takes from the envelope a flat wad of clean new notes and counts them. The money is more than her agent suggested, more than Janine imagined possible. She knows Stroud is watching her closely. She thinks, 'If I was a cat I would lick my lips, but I'm an actress, and smart. There must be several millionaires in this club if they'll pay this money to get a girl like me on their books' …
> Heart thudding, eyes narrowed to slits against the glare she walks slowly toward the light thinking, 'Act calm. I felt like this in the car with Max, and with Stroud when I saw the waitress, but I acted calm and it was all right.'
> She hears two unfastened studs of her skirt click with each step she takes.
> "That's a sexy sound", the voice says, and giggles.
> 'Keep cool', thinks Janine. 'Pretend this is an ordinary audition' (*J*, 26-7).

Conversely, in Jock's sexual fantasies there are a few passages that seem to be conveyed essentially through external focalization, that is, when the narrator tells what is perceptible to an hypothetical observer without being able to enter the consciousness of the characters, thus acting as a narrator/observer. In Chapter 6 (*J*, 87-8), for instance, he presents the events - a film script - from the outside, as a mere observer, describing almost exclusively what he *sees* and what he *hears*, and admitting that he sometimes is not able to see something: "I cannot see".

> Seen through the windscreen from in front the hands on the wheel belong to Helga, who is tall, slender, handsome, cool, Nordic, with long straight blonde hair … Janine is talking to her vehemently, with many grimaces and nods of the head … A high view of busy motorway … From beside the open gate I see two women leave the car by opposite doors, hear the slight clunk of the doors shutting, see them meet behind the car and kiss. Then hand in hand they walk quickly back along the fence toward me … As the woman near the gate I see that their faces are dreamy and slightly openmouthed. They are too shy and excited to look at each other. A rear view of them pausing hand in hand …My mind's eye starts to follow them slowly, rising as it follows so that, just as I reach the gate, it swings shut, I cannot see who has pushed it. I hear the click of a lock, the scrape of a turning key. Along strand of wire at the top of the gate (between which I can see the foliage where the women vanished) appear the words **CAUGHT IN BARBED WIRE: A Superbitch Production** (*J*, 87-8, underlining mine).

Thus, the above passage may be regarded as a paralipsis[25] because the narrator here (*J*, 87) holds back information that would be logically produced under zero focalization.

Immediately following this, the reader realises that it is Jock himself who decides to be a mere observer of his own fantasies: "From now on I will subdue my lust for what I create by keeping the eye of imagination as cool as a camera lens, the ear of imagination as discreet as a small microphone. Eye and ear move through the words and wires" (*J*, 89). In

fact, in the above passage the narrator manages to situate himself as far as possible when he chooses to conceal information from the reader and when he decides to summarise Janine's words into narrated discourse: "Janine is talking to her vehemently" (*J*, 88). However, Jock cannot keep his promise and, right afterwards, he goes on with his fantasy, this time presenting more than a far away observer is able to provide, that is to say, Helga's and Janine's own words through direct speech (*J*, 89).

In her essay "Focalization" Mieke Bal integrates Genette's theory of focalization among others expanding on the difference between the subject of focalization and the object of focalization and assigning an autonomous role to the focalizer.

> Focalization is the relationship between the "vision", the agent that sees, and that which is seen. This relationship is a component of the story part, of the content of the narrative text: A says that B sees what C is doing … Because the definition of focalization refers to a relationship, each pole of that relationship, the subject and the object of focalization, must be studied separately. The subject of focalization, the *focalizor*, is the point from which the elements are viewed. That point can lie with a character (*i.e.* an element of the fabula), or outside it.[26]

In "Narration and Focalization" Bal distinguishes three different agents of the narrative process: "the actor, using the acting as his or her material, produces the story; the focalizer, who selects the actions and chooses the angle from which to present them, with those actions produces the narrative; while the narrator puts the narrative into words."[27] Hence, the narrator delegates a function between itself and the character to the focalizer. In *1982 Janine* the different agents cannot be isolated because they coincide, that is to say, the one who says is the one who sees and the one who does. Furthermore, the subject of focalization (focalizer) coincides with a character that participates in the story, the protagonist in this case, Jock, which Bal designates as "character-bound focalization" or "internal focalization."[28] This means that the reader watches with Jock's eyes and follows his will and, in principle, accepts his vision, but one must be alert to the fact that his is a limited and biased vision. Bal names such a character, from whom the narrative is recounted, the "focalized character."[29]

In what regards "the focalized object"[30], it can be characters, objects, landscapes or events. As the focalized object is conveyed to the reader through the focalizer, it appears as

an interpretation of the focalized elements. In *1982 Janine* there is "interpretive focalization"[31] since the presentation or description of the "focalized object" does not provide information exclusively about the object but also about the focalizer, because he interprets the "focalized object". Take the following example:

> I realised that Scotland was shaped like a fat messy woman with a surprisingly slender waist … And the woman was rich! She had enough land to feed us all if we used her properly, and sealochs and pure rivers for fishfarming, and hills to grow timber on. Her native iron was exhausted but we had coalbeds which would last another two centuries, and a skilled industrial population who could make anything in the heavy-engineering line (*J*, 281).

In this passage Jock describes Scotland not in an objective way but through an "interpretive focalization". Scotland is compared to a rich woman because Jock believes Scotland is a rich and splendid country and could hold a very promising future.

III. 3. VOICE

The last of Genette's three main categories is Voice, in which the time of narration, that is, the relation between story time and narrating time, is analysed. *1982 Janine* is presented as an interior monologue and practically all is conveyed to the reader through an ulterior or subsequent narration, *i.e.*, it is a retrospective first-person narrative.

In *Narrative Discourse* Genette calls attention to the fact that a retrospective narrative does not have to use the past tense exclusively and he explains: "It sometimes happens … that a relative contemporaneity of story time and narrating time is disclosed by the use of the present tense, either at the beginning … or at the end" (*ND*, 220-1). In *1982 Janine*, such a relative contemporaneity is clearly felt both at the beginning and at the end of the novel. To be more precise, the narrative starts in the present tense ("real time") when the protagonist describes the hotel room he is in - "This is a good room" (*J*, 11) - and also

finishes in the present tense when Jock utters "All right" (*J*, 341), his single spoken words, in response to the hotel maid's call for breakfast. In between, one must bear in mind that Jock is lying on a hotel bed thinking, imagining, remembering, talking to himself, even talking to God, who functions as his conscience, and, as a result, in "real time" there is no action at all. Therefore, there is no need to describe what the protagonist is doing, except when he tries to kill himself by taking a mixture of pills and whisky and Jock repeats to himself, "Gulp swallow, Gulp swallow. Gulp (rotten taste) swallow, swallow. Pills, whisky all gone tata. And now?" (*J*, 173). Another exception is after his failed suicide, when he decides to tell his own life story in a chronological way (*J*, 191-4): "Awake again with less than an hour till daylight, more than two hours till breakfast. What shall I do with my mind? What story is left for me to tell?" (*J*, 191).

The aforementioned episodes should be deemed the primary or first narrative and part of the diegetic level. This level concerns the events Jock describes taking place in "real time", *i.e.*, the description of what *really* happens inside this hotel room: an alcoholic and insomniac man lying on a bed, thinking and dreaming, who tries to commit suicide and then promises to start a new life.

Bearing in mind Genette's statement that "any event a narrative recounts is at a diegetic level immediately higher than the level at which the narrating act producing this narrative is placed" (*ND*, 228), all the analepses related to Jock's past life as well as his fantasies should be recognised as belonging to a metadiegetic level. They all form metanarratives since they constitute narratives in the second degree, that is, narratives within the primary narrative.

In what concerns the "EPILOGUE for the discerning critic" (*J*, 343-5), in my view it should be seen as belonging to the extradiegetic level because it is not only graphically external to the primary narrative, but also because we are no longer in the presence of Jock's voice. Although we do not have the explicit intrusion of the author in the novel as in *Lanark: A Life in Four Books*, the author of *1982 Janine* becomes part of the fiction when he signs the epilogue "A.G." (*J*, 345). In spite of being part of the extradiegetic frame, the epilogue is extremely important as it unveils the different possible meanings and messages of the novel. The epilogue may as well be regarded as a metalepsis since the border

between fiction and nonfiction is transgressed. Moreover, this transgression takes place when the author of the epilogue refers to actually existing source materials, in other terms, previously published literature that has influenced him in the writing of his novel.

Likewise, multiple metalepses, or transitions from one narrative level to another, can be found in *1982 Janine*. In fact, metalepsis is a common device in postmodernist fiction so as to foreground the ontological dimension. As McHale remarks in *Postmodernist Fiction*, "Each change of narrative level in a recursive structure also involves a change of ontological level, a change of world."[32] Thus, the coexistence of "Chinese-box worlds"[33], or various levels of fictionality, causes ontological instability. This pluralism of fictional worlds, for instance, occurs with the film "Caught in Barbed Wire" (*J*, 87-8). As this is Jock's creation, it belongs to a different level of fictionality. It is also, in my opinion, a good example of a "*trompe-l'œil*"[34] since the reader realises that the film he/she thought was happening inside Jock's head is being played in a private cinema, again a place that exists exclusively in Jock's mind: "Everything goes black, then white, then I see the whiteness is a blank cinema screen, a small one in a private viewing theatre" (*J*, 102). Another example of plurality of fictional levels is when Janine reads a story in a magazine about Nina and Frank (*J*, 321-32). Nina not only has the same surname as Janine (Crystal), but the whole story mirrors Janine's own story and, at the end, Janine realises that she is inside the story she is reading, becoming thus aware of her fictionality: "Janine has now been forced to see she is a character in it. *She realises it is her inescapable fate to be a character in a story by someone who dictates every one of her movements and emotions*" (*J*, 332). I think that it is also a case of "*mise-en-abyme*" because, as McHale explains, "it is a nested or embedded representation, occupying a narrative level inferior to that of the primary, diegetic narrative world … [that] *resembles* … something at the level of the primary, diegetic world … *reproduces* or *duplicates* the primary representation as a whole."[35]

When characters become aware of their fictionality, they serve as agents of metalepsis, and it is the case of both Janine (*J*, 332) and Jock, "For more than twenty-five years before these minutes I was a character in a script written by National Security. That script governed my main movements and therefore my emotions" (*J*, 333). Moreover, as

Jock and his female characters (his imaginary women) belong to different levels of fictionality, for these women are Jock's creation, their relationships are metaleptic, *i.e.*, they involve violations of ontological boundaries.

Finally, in *1982 Janine* the affinity with the cinema also foregrounds the ontological dimension for McHale explains, "the movies and television appear often in postmodernist writing as an ontological level: a world-within-the-world."[36] As I have referred in the previous chapter, Jock's heroine is based on the star of the film *The Outlaw*, Jock employs film-making strategies in his narrative, and there are sections of the novel which are written in the form of a film script. This phenomenon of presenting different levels of fictionality is denominated by McHale "heterarchy", that is, "a multi-level structure in which there is no single 'highest level'"[37], nor a defined hierarchy of the different fictional worlds.

As regards the narrating instance, Jock is the single narrator of the primary narrative and his status as narrator can be defined both by the narrative level and by the relationship to the story he tells. According to Genette's classification of narrators, in what concerns the primary narrative, Jock McLeish is an extra-homodiegetic and autodiegetic narrator ("protagonist-narrator") for he is "a narrator in the first degree who tells his own story" (*ND*, 248). In what Wayne C. Booth's classification of narrators[38] is concerned, the narrator of *1982 Janine* is "dramatized" as soon as he refers to himself as "I" and a "narrator-agent" because he participates in the action as a character.

As argued, the narrative of *1982 Janine* constitutes an interior monologue, except for the final words "All right" (*J*, 341). Consequently, in order to simulate thought process, there are abrupt changes of subject, association of words and ideas, fantasies and unexpected or unwanted memories. However, one also finds large passages of past event narrative, during which the reader may forget he/she is reading an interior monologue. The variation of styles encountered in the novel brings movement to the narrative and counteracts with the slowness of narration typical of the interior monologue.

In addition, every chapter of *1982 Janine* offers a constant blending of fantasy and "reality"; the protagonist keeps on "jumping" from "reality" to fantasy and vice-versa, several times inside the same chapter. The opening chapter (*J*, 11-27) illustrates well the

hero's instability between "reality" and fantasy. Jock is in a hotel room and starts remembering various scenes of his past. But, as he does not want to recall some painful episodes, he tells himself to "forget that" (*J*, 20) or to "forget it" (*J*, 23, 26) and feels the need to take refuge in fantasy. Thus, he introduces his imaginary heroine, Janine, and tells a story about her. Janine's story is interrupted several times, either when he remembers childhood scenes in the company of his mother (*J*, 18-20, 23-4), or when he occasionally compares himself to Janine (*J*, 22, 26).

This distinction between fantasy and "reality" is extremely important because it brings alternation of types of narrator. Whereas in the "real" episodes, Jock is always an extra-homodiegetic narrator, in the imaginary sexual episodes he appears either as an intra-heterodiegetic narrator or as an intra-homodiegetic one.

On the one hand, in some of his sexual fantasies Jock appears as an intra-heterodiegetic narrator, that is, "a narrator in the second degree who tells stories he is on the whole absent from" (*ND*, 248). This happens when he is outside his fantasies, observing (or imagining) and describing what his own fictional characters are doing, and not being able to participate in these. For example, while Jock is imagining/observing Big Momma touching Superb's body, he feels envious as he says he cannot touch her and, as creator of this fantasy, he makes the telephone ring to interrupt this scene: "I can touch no part of her because she is imaginary. Only Momma can touch that nude sweet scornful body because Momma is imaginary too" (*J*, 46). Another example is when Jock thinks that "It must be wonderful to be among two women" (*J*, 89) but realises that he cannot participate in his own fantasy: "But since I cannot join these ladies I can only stay with them by conjuring up an evil spirit" (*J*, 92). After reading such passages, one is left wondering whether Jock does not allow himself to participate in his own fantasies or whether he has chosen not to participate in these specific fantasies.

On the other hand, there are some other sexual fantasies, in which Jock appears not as a mere creator/observer but as a participant as well, mingling with his imaginary characters. When these metaleptic relationships occur, Jock can be deemed an intra-homodiegetic narrator, that is to say, "a narrator in the second degree who tells his own story" (*ND*, 248). In Chapter 8 the reader finds several examples: firstly, Jock imagines he

is a member of an illegal and criminal organisation, as well as Cupid, Hugo, Big Momma, Janine and Max, all imaginary characters: "Together we kidnapped the wives and daughters of rich businessmen and had orgies with them which lasted for weeks … We raised money by sending the husbands and fathers photographs of their damsels in highly distressed states" (*J*, 119, underlining mine). Secondly, Jock imagines he is a secret agent and chairman of the "Forensic Research Punishment and Sexual Gratification Syndicate" (*J*, 123); finally, he performs sexual intercourse with one of his imaginary women, Big Momma, and goes to the point of saying that "for a while I am the only man in her world" (*J*, 125).

However, one should bear in mind that Jock's participation in his fantasies is also imaginary and that at times he realises this. For example, during a scene of sexual intercourse between Superb and Big Momma, Jock decides to take part and loses control. Although "reality" and fantasy are mixed first, he then realises he is completely alone: "I am entering Jane Russell the editor Janine Sontag Big Momma Helen forget her forget her and I am at home again. At home again. At home again. No. No. No. No I am not. I am not. I am alone. Alone. Alone. I am completely alone" (*J*, 55).

Finally, Jock can only be seen as an unreliable narrator because he is presented as an alcoholic, insomniac, unhappy and distressed being. The reader cannot believe a protagonist/narrator who drinks whisky all the time, does not sleep much and is unable to distinguish fantasy from reality. Sometimes, the narrator also undermines what he has previously declared: "She [Jock's mother] never enjoyed humiliating people in her imagination the way I do. I'm almost 100 per cent certain of that. So I am not 100 per cent certain of that? … Nobody can be 100 per cent certain of anything" (*J*, 53); "I have just realised that the whore under the bridge was Denny … We were both drunk. She asked me to marry her, it must have been Denny. No it must not have been Denny. It was not Denny please" (*J*, 172).

Almost at the end of the novel Jock unexpectedly declares: "And now, the truth" (*J*, 322). Does this mean that the previous 321 pages we have read are not the truth? Is Jock playing tricks on the reader? Is he certain that what he has been recounting is the truth? In fact, Jock makes us wonder if there is a solid truth:

> If Helen lied to me then twelve years of marriage were built on falsehood and the past stops being solid … if I am wrong about my past WHO AM I? If the reality I believed in is wrong, how can I right it? What solid truth can we find in our mistaken heads? (*J*, 329).

These questions/doubts surely remind us the postmodern distrust in the truth and draw our attention to the unreliability of the narrator. In fact, he can be wrong about his past memories and, consequently, some of the episodes of his life conveyed to the reader through his interior monologue may be incorrect or unreal as well.

In *1982 Janine* the hero and narrator are separated by a difference in age and experience that authorizes the latter to treat the former with a sort of condescending or ironic superiority, as in: "I now knew that I attracted her" (*J*, 205); "I now think my mother would have had no difficulty in returning those presents … Why did Helen and I not see that returning the presents would hurt our parents a lot less than a marriage would hurt us?" (*J*, 305). Moreover, the narrator gives extra information about the present time which makes the reader's task easier: "She got not quite three pounds a week, which is about twenty-four pounds in modern money" (*J*, 210).

In *An Alasdair Gray Sourcebook* Bruce Charlton distinguishes two different "modes of writing" in Alasdair Gray's fiction in what the reader's response to the text is concerned.[39] On the one hand, there is a subjective mode of writing that offers a distinct point of view of an individual addressing the reader, who in turn is invited to identify with the character's emotions. On the other hand, there is an objective mode of writing that conceals its point of view. It produces an impression of relative detachment and impartiality and it shows a world and proceeds mainly by description. In this mode the reader is encouraged to observe rather than identify with the character's emotions and to draw analogies between the world offered and his/her own world.

Charlton advocates that *Lanark* gives emphasis to the objective mode because the thoughts and emotions of the characters are deduced by the reader from the information given, rather than from the direct access to their inner state, whereas *1982 Janine* uses the subjective mode because

> The reader is addressed directly by a recognisable human voice, and the voice reacts to what it is saying, it expresses its values in the form of direct appeal, of vocalised emotion [and] … the reader is encouraged to identify with the voice to become involved with the emotions expressed in relation to the things described.[40]

A clear example of the subjective mode in *1982 Janine* takes place when Jock is in bed with his wife, Helen, and comments on his psychological state, relating the immediate action to his reaction and to the context of the book as a whole:

> Suddenly she embraced me like in the early days, embraced me so warmly that my whole body came alive again. I made love too quickly, and no wonder after all those years, and when I wanted to start slowly and gently again she drew away and wept and told me she was in love with whatsisname.
> (…)
> I felt stunned and stupid but I certainly did not hate her. There was no evil in Helen. There is evil in me, which is why I deserve whatever pain I get.
> (…)
> When she left the bed it felt like the loneliest place in the world. I had not realised how much I had been nourished by the mere warmth of her body. I've been insomniac ever since (*J*, 60).

In fact, examples of the subjective mode of writing proliferate in *1982 Janine*. These specially occur when the hero offers painful confessional episodes, such as when Hislop belts him unjustly (*J*, 81-2), when he stops Hislop from belting Anderson (*J*, 335-6), his memories about Alan (*J*, 106-13), the break-up with Denny (*J*, 290-2), or when he was caught shoplifting (*J*, 163, 173).

As the subjective mode addresses directly the reader, it is intimately related with the narratee, one of the elements in the narrative situation and located at the same diegetic level of the narrator. Hence, in *1982 Janine* the extradiegetic narrator addresses an extradiegetic narratee, that is, an instance that is outside the universe of the primary narrative and merges with the implied reader. The narrator of *1982 Janine* addresses directly and explicitly the narratee only once: "If the foregoing words seem a little harsh let me tell <u>you</u> about those tastefully designed, blankwalled buildings" (*J*, 121, underlining mine). Though there are other examples of the presence of this personal pronoun that presupposes an addressee, they refer either to God (*J*, 194-5) or to Denny (*J*, 291-2). Moreover, as the novel is an interior monologue, its unspoken words are not perceptible to

other characters, only to readers who have access to the protagonist's thoughts and feelings. This not only foregrounds the intimate relationship between protagonist and implied reader, but also implies that the reader must play an important role in the process of production of meaning.

Thus, the narratee/reader of such a postmodernist fiction as *1982 Janine* does not play a passive role, that is, he/she is not a consumer of something that was completed without him/her. He/she is rather a producer of the text because he/she contributes to its creation and this participation is a source of pleasure. For this reason, Barthes announced the "death of the author" and the "birth of the reader" for the author is no longer the single source of meaning. Therefore, Barthes advocated in *S/Z* the creation of the "writerly" text (*texte scriptible*), that is to say, a text that is composed as it is read, in which the authority of the author is removed and the experience of the reader is emphasized. This is definitely the case of *1982 Janine*.

III. 4. INTERTEXTUALITY

The term "intertextuality" was introduced by Julia Kristeva in 1969 in *Semeiotiké: recherches pour une sémanalyse*.[41] However, its origins lay in the work of the Russian linguist Mikhail Bakhtin who, in his essay "From the Prehistory of Novelistic Discourse", analysed the different types of quoting in the literature of the Middle Ages: "the role of the other's word was enormous at that time: there were quotations that were openly and reverently emphasized as such, or that were half-hidden, completely hidden, half-conscious, unconscious, correct, intentionally distorted, unintentionally distorted, deliberately reinterpreted and so forth."[42] In addition, Bakhtin concluded that "The boundary lines between someone else's speech and one's own speech were flexible, ambiguous, often deliberately distorted and confused. Certain kinds of texts were constructed like mosaics out of the texts of others."[43]

Kristeva developed Bakhtin's observations upon particular texts into a general theory of intertextuality, advocating that every text cannot be completely "new" but can only rearrange the existing body of literature in a specific combination. Moreover, Kristeva rejected the earlier broad sense of intertextuality as the study of allusion, sources and origins of the text. Instead, she uses the term "intertextuality" to describe the manner in which texts partake in an endless network of difference: they can signal either their associations with previous and contemporaneous works, or their deviations from surrounding texts. Hence, a text, as Kristeva argues, is

> a trans-linguistic apparatus that redistributes the order of language by relating communicative speech, which aims to inform directly, to different kinds of anterior or synchronic utterances. The text is therefore a productivity, and this means: first, its relationship to the language in which it is situated is redistributive (destructive-constructive) … and second, that it is a permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another.[44]

Roland Barthes, in his essay "The Death of the Author" (1968) shares Kristeva's opinion. Likewise, he believes that intertextuality is the inescapable medium in which all human discourse must necessarily take place. Thus, "the writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them."[45] Therefore, he defines a text as "a multi-dimensional space in which a variety of writings, none of them original, blend and clash ... a tissue of quotations drawn from the innumerable centres of culture."[46] In his essay "Theory of the Text", Barthes strengthens his argument that the intertextuality of texts is inevitable.

> The text redistributes language … One of the paths of this deconstruction-reconstruction is to permute texts, scraps of texts that have existed or exist around and finally within the text being considered: any text is an intertext; other texts are present in it, at varying levels, in more or less recognisable forms: the texts of the previous and surrounding culture.[47]

Then, Gérard Genette in *Palimpsestes: la littérature au second degré*[48] developed the concept of intertextuality and advanced the term "transtextuality" as a more inclusive

term than "intertextuality", which he defines as "transcendance textuelle du texte … tout ce qui le met en relation, manifeste ou secrète, avec d'autres texts."[49] Genette puts forth that intertextuality is a type of transtextual relationship that should be seen as "une relation de coprésence entre deux ou plusieurs textes … la présence effective d'un texte dans un autre."[50] Five types of transtextual relationships are proposed: intertextuality, the presence of one text within another; paratextuality, the relation between a text and its paratext, including such elements as titles, prefaces, blurbs, epigraphs, footnotes and illustrations; architextuality, the relation of text to genre; metatextuality, a critical commentary of one text on another text; and hypotextuality (hypertextuality), any relation between a text (hypertext) and an anterior text (hypotext) which consists on a transformation of that text.

In *1982 Janine* three forms of relation between texts are found: intertextuality, paratextuality and metatextuality. Paratextuality, concerns the links between *1982 Janine* and its paratexts or marginalia: the blurb, the Sidenotes, the "Table of Contents" and the Epilogue. Marginalia are not incorporated into the text but appended to it and, as Glyn White writes, they are "part of the text, but their relationship to the text to which they belong is charged with contradictions."[51] Despite their spatial displacement, I take the view that marginalia are somehow inherent to the text because they refer to the text itself, provide further information about it and play an important role on the process of production of meaning. According to Linda Hutcheon, paratextuality can have different functions: it disrupts the reader's linear process and it questions the relation between the text and the paratext, or between the text and the extra-textual since it can refer to a world outside the novel.[52]

For instance, the sidenotes or marginalia placed below each page number function as very brief "summaries" of the events recounted in each respective page and act as a kind of index to the main text. However, they form an interpretive index as they point the reader to one particular aspect or event of the page. Furthermore, the "Table of Contents" (*J*, 8-9) is presented as a sort of summary for each chapter which can be regarded as a paratext for its sentences are not taken from the text itself but are completely new and interpretive sentences. Finally, I think that paratextuality may be seen simultaneously as an example of intratextuality since it has to do with internal relations with the text, in this particular case

between the text itself and its paratext. Bearing this definition in mind, perhaps Gray's self-conscious devices, focused on in the previous chapter, can be considered as examples of intratextuality. In other words, in *1982 Janine* the text tends to call attention to its own artifice and is often self-referential through self-conscious strategies.

Throughout the novel one finds examples of another type of transtextual relationship, metatextuality, which could be defined as an explicit critical commentary of one text on another. First, Jock refers to Marcel Proust's *À la recherche du temps perdu*[53] and presents his opinion about this novel: "I once started the Proust novel about *Time Redeemed* but soon gave up. I dislike books with heroes who do not work for their living" (*J*, 166). He even compares himself with Proust's protagonist in what their capacity of abolishing time is concerned: "Eating that cake abolished time for him. Women's bodies do that for me when I am allowed to hold them" (*J*, 167). On another occasion, Jock makes allusion to C. P. Snow (1905-1980) and praises his work, "the only modern English novelist (apart from the thriller writers) I had been able to read. None of his characters was memorable but the research and administration they engaged in was described with a fair degree of accuracy" (*J*, 308).

In *1982 Janine* examples of intertextuality proliferate. Gray establishes multiple connections between his own text and other texts, either in the form of quotation, plagiarism or allusion. Intertextuality can thus be offered in different ways: first, it can be presented through quotation, between inverted commas, the most explicit and literal form of intertextuality; second, through plagiarism, that is, when a text borrows from another text without declaring it; finally, through allusion, which is less explicit and literal, and implies the perception of a connection between a specific text and another.

Quotation represents a kind of intertextuality that presupposes three basic structural elements: the quotation text, in which the quotation occurs; the pre-text, from which the quotation is taken; and the quotation proper. The inclusion of a quotation in a text means a conflict with its new context because, as Heinrich F. Plett states, it "does not constitute an organic part of the text, but a removable alien element."[54]

Cases of explicit and implicit quotation may be observed in *1982 Janine*. In the Book Information page, Gray calls the reader's attention to the fact that he has included in

his text two quotations and that he had permission to reprint this copyrighted material. These quotations are an extract from *The Good Soldier Schweik* by Jaroslav Hasek (*J*, 144-5) and parts from the last stanza of "It's no use raising a shout" by W. H. Auden (*J*, 315-6). Two different situations may occur if the reader does not read the Book Information page. On the one hand, in what regards Auden's lines the reader may overlook the quotation itself since the lines of the poem present no intertextual markers. The same could not happen with the quotation from Hasek's *The Good Soldier Schweik* because there are some intertextual markers. The extract appears in bold and is separated from the main text by a blank space. On the other hand, if the reader skips the Book Information page, he/she may ignore the identity of this pre-text.

Even though the Book Information page acknowledges only two intertexts, there are other cases of intertextuality through quotation. At one point, after asking "Who spread that the Scots are an INDEPENDENT people?", Jock answers "Robert Burns" (*J*, 65). Such an answer explicitly signals to the reader that the quotation which follows - "Is there, for honest poverty / … / The man's the gowd for a'that?" (*J*, 65) - is from Burns's poetry. The eight verses quoted form in fact the first stanza of Burns's poem "For a'that and a'that."[55] On other occasions, when Jock reminisces about his school education, there is a succession of fragments of poems that he had to memorise in his English lessons as a child (*J*, 175-6)[56] or that had been uttered by Hislop, his English teacher, as "words jumbled together without sense" (*J*, 335) during one of his classes: "'These I have loved, the rough male kiss of blankets, the moan of doves in immemorial elms, good strong thick stupefying incense smoke and jellies soother than the creamy curd who said Mary?'" (*J*, 335).[57] The reader finds also quoted lines from Shakespeare's *The Tragedy of Hamlet, Prince of Denmark* (Act 1, Scene 5). However, this quotation is implicit[58] since the reader only becomes aware of it, either because it is in bold, or due to the protagonist's playfulness with the word Shakespeare: "Mr Shakehips Slopspeare" (*J*, 195). Some differences between the pre-text and the quotation text can be noticed both in form and in content.

> I could a tale unfold whose lightest word
> Would harrow up thy soul, freeze thy young blood,
> Make thy two eyes, like stars, start from their spheres,
> Thy knotty and combined locks to part

> And each particular hair to stand on end,
> Like quills upon the fretful porcupine:
> … List, Hamlet, list, O, list![59]

> **LIST, LIST, O, LIST! I will a tale unfold whose lightest word will harrow up thy soul, freeze thy young blood, make thy two eyes, like stars, start from their spheres, thy knotted and combined locks to part and each contiguous hair to stand on end like quills upon the fretful porpentine!** (*J*, 195, underlining mine)

In addition, there are examples of intertextuality in the form of allusion that ask the reader to establish possible connections between the hero's life and his reading experience. In the first place, Jock mentions Sir Conan Doyle's *The Casebook of Sherlock Holmes* (*J*, 111). When Alan said that "Conan Doyle has given me all I require" (*J*, 111), Jock decides to read all his novels but then realises that his friend had probably seen the films exclusively. In the second place, Jock refers to William McIlvanney's *Docherty* and compares the speech of its main character with Mr Hume's (Helen's father) about marriage and respect for women (*J*, 298-9).

1982 Janine includes a play entitled *McGrotty and Ludmilla* (*J*, 252), "a modern version of *Aladdin and His Wonderful Lamp*" (*J*, 220). It seems to me one may regard the inclusion of this political pantomime in the narrative as an example of plagiarism as it borrows from Gray's *McGrotty and Ludmilla* without declaring that it corresponds to the play written by Gray. Besides sharing the same title, this text, performed by the company at the club during the Edinburgh Festival, was a play[60] (1973) prior to becoming a novel (1990).

Finally, in the epilogue of *1982 Janine* there are multiple references to other texts, when Gray admits that some of the previously published literature has influenced him in both content and form: "Though too busy to be aware of the foregoing influences while writing under them I consciously took information and ideas" (*J*, 344-5). Therefore, he begins his "EPILOGUE for the discerning critic" with an endless list of writers without any punctuation. This presentation maybe has been chosen to give the reader an idea of the large number of authors who influenced the writing of this novel, from Chaucer and Shakespeare to e. e. cummings[61] and Jackson, whose poem is part of the first edition of *1982 Janine*. Surprisingly, Gray ends this initial list by claiming that he "will list only

writers whose work gave ideas for bigger bits" (*J*, 343). He then goes on to acknowledge his other main influences, namely MacDiarmid's *A Drunk Man Looks at the Thistle*, O'Brien's *At Swim-Two-Birds*, Sterne's *Tristram Shandy* and Joyce's *Ulysses*, among others.

Gray's debt acknowledgement to MacDiarmid's great poem, as he comments, relates only to "The matter of Scotland [that] is refracted through alcoholic reverie" (*J*, 343). But other similarities can be drawn, such as the alcoholic reverist being fascinated with sado-masochism and suffering from a sort of schizophrenia, which reverts into the typical Scots boastfulness followed by a violent self-disgust and low self-esteem: "Here's tae us, wha's like us? Damn few, and they're a'deid. / I am shit" (*J*, 129). Likewise, the voyeuristic fantasy is an attempt to fight against the repressive atmosphere of Scotland. Though there are several points of similarity between MacDiarmid's and Gray's texts, in *1982 Janine* the account of Scots and Scotland is extended and intensified in the twentieth century, providing an up-to-date analysis.

In the epilogue, Gray explains that "An elaborate fantasy within a plausible everyday fiction" (*J*, 343) is from O'Brien's *At Swim-Two-Birds*, amongst others. Its narrator is a sort of anti-hero who tries to control his characters, but they break free while he sleeps and they take over his story themselves. The dynamics of the characters in O'Brien's novel comes close to Janine's signs of independence what makes Jock, her creator, feel that he sometimes loses control over her. While *At Swim-Two-Birds* is "an elaborate story about a man writing a story about storytellers"[62], *1982 Janine* is a story about a man imagining or dreaming about a story through his fantasies.

Sterne's *Tristram Shandy* with its experimentalism is used by Gray as model. As it is well known, in this eighteenth-century novel one finds, for instance, alternations of typeface, unconventional typographical layout, breakdowns of language, and blank and black pages. The narrative does not follow a chronological order and there are multiple openings and endings. As in *1982 Janine*, devices such as these are possibly offered to call one's attention to the materiality of the book. Combined with its regular appeal to the reader and its self-conscious commentary on the nature of the book, such a narrative anticipates Barthes's "writerly text". After all, one should bear in mind that *Tristram*

Shandy has been considered, to use Patricia Waugh's terms, "the prototype for the contemporary metafictional novel."[63]

Finally, Gray's *1982 Janine* reminds us of Joyce's *Ulysses*, a seminal work in modernist literature concerned with a single day of a male character that includes random memories of the past, rarely chronological. Leopold Bloom becomes a modern Ulysses, an Everyman, in a Dublin turned into a microcosm of the world. Bloom's interior monologue leads to a fragmentary, sometimes incoherent narrative. "In linguistic terms", Carter and McRae write, "the fragmentation of narration is often represented by unusual cohesion, or changes in the normal ways of linking sentences, paragraphs, and narration. This leads to unusual jumps, juxtapositions, and connections, often also marked by unusual or missing punctuation, which can create unexpected visual or graphological effects on the page."[64] Similar to *Ulysses*, the hero/protagonist in both *Lanark* and *1982 Janine* is a quester whose journey is not physical. As seen, *1982 Janine*'s single night contains the story of Jock McLeish's life.

Although *1982 Janine* is a less obviously derivative novel ("work of reference") than *Lanark*, in both novels Gray includes a critical commentary on his own work, either in the form of an index of plagiarisms (in *Lanark*), or in the form of a list of influences (in *1982 Janine*), as well as various examples of intertextuality. Gray seems to entirely agree with the narrator of *At Swim-Two-Birds* when the latter states that "The entire corpus of existing literature should be regarded as a limbo from which discerning authors could draw their characters as required, creating only when they failed to find a suitable existing puppet. The modern novel should be largely a work of reference."[65]

Instead of disguising his influences and thefts, Gray refers directly to other texts. This should be recognised as an overt, explicit and self-conscious or self-reflexive form of intertextuality, which credits the reader with the necessary experience to make sense of such allusions and offers the pleasure of recognition. This explicitness prevents the reader from overlooking the quotations and allusions inserted in the text and, therefore, from missing the purpose which consists in opening up dialogues between different texts. After recognising intertextuality, the reader needs to follow a process of perception in order to understand the connection. No doubt, a literary work may only be fully understood if the

intertextual relations between a text and its intertexts are analysed; the coexistence of multiple texts and writings happens in its destination, that is, in the reader. In Barthes's words:

> A text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is no place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination.[66]

Furthermore, the explicit allusion to other texts has the effect of "dividing the readership into those who recognise the allusions and enjoy them, and those who find them tiresome either because they are unfamiliar with such matters or because they think they smack of intellectual posturing."[67] Consequently, one may say that the metafictional novel presupposes either an academic audience, or at least an audience trained to recognise intertextual allusion.

Though both *Lanark* and *1982 Janine* contain a meta-literary dimension which refers to its own genesis, I agree with Manfred Malzahn when he declares that *Lanark* "is far from pure meta-literature. It is not primarily a book about writing books, but a book about the author's perception of the reality of life in Glasgow expressed in a dual structure with a fantasy world as a mirror for the real."[68] It is my belief that something quite similar takes place in *1982 Janine*.

If we think about the experience of writing, we may ask ourselves whether books are essentially made out of other books or of the writer's observation and experience. While Barthes claims the "death of the author" and advances the concept of the "modern scriptor"[69], others like David Lodge contest Barthes. In his essay "The Novel Now", Lodge writes: "I *do* feel a kind of parental responsibility for the novels I write ... the composition of them *is*, in an important sense, my past, that I do think, suffer, live for a book while it is in progress."[70]

In *1982 Janine* the "EPILOGUE for the discerning critic" initiates a more direct dialogue between reader/critic and author, in a quite different manner from what happened before the sixties. Lodge states that in those days "criticism was conceived of as a second-

order discourse dependent on the first-order discourse of fiction. Novelists wrote novels and critics criticized them."[71] Furthermore, the gap between fiction and criticism is shortened when a novelist uses previously published literary works. As Mark Currie argues, "the novelist becomes a kind of critic by writing a novel about the "used-upness" of novelistic forms, or a novel which imitates a novel rather than the world."[72] However, even if Gray is able to point his readers towards certain directions, he cannot control the reception of his novels.

The concept of intertextuality renders the idea of a text having boundaries problematic, as its frontiers are permeable and not definitely clear-cut. Where does the text "start" or "end"? Is the title of the text its beginning and the last sentence its ending? The boundaries of a text are rather ambiguous because "no text is an island", that is, a text belongs to a network of references to other books and other texts. Even if a text does not refer to other texts directly, it is influenced by other texts in a conscious or unconscious way since what we know is derived from what we have read in books, newspapers, magazines or from the media, and our whole life is lived through texts and framed by them to a greater extent than we are normally aware of.

The term "intertextuality" also questions the notion of originality because an artist who bases his work on pre-existent material may risk being thought unoriginal. This was a common concern present, for example, in John Barth's "The Literature of Exhaustion" (1968) and in Harold Bloom's *The Anxiety of Influence* (1973). These works portray the despair of the literary artist who cannot say or write anything truly original, that is, anything that has not already been said or written. Nevertheless, originality consists of modifying, transforming and extending the borrowed material rather than writing something completely new. This is what Barth came to realise in his later essay "The Literature of Replenishment" (1980) and which Jacques Derrida calls the "literary symbiosis", a common feature in postmodernism:

> Literary symbiosis might seem to reveal the age that produces it [postmodernism] as hopelessly inferior to the age or ages … that produced the host texts. The latecomer artist … would seem to run the risk of being perceived by readers as lacking in maturity and originality; readers may, indeed, assume that the production of a guest text is somehow less admirable than the production of a host text. Yet the latecomers with their

> "stolentelling" rise above such residual cultural disquiet. Neither exhausted nor effete, they prove agents of renewal.[73]

Although intertextuality is not a time-bounded feature in literature, it is obvious that certain cultural periods incline to it more than others, as it is the case with postmodernism. All postmodernist literature is built bearing in mind that there coexist, more or less visibly, several texts in one single text. No text exists in isolation but is always connected to previous texts and, in its turn, can become the precursor of subsequent texts. This means that Gray's *1982 Janine*, for instance, may become an intertext for posterior texts; new forms of intertextuality being thus created. In fact, the possible relationships among texts are endless, not only because more recent works can always make allusion to a specific text, but also because every reader can draw different and new intertextual relationships depending on his/her literary knowledge and cultural background.

[1] See Roland Barthes's "An Introduction to the Structural Analysis of Narrative", *S/Z* and "The Death of the Author".

[2] See Wayne Booth's *The Rhetoric of Fiction*; he has limited his study to narrative perspective and point of view.

[3] See Gérard Genette's *Narrative Discourse: An Essay in Method*, *Palimpsestes: la litérature au second degré* and *Narrative Discourse Revisited*.

[4] See Mieke Bal's "Focalization", in *Narratology: Introduction to the Theory of Narrative*, pp. 100-14, or in *Narratalogy: An Introduction*, ed. Susana Onega and José Angel Garcia Landa, pp.115-28; and his article "Narration and Focalization", in *On Story-Telling: Essays in Narratology*, ed. D. Jobling, pp. 75-108.

[5] See *Narratology: An Introduction*, edited by Susana Onega and J. A. Garcia Landa.

[6] See Linda Hutcheon's *Narcissistic Narrative: The Metafictional Paradox*, *A Poetics of Postmodernism: History, Theory, Fiction* and *The Politics of Postmodernism*.

[7] See Brian McHale's *Postmodernist Fiction* and *Constructing Postmodernism*.

[8] See Patricia Waugh's *Metafiction: The Theory and Practice of Self-Conscious Fiction*.

[9] Gérard Genette, *Narrative Discourse : An Essay in Method*, p. 27. All subsequent references are cited in the main text in parenthesis.

[10] See Tzvetan Todorov, "Les catégories du récit littéraire", *Communications*, 8 (1966).

[11] Marcel Proust, *A la recherche du temps perdu*, Random House, vol. I (New York, 1934), p. 440. Although the title of the book as been translated into English as *Remembrance of Things Past*, the French title is retained in this book, as are the French titles of its seven volumes.

[12] For further details about time references in the primary narrative see same Chapter, p. 90.

[13] See Genette's *Narrative Discourse: An Essay in Method*, pp. 54-61.

[14] See Genette's *Narrative Discourse: An Essay in Method*, pp. 47-8.

[15] See Genette's *Narrative Discourse: An Essay in Method*, pp. 79-85.

[16] See Genette's *Narrative Discourse: An Essay in Method*, Chapter 2, pp. 86-112; *Narrative Discourse Revisited*, Chapter 5, pp. 33-7.

[17] Genette, *Narrative Discourse Revisited*, p. 33. All subsequent references will appear in the main text in parenthesis.

[18] Bruce Charlton, *An Alasdair Gray Sourcebook*, p. 36.

[19] See Genette's *Narrative Discourse: An Essay in Method*, Chapter 3, pp. 113-60.

[20] The expression "all the time" should mean *every night* because we are supposed to dream during the night.

[21] See Genette's *Narrative Discourse: An Essay in Method*, Chapter 2, pp. 86-112.

[22] See Genette's *Narrative Discourse: An Essay in Method*, pp. 169-85.

[23] See Genette's *Narrative Discourse: An Essay in Method*, pp. 164-9.

[24] See Norman Friedman's "Point of View in Fiction", in *PMLA*, 70 (1955), or in Stevick, ed. *The Theory of the Novel* (New York, 1967); Wayne C. Booth's "Distance and Point of View", in *Essays in Criticism*, 11 (1961), or in *The Rhetoric of Fiction* (Chicago, 1961).

[25] See Genette's *Narrative Discourse: An Essay in Method*, pp. 195-6.

[26] Mieke Bal, "Focalization", in *Narratalogy: An Introduction,* ed. Susana Onega and José Angel Garcia Landa, p. 118.

[27] Bal, "Narration and Focalization", in *On Story Telling*, p. 88.

[28] Bal, "Focalization", p. 119.

[29] Bal, "Narration and Focalization", p. 83.

[30] See Bal, "Focalization", pp. 120-4.

[31] Ibid., p. 123.

[32] Brian McHale, *Postmodernist Fiction*, p. 113.

[33] See Chapter 8, "Chinese-box Worlds", in McHale's *Postmodernist Fiction*, pp. 112-30.

[34] See McHale, pp. 115-9.

[35] McHale, p. 124.

[36] Ibid., p. 128.

[37] Ibid., p. 120.

[38] See Booth's *The Rhetoric of Fiction*; he devotes Chapter 6 (pp. 149-64) to an analysis of the different types of narration.

[39] See Charlton's "Modes of Writing", in *An Alasdair Gray Sourcebook*, pp. 37-45.

[40] Ibid., p. 38.

[41] See Julia Kristeva's *Semeiotiké: recherches pour une sémanalyse*, Seuil (Paris, 1969).

[42] Mikhail Bakhtin, "From the Prehistory of Novelistic Discourse", p. 69.

[43] Ibid.

[44] Julia Kristeva, "The Bounded Text", p. 36.

[45] Roland Barthes, "The Death of the Author, p. 170.

[46] Ibid., p. 169.

[47] Roland Barthes, "Theory of the Text", p. 39.

[48] Although Gérard Genette proposes the term "transtextualité" and the five forms of relations between texts in the introductory part of *Palimpsestes: la littérature au second degré* (1982), he dedicates the rest of the book to the hypertext. He analyses the architext and the paratext in *L'introduction à l'architexte* (1979) and in *Seuils* (1987) respectively.

[49] Genette, *Palimpsestes: la littérature au second degré*, p. 7.

[50] Ibid., p. 8.

[51] Glyn White, "The critic in the text: footnotes and marginalia in the Epilogue to Alasdair Gray's *Lanark: A Life in Four Books*", p. 61.

[52] See Hutcheon's *The Politics of Postmodernism*, pp. 84-6.

[53] Although all the volumes of Proust's *À la recherche du temps perdu* were ready in 1927, the standard edition of the novel was published in 1954 because Proust revised and expanded incessantly his typescripts.

[54] Heinrich Plett, *Intertextuality*, p. 9.

[55] See the whole poem in *Robert Burns*, Poems Selected and Edited by William Beatle and Henry W. Meikle, Penguin (London, 1985), pp. 259-60.

[56] The fragments that are found are: "My Kingdom for a horse" (*J*, 175), line from *Richard III* (Act V, Scene 4) by William Shakespeare; "It fell about the Lammas tide … HE LEFT THEM ALL ON FIRE" (*J*, 175), first and third quatrain from "Battle of Otterbourne", a poem by Sir Walter Scott, but when comparing the quotation text with the pretext, one realises that it has suffered some changes and the third quatrain has been capitalised; "Young Lochinvar is come out of the West" (*J*, 175), line from *Marmion* (Canto V), a long narrative poem by Sir Walter Scott; "The Assyrian came down like the wolf on the fold" (*J*, 175), first line from "The Destruction of Sennacherib" by Lord Byron; "I galloped, Dirck galloped, we galloped all three" (*J*, 175), second line from "How They Brought The Good News From Ghent to Aix" by Robert Browning; "Bring me my bow of burning gold!" (*J*, 175), line from "And Did Those Feet in Ancient Time" by William Blake; "The battle closes thick and bloody" (*J*, 175), line from "My Bonnie Mary" by Robert Burns; "Forth flash'd the red artillery" (*J*, 175), line from *The Battle of Hohenlinden* by Thomas Campbell; "Storm'd at with shot and shell … Rode the six hundred" (*J*, 175), lines from "The Charge of the Light Brigade", a poem by Alfred Lord Tennyson; "Sound the clarion, fill the fife! … Is worth an age without a name"(*J*, 176), poem by Sir Walter Scott entitled "Answer".

[57] The fragments that are found are: "These I have loved, the rough male kiss of blankets" (*J*, 335), two separate lines from "The Great Lover", a poem by Rupert Brooke; "The moan of doves in immemorial elms" (*J*, 335), line from *The Princess* (Part VII), a poem by Alfred Tennyson Tennyson; "good strong thick stupefying incense smoke" (*J*, 335), line from "The Bishop Orders His Tomb at Saint Praxed's Church", a poem by Robert Browning; "jellies soother than the creamy curd" (*J*, 335), line from *The Eve of St. Agnes* (XXX), a poem by John Keats.

[58] Although I consider this quotation implicit at this stage, Shakespeare's influence becomes explicit after one reads the epilogue because Shakespeare is one of the literary influences on Gray's list.

[59] William Shakespeare, *The Tragedy of Hamlet, Prince of Denmark* (Act 1, Scene 5), in *The Complete Works*, William Shakespeare, eds Stanley Wells and Gary Taylor, Clarendon Press (Oxford, 1988), p. 661.

[60] Alasdair Gray's play *McGrotty and Ludmilla* was completed in 1973, presented on the BBC radio in 1975 and staged in 1986.

[61] Edward Estlin Cummings (1894-1962) is one of Gray's favourite American poets and his influence on Gray's work is clear in what experimentalism and typographical innovation are concerned. Experiments with capitalization or lack of it, punctuation, line breaks, hyphenation and verse shapes are typical in e.e. cummings's poetry, and some of these devices are present in *1982 Janine*. For example, the personal pronoun in small letter "i", one of Cummings's trademark, is also used by Gray in "The Ministry of Voices" and it seems to be the voice of God. Gray, when interviewed by Kathy Acker, declared that the voice of God is trying to tell Jock something quite similar to one of Cummings's poems that starts with "pity this busy monster, manunkind" but ends with "listen: there's a hell / of a good universe next door; let's go" (See *The Heath Anthology of American Literature*, ed. Paul Lauter, vol. 2, D. C. Heath and Co., Lexington, 1994, pp. 1431-2).

[62] Randall Stevenson, *The British Novel Since the Thirties: An Introduction*, p. 201.

[63] Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, p. 70.

[64] Ronald Carter and J. McRae, *The Routledge History of Literature in English*, p. 424.

[65] Flann O'Brien, *At Swim-Two-Birds*, Penguin (London, 1967), p. 25.

[66] Barthes, "The Death of the Author, p. 171.

[67] Wenche Ommundsen, *Metafictions? Reflexivity in Contemporary Texts*, p. 75.

[68] Manfred Malzahn, "Glasgow magnified: Alasdair Gray's *Lanark*", p. 81.

[69] See its definition in Barthes's "The Death of the Author", p. 169.

[70] David Lodge, "The Novel Now", p. 145.

[71] Ibid., p. 150.

[72] Mark Currie, *Metafiction*, p. 161.

[73] Jacques Derrida, *Cowart Literary Symbiosis: The Reconfigured Text in the Twentieth Century*, p. 26.

CONCLUSION

In my view, Alasdair Gray has irrevocably changed Scottish fiction and made a significant contribution to British literature as well as to the development of the novel. If *Lanark* in 1981 brought Gray to the spotlight of the British literary scene, it was the starting point of a promising career that has flourished ever since. His second novel, *1982 Janine*, is also a good example of Gray's skill and talent, in which the author stays close to Scottish material, on the one hand, and includes postmodernist and experimental devices, on the other. Thus, as the title of my dissertation suggests, "Alasdair Gray's *1982 Janine* (1984): A Postmodernist Scottish Novel", my main objective has been in the previous chapters to demonstrate the choice of these two terms - "Postmodernist" and "Scottish" - to qualify the aforementioned novel.

Gray is both a result and a continuum of Scottish literary tradition and, therefore, in *1982 Janine* he embraced the realistic working class novel, common between the 1920s and the 1970s. However, he managed to re-write the Scottish literary past and fight against pessimistic realism by looking beyond the limits of reality and blending it with fantasy. Fantasy was employed by Gray not only as a compensation for the restrictions of reality, but also as a critique of reality and of the escape routes of fantasy. Also, *1982 Janine* was allowed to close with an optimistic ending due to the use of fantasy, that is, it became a story about an individual's learning and growth through the confrontation of his past and guilt that ends with the promise of a new beginning and a new future. In fact, this optimistic ending technique foregrounds Gray's rewriting of Scottish fiction because of his victory over the defeated realism related to the Scottish Novel of the previous decades.

Furthermore, as observed, Gray introduces in his work historical and political concerns in general and Scottish material in particular. Hence, his novels usually assume some knowledge of Scotland, such as its history, geography, politics and linguistic features. In *1982 Janine* there is an explicit connection between the individual and the national, the personal and the political, that is to say, Jock's present state is a metaphor for the shattered country and world he lives in and his sexual fantasies parallel the political

abuse of Scotland by England. In effect, though the novel portrays an individual story, narrated in the first person, Jock's interior monologue can be considered a national allegory.

Although the hero's sexual fantasies proliferate throughout the whole narrative, *1982 Janine* is not a pornographic novel because pornography/eroticism are used by the author as a metaphor and in order to criticise the British exploitation system over Scotland. Through violent sexuality Gray possibly aims at shocking the reader so that he/she may more easily visualise, understand and redefine the Scottish political situation and its relationship with England. Likewise, Jock's promise of a new and optimistic future may be regarded as a metaphor of Scotland's future.

In short, *1982 Janine* is a Scottish novel because it echoes Scottish literary tradition, it portrays an individual living in Scotland in the eighties, it has highly contributed to the ongoing discussion about Scottish identity and it has attempted to determine the nature of Scottish nationhood. However, being a Scottish novel does not mean that it is written about and for Scottish people exclusively. Thus, Jock may be deemed not only a representative figure of contemporary Scottish culture, but he may as well represent millions of lonely individuals who lead unsatisfying lives and drown their sorrows in alcohol, trying desperately not to think about life, the mistakes they have made, and the regrets they nurse.

In my opinion, Gray's innovation lies both in the satirical blend of realism and fantasy, and in the combination of a "new" working-class Scottish novel with self-conscious experimental writing. The mixture of realism, fantasy, experimentalism and self-consciousness is definitely a distinguishing feature of Gray's narratives in the crowded field of contemporary fiction, in one that is recognised as Postmodernist Fiction.

Apart from Gray's handling of Scottish material and the constant confrontation between fantasy and "reality", other common features within postmodernist fiction can be found in *1982 Janine*. Among these, one might mention the protagonist's attitude and response to the awareness of his social and political entrapment, his quest for freedom, the handling of a developed type of modernist stream of consciousness, the incoherence and fragmentation of time and the nonchronological order of the narrative.

The hero of *1982 Janine*, Jock McLeish, undoubtedly is a quester and represents the typical postmodernist character; a fragmentary self searching for coherence and freedom, and living somewhere in between fantasy and reality, past and present. The single solution he finds to fight his unhappiness and failure in life is to escape, either through alcohol or through sexual fantasies and political diatribes. However, these escape routes become, after all, another form of entrapment. In order to overcome his disillusionment towards life and find his true identity, Jock must reinterpret and reconstruct his past. Consequently, the novel opens with the beginning of the hero's long and painful journey to his past memories that will allow him to envisage an alternative life, a compensation won only after much pain.

Since Jock's quest consists in a constant wandering between past and present, there are multiple anachronies or trangressions of chronological order throughout the whole novel. Nonetheless, the anachronism or the time disorder of *1982 Janine*'s narrative may be explained by the fact that it is a retrospective narrative and that one's memory does not present events in a chronological sequence. Through his interior monologue, the hero develops his thoughts and ideas, goes back to his past memories, and visits his present reality which he tries to escape through fantasies. This constant movement from present to past and vice-versa, and the permanent confrontation between "reality" and fantasy surely are at the origin of the anachronism and the fragmentation of the novel. Hence, the process of reading is fragmented, that is, the reader gets the impression of a chaotic and anarchic narrative flow, and this complex and dynamic flow of ideas inside Jock's head makes the reader's task difficult.

As analysed, besides fragmentation *1982 Janine* includes other postmodernist aesthetic strategies, namely foregrounded self-consciousness, metafiction and intertextuality. Considered one of the major features of postmodernist fiction, self-consciousness consists in laying bare the conventions of established art and deliberately foregrounding them. Gray's overt self-consciousness is easily noticed in the subversive blurb that is not the actual editor's comment on the novel but the writer's own comment. Although it is not physically inserted in the main text, the blurb is created by the author and is part of the narrative as a whole. Gray's self-conscious fiction is also offered through

his protagonist, who self-consciously recognises both his fictiveness as a character and his role of creator of his sexual fantasies. The adaptation of *1982 Janine* to the cinematic model is another self-conscious tactic, present either through explicit references to the cinema or through the use of film-making strategies. This affinity with the cinema is probably used by Gray to disconcert the reader by making him/her experience a simultaneity of contradictory worlds and to provoke ontological destabilisation.

Alternations of typeface or unconventional typographical layout and marginalia foreground as well the author's self-conscious and experimental writing. Bearing in mind that Gray is both a writer and an artist, the reader must look beyond the text itself and pay attention to its layout, illustrations, varying typefaces and typesizes, and typographical experimentation. This means that in *1982 Janine* the reader's role is turned into a dynamic and demanding one as the variety of typographical arrangements may, at times, fragment and obscure the reading process. Furthermore, the presence of multiple texts - "The Ministry of Voices" (*J*, 178-85) - makes the reader's task even harder because the text no longer follows a single line, but is printed upside-down or sideways. As there is no fixed order of reading, one has to decide how to read in order to make sense and meaning. Again the reader is asked to play a creative role in the process of production of meaning, as well as when immediately after "The Ministry of Voices" he/she has to face several blank pages (*J*, 187-90).

The inclusion of both typographical experimentation and marginalia leads to narrative fragmentation. *1982 Janine* comprises two types of marginalia, the notes - sidenotes and the "Table of Contents" - and the epilogue; all of these, examples of paratextuality because they disrupt the reader's linear process and establish a relation between the text itself and the paratext.

1982 Janine's epilogue, "EPILOGUE for the discerning critic", is directly addressed to the reader/critic and its title may give the impression of a "serious", "academic" chapter. However, as previously marked, such an epilogue raises questions, puzzles and misleads the reader, rather than providing answers to possible questions; the reading experience being thus characterised by ambiguity and uncertainty. Probably, Gray's main intention in the epilogue is not to list the sources he drew on when writing,

but to make the reader establish connections between art and reality, fact and fiction and between his novel and other novels, Scottish or not.

Thus, the epilogue offers several examples of reflexivity and metafiction because Gray focuses on the genesis and the construction of the novel and provides further information about its borrowings and influences. As formerly defined, metafiction is a self-conscious fiction that comments on its own narrative and calls the reader's attention to its status as an artefact or as a fictional creation. In addition, metafiction raises questions in what "fiction" and "reality" are concerned, either about the identity of the fictional characters, or about the status of the literary-fictional discourse. This happens because metafiction lays bare both the characters and the alternative worlds constructed in literary fictions, strengthening a paradox. In *1982 Janine* metafiction is explicitly present only in its epilogue because Gray signs it and admits being the creator of that fiction. Nevertheless, it is implicit through the whole novel when Gray constantly lays bare the fictional illusion he creates through a wide variety of self-conscious devices that keep on drawing the reader's attention to the writing-process.

It is also in the epilogue that the writer refers to previously published literature that influenced him in both content and form and therefore several examples of intertextuality can be found. As noted, Gray alludes directly to other texts rather than disguise his borrowings, and for this reason, this can be recognised as an overt, explicit and self-conscious form of intertextuality - such explicitness prevents the reader from overlooking quotations and allusions and, consequently, credits him/her with the necessary knowledge and experience to open up dialogues between different texts, that is, to recognise and make sense of such quotations and allusions.

As it is well-known, postmodernist literature is built under the awareness that no text can be entirely free of other texts but is always connected to previous texts and, in its turn, can become the precursor of later texts. As a result, the reader of postmodernist fiction must be attentive and trained in order to recognise intertextual allusion. *1982 Janine* is no exception and establishes intertextual relationships with previous texts either in the form of quotation, plagiarism or allusion. Nevertheless, it may also become an intertext for posterior texts and if this happens new forms of intertextuality may be created.

To my mind, Gray's possible aims in offering this variety of literary self-conscious devices may be to draw the reader's attention to the materiality and fictionality of the book, to disrupt the reality of the projected world and expose the levels of illusion, and to get him/her involved in the production of meaning. In other words, while these devices demand the awareness and the participation of the reader, they fragment the reading process since they induce a confrontation between the fictional world and the material book. If all these self-conscious devices keep reminding the reader he/she is simply and exclusively reading, a fictional piece, a novel, and that the story he/she is reading is simply a make-believe, can such devices kill the novel? Although some literary scholars and critics have proclaimed that the British Novel was going through a process of extinction, heading to its death[1], nowadays most of them advocate that the British novel is not dead and that, on the contrary, it is quite healthy, in my opinion, for instance thanks to the creation of powerful self-conscious and self-reflexive fictions of novelists such as Alasdair Gray.

Patricia Waugh, in *Metafiction: The Theory and Practice of Self-Conscious Fiction* for example, argues that "at present the novel is coping with its most major crisis. However, its strong tendency towards self-consciousness has quite clearly led already, not to a decline or a 'death', but to a renewed vigour."[2] Wenche Ommundsen also claims that the novel "refused to die, and … its narcissistic self-scrutiny was not an isolated and isolating phenomenon but a response to the intellectual climate of its time … contemporary fiction, the writing of the eighties and nineties, has emerged triumphant from its clash with death."[3] In *Narcissistic Narrative: The Metafictional Paradox* Linda Hutcheon shares as well the opinion that the novel is not dead and declares that self-reflexive fiction may be its "salvation."[4] She explains that

> Novels such as this which acknowledge their fictiveness textually and thematically do not represent the death of the genre. Rather, like fantasy fiction, they become emblematic of what is a literary reality of the novelistic form. All fiction obviously retains the representational orientation of words, but it *also* creates an heterocosm through those words because the representation is of a fictive referent; it creates a second symbolic system which increasingly dominates in the act of reading. Fiction conserves an interest in reference without sacrificing the essential non-instrumentality of its language.[5]

It is evident that metafictional or self-reflexive texts destroy the reader's illusion of reality, as the author admits he is telling a story, and draw one's attention to the book as an artefact or to its materiality through typographic experimentation and manipulation of white space. However, this does not mean that the novel is dead because the reader is allowed to construct an imaginative world out of the words provided. This is what Hutcheon calls the "paradox of the reader"[6], that is, the reader is invited to participate in the creation of a world which he/she is forced to acknowledge as fictional.

Waugh also writes about the importance of the reader who creates "Worlds of words" in the following terms:

> Metafictional novels allow the reader not only to observe the textual and linguistic construction of literary fiction, but also to enjoy and engage with the world within the fiction … Such novels reveal the duality of literary-fictional texts: all fiction exists as words on the page which are material "real", and also exists in consciousness as worlds created through these words … The reader is made aware that, in the fiction-reading process, an act of consciousness creates an "object" that did not exist before.[7]

The reader of such a text must be both aware of his/her role as a player and willing to accept it. If these conditions are not met, the effect or reflexivity on the reader may be a very different one. In other words, the reader is provoked into an awareness of the dynamic role he/she plays in activating the text and producing meaning. Therefore, author and reader self-consciously share the same role; the creation of fictive worlds and meaning through language. In fact, this near equation of the acts of reading and writing is one of the most important concerns of modern metafiction. Certainly, one could argue that all novels require from the reader an effort in the sense that he/she must create a fictional universe out of language, but what is new in modern self-conscious fiction is the acknowledged involvement of the reader, that is, the explicitness and the consciousness of the role of the reader as an active creator of meaning.

The *1982 Janine* reader is invited both to produce meaning and to identify with the hero's emotions since he/she is offered the subjective point of view of an individual addressing the reader. Moreover, as the novel is an interior monologue, its unspoken words are not perceptible to other characters, only to readers, who have access to the

protagonist's thoughts and feelings. This not only foregrounds the intimate relationship between protagonist and implied reader, but also means that the reader must play an important role in the process of production of meaning.

As previously demonstrated, *1982 Janine* definitely is a good example of what Barthes calls a "writerly" text, that is to say, a text that is composed as it is read and in which the authority of the author is removed and the experience of the reader is emphasized. No doubt, the book only exists in its reception, when the reader reads it and produces meaning out of a group of words. Thus, the reader is allowed more freedom and power because he/she is conscious that "the book is a material object; it can be opened and closed at will. It can be read in bits, violating its temporality; it can be reread in part or whole, violating its linearity. It moves with the reader and is still when he abandons it."[8]

To bring this dissertation to an end, it is my sincere hope that my examination of *1982 Janine* in "Alasdair Gray's *1982 Janine* (1984): A Postmodernist Scottish Novel" has successfully illustrated and foregrounded the fact that this text is "undoubtedly a postmodern novel. It is dynamically and exuberantly fabulative, self-conscious to a high degree, and ironical"[9] and that with it "Gray once again proves that *particularly in the context of Scottish literature* such postmodern strategies are suitable for a critical, and also challenging, reassessment of a Scottish identity."[10]

[1] See Malcolm Bradbury, *The Modern British Novel*, pp. xii-xiv.

[2] Patricia Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, p. 68.

[3] Wenche Ommundsen, *Metafictions? Reflexivity in Contemporary Texts*, p. 105.

[4] Linda Hutcheon, *Narcissistic Narrative: The Metafictional Paradox*, p. 70.

[5] Ibid., p. 97.

[6] Ibid., p. 7.

[7] Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, p. 104.

[8] Hutcheon, *Narcissistic Narrative: The Metafictional Paradox*, p. 152.

[9] Beat Witschi, *Glasgow Urban Writing and Postmodernism*, p. 202.

[10] Ibid., p. 184.

APPENDIX ONE

EXAMPLES OF EXPERIMENTAL DEVICES IN *1982 JANINE*

Example 1: Beginning of chapter 12 (p. 196)

12:LIFE **WAS COMFORTABLE BUT DEPRESSED IN THE HOUSE WHERE I WAS BORN.** The depression was equally shared so we did not notice it. I only once heard my parents laugh and never heard them raise their voices in anger, or complain, or weep. The only one to raise his voice in our house was Old Red when he denounced the capitalist class or talked Utopian, which was why Mum and I disliked him. We knew that most families were noisier than us, but also felt that noise was abnormal and unhealthy. We believed very few people were as normal and healthy as us.

This is how I came to make them laugh.

Example 2: Alternation of small and capital letters (p. 72)

and an almost total absence of punctuation. You are an idiot. What are you?"
"Idiot sir."
"Don't mumble. Answer loud and clear when I ask a question. What are you?"
"I AM AN IDIOT SIR."
"Then I will provide an exercise to focus your mind. I have no favourites in this class. Go to the blackboard."
This is a nasty thing to remember.

Example 3: Groups of words without spacing (p. 330)

Foxy little Sherry has a wrinkled face which could be any age between thirty-five and sixty. Her wrists are both handcuffed to a handgrip near the roof of the car, she keeps wriggling against that point of bondage by twisting her body from side to side while ostentatiously crossing and recrossing a pair of unexpectedly beautiful legs. These are almost completely exposed in nearly unbuttoned denim miniskirt and under the torndownoffbothshouldersseethroughsilkshirt her small breasts are made perky by a black brassiere (could Sherry be a man in drag?) stop confusing me, she also wears whitewedgesoledsandalsnetstockingssuspenderbeltblack

Example 4: Half page covered by the word "hell" (p. 56)

O hell hell hell hell hell hell hell hell hell hell
hell hell hell hell hell hell hell hell hell hell hell
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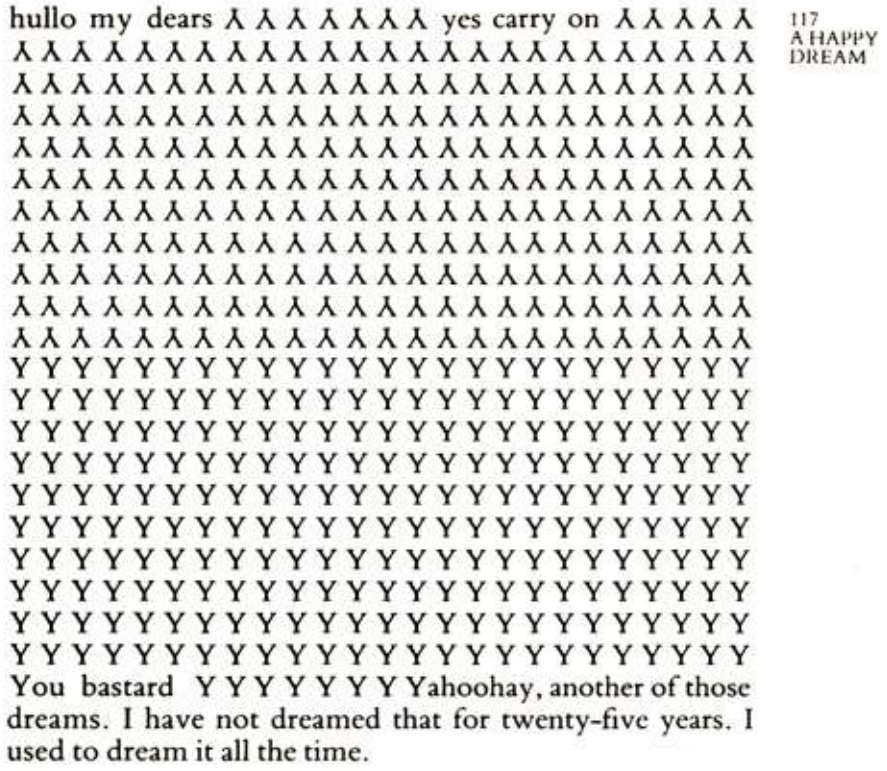
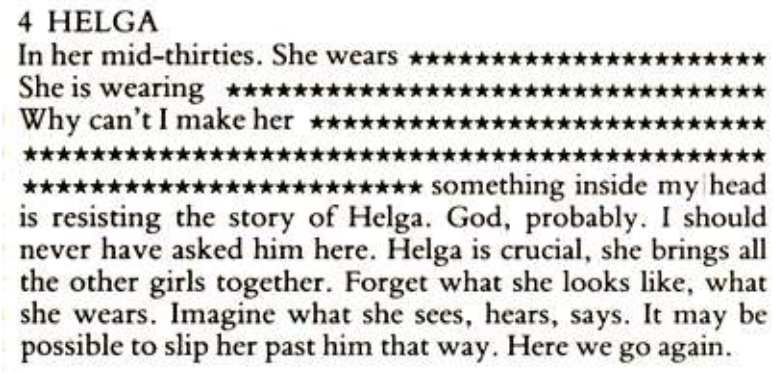
HELL HELL HELL HELL HELL HELL HELL HELL
HELL HELL HELL HELL HELL HELL HELL HELL
HELL HELL HELL HELL HELL HELL HELL HELL
HELL HELL HELL I lost control. I lost control.

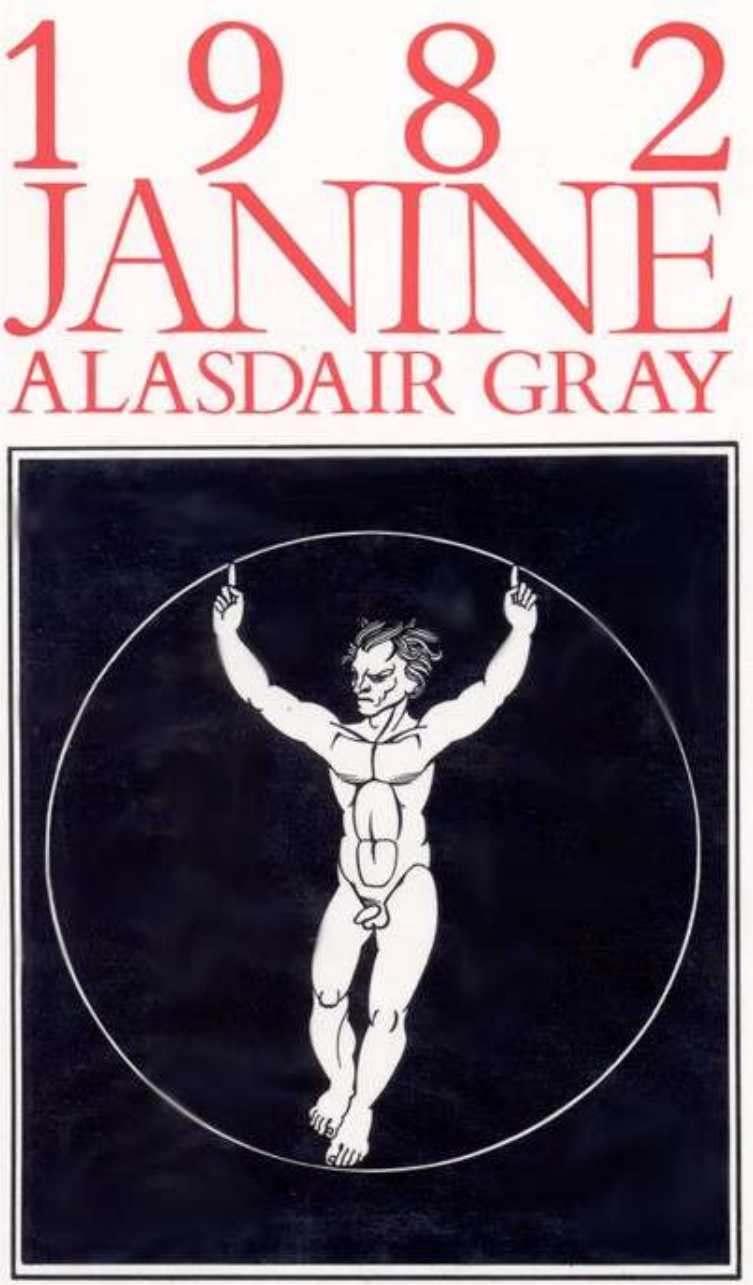
Example 5: Rows of the letter "Y" (p. 117)



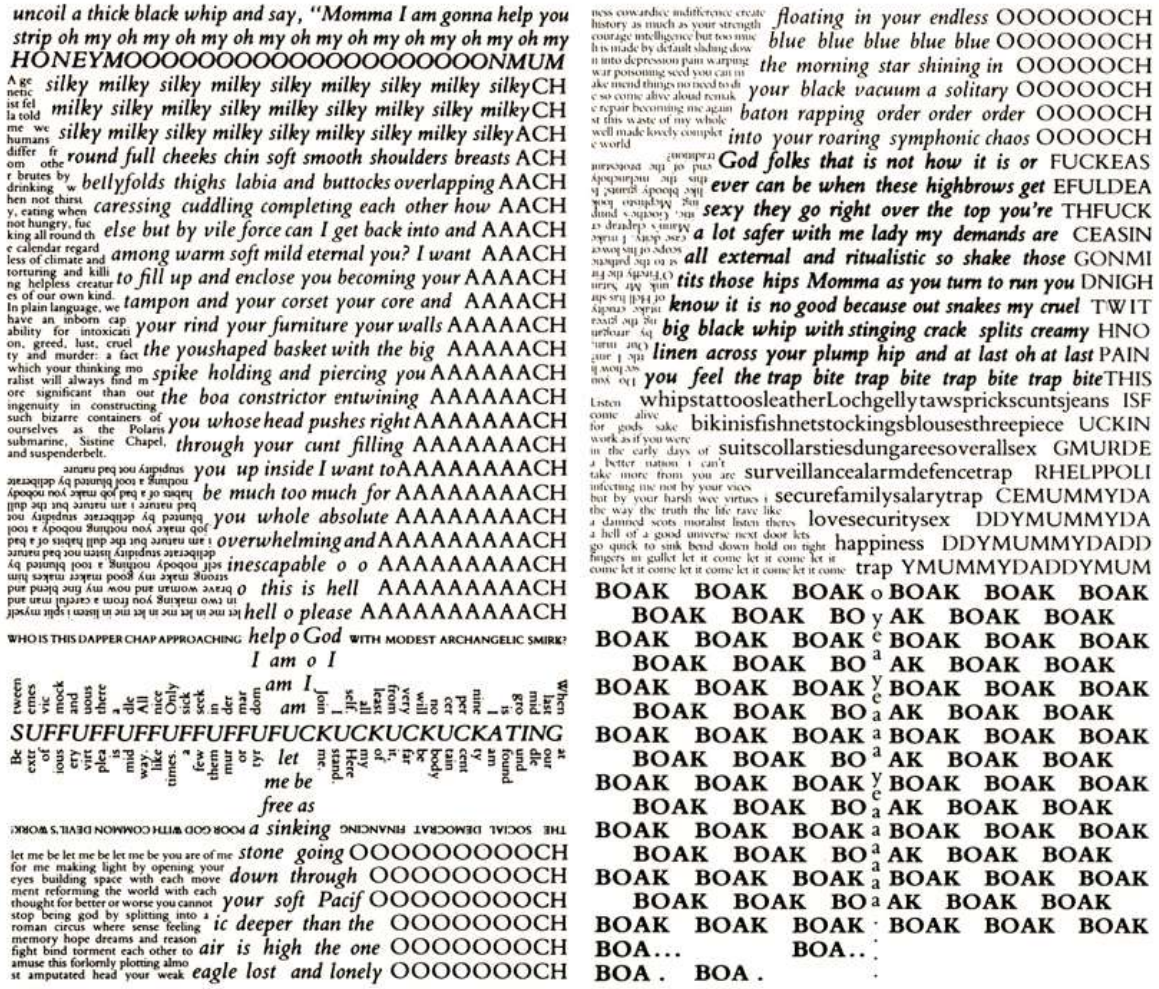
Example 6: Breakdown of language (p. 157)



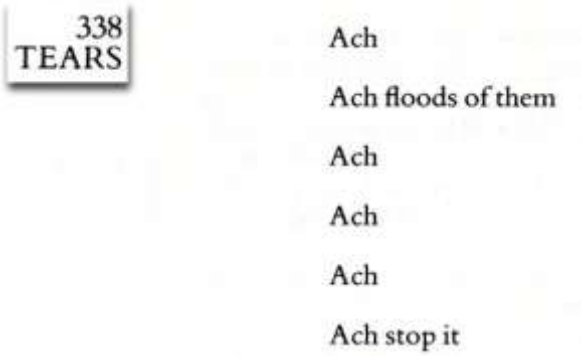
Example 7: Cover of the novel



Example 8: "The Ministry of Voices" (pp. 184-5)



Example 9: Sidenotes (p. 338)



Example 10: Table of Contents (pp. 8-9)

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APPENDIX TWO

AN EXTENSIVE ALASDAIR GRAY BIBLIOGRAPHY

I believe this bibliography to be complete as far as Alasdair Gray's major published works are concerned, though less so in the case of material published in magazines and anthologies. It is divided into three sections: **A - Fictional Work**, **B - Poetical Work, C - Dramatic Work, D - Non-Fictional Work**, and **E - Book Design and Illustration.**

A. FICTIONAL WORK

1. Short-Story Collections

Many short stories were first published in magazines and anthologies before being collected in the following volumes:

- ***The Comedy of the White Dog***, Print Studio Press (Glasgow, 1979)
- ***Unlikely Stories, Mostly***, Canongate (Edinburgh, 1983)
- ***Lean Tales*** (with James Kelman and Agnes Owens), Jonathan Cape (London, 1985)
- ***Ten Tales Tall and True***, Bloomsbury (London, 1993)
- ***Five Letters From An Eastern Empire: Describing Etiquette, Government, Irrigation, Education, Clogs, Kites, Rumour, Poetry, Justice, Massage, Townplanning, Sex and Ventriloquism in an Obsolete Nation***, Penguin (London, 1995)
- ***Mavis Belfrage: A Romantic Novel With Five Shorter Tales***, Bloomsbury (London, 1996)
- ***The Ends Of Our Tethers: Thirteen Sorry Stories***, Canongate (Edinburgh, 2003)

2. Novels

Some chapters from *Lanark* and *1982 Janine* were first published in magazines before being collected in novels:

- ***Lanark: A Life in Four Books***, Canongate (Edinburgh, 1981)
- ***1982 Janine***, Jonathan Cape (London, 1984)

- ***The Fall of Kelvin Walker: A Fable of the Sixties***, Canongate (Edinburgh, 1985)
- ***McGrotty and Ludmilla; or, The Harbinger Report: A Romance of the Eighties***, Dog and Bone (Glasgow, 1990)
- ***Something Leather***, Jonathan Cape (London, 1990)
- ***Poor Things: Episodes from the Early Life of Archibald McCandless M.D. Scottish Public Health Officer***, Bloomsbury (London, 1992)
- ***A History Maker***, Canongate (Edinburgh, 1994)

B. POETICAL WORK

Some poems were first published in magazines before being collected in the following volumes :

- ***Old Negatives: Four Verse Sequences***, Jonathan Cape (London, 1989)
- ***Vier + Four / Wolfang Heyder, Joe Davie, Liz Lochhead, Cristian Rothmann, Ernest Wichner, Murray Robertson, Alasdair Gray, Toni Wirthmèuller***, Galsgow Print Studio (Glasgow, Berlin, 1990)
- **"Eight Poems Written from 2 to 5 August 1998 on Eight Series of Prints by Ian McCulloch",** in *The Artist in His World: Prints 1986-1997 / Ian McCulloch with descriptive poems by Alasdair Gray*, Argyll Publishing (Glendaruel, 1998)
- ***Sixteen Occasional Poems: 1990-2000***, Morag McAlpine (Glasgow, 2000)

C. DRAMATIC WORK

Gray has written stage, radio and television plays; some of them have been used later as basis for short stories and novels.

- ***The Story of a Recluse***, play (1959), TV script (1973) and used as basis for the short story with the same title in *Lean Tales*.
- ***The Answer***, play composed in 1960, radio play (1970) and used as basis for the short story with the same title in *Lean Tales*.

- ***A History Maker***, composed in 1965 and used as basis for the novel with the same title.

- ***The Night Off***, radio play (1966) and used as basis for the short story "A Night Off" in *Mavis Belfrage*.

- ***The Fall of Kelvin Walker***, broadcast by BBC TV in 1968, staged between 1972-75 and used as basis for the novel *The Fall of Kelvin Walker*.

- ***Quiet People***, broadcast by BBC radio in 1968 and used as basis for the chapter with the same title in *Something Leather*.

- ***Thomas Muir of Huntershill***, radio play (1970).

- ***Dialogue***, Scottish Theatre (Kirknewton, 1971). Broadcast by BBC radio in 1969, produced for television in 1972 and used as basis for the chapter "A Free Man with a Pipe" in *Something Leather*.

- ***Martin***, staged in BBC Schools in 1971-72 and used as basis for the chapter "The Proposal" in *Something Leather*.

- ***Sam Lang and Miss Watson***, composed in 1973 and used as basis for the chapter "Mr Lang and Ms Tain" in *Something Leather*.

- ***The Man Who Knew about Electricity***, broadcast by BBC TV in 1973 and used as basis for the chapter with the same title in *Something Leather*.

- ***Homeward Bound***, stage play (1973) and used as basis for the short story with the same title in *Ten Tales Tall & True*.

- ***Mavis Watson, Triangles, Colchis, Agnes Belfrage, Agnes Watson, Mavis Belfrage***, broadcast by BBC TV in 1973 and 1976, staged in 1975-76 and used as basis for *Mavis Belfrage*.

- ***In the Boiler Room***, composed in 1974 and used as basis for the chapter with the same title in *Something Leather*.

- ***Honesty***, TV play (1974).

- ***The Loss of the Golden Silence***, radio play (1974) and used as basis for the short story with the same title in *Ten Tales Tall & True*.

- ***Today and Yesterday***, TV play (1975).

- ***McGrotty and Ludmilla***, broadcast by BBC radio in 1975, staged in 1986 and used as basis for the novel *McGrotty and Ludmilla*.

- ***Beloved,*** TV play (1976).
- ***Near the Driver***, play (1976) and used as basis for the short story with the same title in *Ten Tales Tall & True*.
- ***The Gadfly,*** TV play (1977).
- ***The Vital Witness***, radio play (1979).
- ***Portrait of a Playwright***, radio play (1979) and used as basis for the short story with the same title in *Lean Tales*.
- ***Mr Goodchild***, play (1980) and used as basis for the short story with the same title in *Mavis Belfrage*.
- ***Tickly Mince***, with Tom Leonard and Liz Lochhead, staged in 1982.
- ***The Pie of Damocles***, with Tom Leonard and Liz Lochhead, staged in 1983.
- ***Working Legs: A Two-Act Play for People Without Them***, Dog & Bone (Glasgow, 1997)

D. NON-FICTIONAL WORK

1. Books

- ***Saltire Self-Portrait – 4***, The Saltire Society (Edinburgh, 1988)
- ***Why Scots Should Rule Scotland: Independence***, Canongate (Edinburgh, 1992)
- ***Why Scots Should Rule Scotland 1997: a Carnaptious History of Britain from Roman Times Until Now***, Canongate (Edinburgh, 1997)
- ***The Book of Prefaces: a Short History of Literature Thought in Words by Great Writers of Four Nations from the 7th to the 20th Century / edited & glossed by Alasdair Gray mainly***, Bloomsbury (London, 2000)
- ***A Short Survey of Classic Scottish Writing***, Canongate (Edinburgh, 2001)

2. Essays, Introductions & Postscripts

- **"Instead of an Apology",** *Glasgow Herald* (18 April 1969)

- **"Education",** *Glasgow Magazine*, 1 (Winter 1982/83), 7-9
- **"A Modest Proposal for Bypassing a Predicament"**, *Chapman*, 35/36 (1983), 43-6
- **"Thoughts Suggested by Agnes Owens's *Gentlemen of the West* – and an Appreciation of it"**, *Edinburgh Review*, 71 (1985), 27-32; later issued as a Postscript to *Gentlemen of the West* by Agnes Owens, Penguin (Harmondsworth, 1986)
- **"The Curse of Burrell"**, *Glasgow Herald* (6 December 1986), 1-3
- **Essay** in *Pierre Lavalle: Paintings 1947-1975*, Lavalle Retrospective Group (Glasgow, 1990)
- **"Everything Leading to the First English"**, *Chapman*, 63 (Spring 1991), 1-13; later collected as "Essay on what led to English Literature", in *The Book of Prefaces*.
- **"Elspeth King"**, *Independent* (13 July 1991), 46
- **"Frankly Gray"**, *The List* (28 Aug-10 Sept 1992), 63
- **Introduction** to *A Real Glasgow Archipelago* by Jack Withers, Argyll Publishing (Glendaruel, 1993)
- **"Light and Heat: Scottish Eccentrics"**, *Cencrastus*, 47 (Spring 1994), 38-41
- **"The Anthology of Prefaces"**, *Review of Contemporary Fiction*, 15, 2 (Summer 1995), 116-38
- **"Museum",** *Scotlands* 1 (1994), 110-6
- **"Time Travel"**, *Review of Contemporary Fiction*, 15, 2 (Summer 1995), 139-46
- **"Letter in response to essay 'Concplags and Totplag: Lanark Exposed'** by MacDonald Daly", *Edinburgh Review*, 93 (1985), 200
- **"Galt",** *Southfields* (1996), 37-9
- **"The Wasting of Old English Speech and How a New Was Got"**, *Soho Square VII: New Scottish Writing*, ed. Harry Ritchie, Bloomsbury (London, 1996); later collected in *The Book of Prefaces*.

- **"How Much Do You Think a Writer Needs To Live On?"**, in *How Much Do You Think a Writer Needs To Live On?*, eds Andrew Holgate and Honor Wilson-Fletcher, Waterstones (London, 1998), 60-1

- **"On Neglect of Burns by Schools and His Disparagement by Moralists and Whitewashers with Some Critical Remarks",** *Studies in Scottish Literature*, 30 (1998), 175-80

- **Introduction** to *The Books Of Jonah, Micah and Nahum: Authorised King James Version*, Canongate (Edinburgh, 1999)

- **"Three National Bodies Reject a Head"**, *Chapman* (Autumn 1999); later collected in *The Book of Prefaces*.

- **"The Home Rule Handbook"** (six essays), *Scotsman* (12, 13, 15, 16, 17, 19 February 1999); later collected in *What a State!: Is Devolution for Scotland the End of Britain?*, ed. Alan Taylor, Harper Collins (London, 2000)

- **Introduction** to *Sartor Resartus* by Thomas Carlyle, Canongate (Edinburgh, 2002)
- **"Alasdair Gray's Personal Curriculum Vitae"**, in *Alasdair Gray: Critical Appreciations and a Bibliography*, ed. P. Moores, British Library Publishing (London, 2002), 31-44

E – BOOK DESIGN & ILLUSTRATION

Alasdair Gray has designed occasional illustrations in magazines, 16 covers for the magazine *Chapman* that this list does not include. Where not stated otherwise, Gray has only designed the cover of the following books and pamphlets:

- ***A Scent of Water***, Carl MacDougall. The Molendinar Press (Glasgow, 1975). Gray also illustrated the stories and designed the jacket.

- ***The Illustrated Gaelic-English Dictionary***, compiled by Edward Dwelly, 9th ed., Gairm Publication (Glasgow, 1977)

- ***Imaginary Wounds***, Aonghas Macneacail, Print Studio Press (Glasgow, 1980)

- ***Grafts; Takes***, Edwin Morgan, Mariscat (Glasgow, 1983)

- ***A Bad Day for the Sung Dynasty***, Frank Kuppner, Carcanet (Manchester, 1984)

- ***Gentlemen of the West,*** Agnes Owens, Polygon Books (Edinburgh, 1984)

- ***The Glasgow Diary,*** Donald Saunders, mainly, Polygon Books (Edinburgh, 1984); Gray also contributed with illustrations.

- ***Sonnets from Scotland,*** Edwin Morgan, Mariscat (Glasgow, 1984)

- ***Shoestring Gourmet,*** Wilma Paterson, Canongate (Edinburgh, 1986). The book is designed and illustrated by Gray.

- ***Anti-Foundationalism and Practical Reasoning: Conversations Between Hermeneutics and Analysis***, ed. Evan Simpson, Academic Printing (Edmonton, 1987)

- ***Petronius – The Book, Andrew Lothian,*** Butterworth & Law Society of Scotland (London, Edinburgh, 1988)

- ***Snakes and Ladders,*** ed. H. T. Robertson, Unwin Hyman (London, 1988)

- In 1990 Gray was responsible for the logo, typographical design and cover of the books published by Dog & Bone, a Glaswegian publishing company: ***Blooding Mister Naylor***, Chris Boyce; ***The Canongate Strangler***, Angus McAllister; ***Findrinny: Selected Poems***, Donald Saunders; ***Lord Byron's Relish: Regency Recipes with Notes Culinary & Byronic***, Wilma Paterson; ***A Sense of Something Strange: Investigations into the Paranormal***, Archie E. Roy; ***Tramontana***, Hugh McMillan.

- ***Up Wyster!,*** David Morrison, Pulteney Press (Wick, 1990)

- ***Fighting for Survival: The Steel Industry in Scotland***, James Kelman, Clydeside Press (Glasgow, 1990)

- ***The Child Within***, Catherine Munroe, Children's Society (London, 1993)

- ***Scotland's Relations With England: A Survey to 1707***, William Ferguson, Saltire Society (London, 1994)

- ***Move up, John***, Fionn MacColla, Canongate (Edinburgh, 1994)

- ***A Working Mother***, Agnes Owens, Bloomsbury (London, 1994)

- ***People Like That***, Agnes Owens, Bloomsbury (London, 1996)

- ***The Songs of Scotland: A Hundred of the Best***, ed. Wilma Paterson, Mainstream (Edinburgh, 1996). Designed and illustrated by Gray.

- ***Studies in Scottish Literature***, ed. G. Ross Roy, vol. 30, University of South Carolina (South Carolina, 1998). Apart from the cover, Gray illustrated his essay on Burns.

- ***The World of C. L. R. James: The Unfragmented Vision***, James D. Young, Clydeside Press (Glasgow, 1999)

- ***A Twentieth-Century Life***, Paul Henderson Scott, Argyll Publishing (Glendaruel, 2002)

NOTES AND REFERENCES

INTRODUCTION

[1] Ihab Hassan, *The Postmodern Turn: Essays in Postmodern Theory and Culture*, p. 87.
[2] Ibid.
[3] J. F. Lyotard, *The Postmodern Condition: A Report on Knowledge*, p. 79.
[4] Quoted by Barry Smart in *Modern Conditions, Postmodern Controversies*, p. 176.
[5] A. S. Byatt, "People in Paper Houses: Attitudes to 'Realism' and 'Experiment' in English Post-war Fiction", 181.
[6] Brian McHale *Postmodernist Fiction*, p. 5.
[7] Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction*, p. 2.
[8] Ibid., p. 30.
[9] Linda Hutcheon, *Narcissistic Narrative: The Metafictional Paradox*, p. 153.
[10] Hassan, p. 88.
[11] Mark Axelrod, "Alasdair Gray: An Introduction, of Sorts", p. 103.
[12] Brian McHale, *Constructing Postmodernism*, p. 36.

CHAPTER I - ALASDAIR GRAY: A POSTMODERNIST SCOTTISH WRITER

[1] Susanne Hagemann, "Introduction", p. 7.
[2] Ronald Carter and John McRae, *The Routledge History of Literature in English*, p. 379.
[3] David Pattie, "Scottish Literature", p. 682.
[4] Robert Bruce was the leader of a vast national movement of resistance to the English and to Edward I, who had made himself direct King of Scotland in 1296.
[5] Carter and McRae consider in *The Routledge History of Literature in English* that the "Scottish Chaucerians" are a group of poets who followed Chaucer's poetry, whether in style, tone, form or subject, and also refer to King James I of Scotland, John Barbour, Robert Henryson and William Dunbar (See pp. 44-5).
[6] Pattie, p. 684.
[7] James IV of Scotland became James I of "Great Britain".
[8] Union of the Scottish and English parliaments. Edinburgh remained the legal and cultural capital, but was no longer the seat of political power.
[9] Moira Burgess, *The Glasgow Novel: A Survey and Bibliography*, p. 27.
[10] Beat Witschi, *Glasgow Urban Writing and Postmodernism, A Study of Alasdair Gray's Fiction*, p. 8.
[11] Carter and McRae, p. 394.
[12] Burgess, p. 46.
[13] Ibid.
[14] Ibid., p. 50.
[15] See Carter and McRae, p. 379.
[16] Cairns Craig, "Twentieth Century Scottish Literature: An Introduction", p. 5.
[17] Hitler seized power in Germany in 1933, and Mussolini had ruled Italy since 1922.
[18] *Sunset Song* (1932), *Cloud Howe* (1933) and *Grey Granite* (1934). This trilogy shows how the war affected the life of a young woman in the northeast of Scotland, whose husband was killed in the war.
[19] Witschi, p. 8.
[20] George Blake's *The Shipbuilders* (1935), Edwin Muir's *Poor Tom* (1932) and Edward Gaitens's *Dance of the Apprentices* (1948) are examples of novels which describe Glasgow as a city of

crisis and suffering through the mode of social realism, and can be included in the literary Glasgow school of crisis.

[21] See Anne Wright, *Literature of Crisis 1910-22*, Macmillan (London, 1984).

[22] Gavin Wallace, "Voices in Empty Houses: The Novel of Damaged Identity", p. 217.

[23] Craig, "Twentieth Century Scottish Literature: An Introduction", p. 3.

[24] See Manfred Malzahn, "The Industrial Novel", p. 230.

[25] Ibid., p. 233.

[26] Cairns Craig, "Going Down to Hell is Easy – Alasdair Gray's L*anark*", p. 19.

[27] Witschi, p. 8.

[28] Ibid.

[29] Ibid., p. 59.

[30] Alan Bold, *Modern Scottish Literature*, p. 263.

[31] David Lodge, *The Art of Fiction*, p. 105.

[32] Ann Quinn, John Berger, Eva Figes, Brigid Brophy, Paul Scott, Nicholas Mosley, Angela Carter, Robert Nye, Gabriel Josipovici, Julian Mitchel, Alan Sheridan and Alan Burns are examples of British writers who wrote "experimental" novels in the 1960s.

[33] Her fiction remained conventional until *Out* (1964) and *Such* (1966); *Thru* (1972) is a playful novel whose unusual typographical layout creates a sort of concrete poetry.

[34] For example, Linda Hutcheon in *Narcissistic Narrative: The Metafictional Paradox* considers *Tristram Shandy*, alongside *Don Quijote*, "the major forerunner of modern metafiction" (p. 8), and Patricia Waugh argues that T*ristram Shandy* "can be seen as the prototype for the contemporary metaficitonal novel" (p. 70) in her study *Metafiction: The Theory and Practice of Self-Conscious Fiction*.

[35] This parody is successful through the juxtaposition of the ordinary with the heroic that generates irony and wit.

[36] See Randall Stevenson's *The British Novel Since the Thirties: An Introduction*, in which he quotes Eugene Jolas in *Our Exagmination Round his Factification for Incamination of Work in Progress*, p. 195.

[37] Ibid., p. 196.

[38] Flann O'Brien was the pseudonym chosen by the Irish writer Brian O'Nolan.

[39] Stevenson, p. 201.

[40] B. S. Johnson, *Travelling People*, Penguin (London, 1963), p. 1.

[41] Ibid.

[42] *The Alexandria Quartet* includes *Justine* (1957), *Balthazar* (1958), *Mountolive* (1958) and *Clea* (1960).

[43] Stevenson, p. 204.

[44] From 1961 the oral contraceptive pill became available in the USA, giving women a new control over their bodies, and sex became itself a means of revolt against everything, namely parenthood control and society restrictions.

[45] Malcolm Bradbury, *The Modern British Novel*, p. 344.

[46] See John Barth's two seminal essays "The Literature of Exhaustion" and "The Literature of Replenishment", in which he claims that writers should abandon the former to adopt the latter, as Beckett and Borges had done. "The Literature of Replenishment" means that writers recognise that everything has already been said before, but it does entail neither exhaustion nor imitation because they proceed to a self-conscious parody of previously published literature.

[47] Stevenson, p. 210.

[48] Roland Barthes, *S/Z*, p. 5.

[49] Bradbury, p. 362.

[50] A. S. Byatt, "People in Paper Houses: Attitudes to 'Realism' and 'Experiment' in English Post-war Fiction", p. 176.
[51] Carter and McRae, p. 506.
[52] Bradbury, p. 406.
[53] Wallace, "Voices in Empty Houses: the Novel of Damaged Identity", p. 217.
[54] Ibid.
[55] See Cairns Craig, "Resisting Arrest: James Kelman", pp. 99-114.
[56] Ibid., p. 105.
[57] Phil Moores, "Editor's Preface", p. x.
[58] Stevenson, p. 219.
[59] Tom Nairn, "Iain Banks and the Fiction Factory", p. 129.
[60] Alasdair Gray, "Alasdair Gray's Personal Curriculum Vitae", p. 40.
[61] Kevin Williamson, "Under the Influence", p. 171.
[62] Gray's poetic *oeuvre* appeared in magazines like *Lines Review, Glasgow Review, Clanjamfrie* and later in *Chapman* and *Prospice*, among others.
[63] S. B. Kelly, "'An Equal Acceptance of Larks and Cancer': The Poetry and Poetics of Alasdair Gray", p. 87.
[64] Lynne Diamond-Nigh, "Gray's Anatomy: When words and Images Collide", p. 180.
[65] Elspeth King, "Art for the Early Days of a Better Nation", pp. 117-8.
[66] Jonathan Coe, "1984, Janine", p. 63.
[67] Ibid.
[68] Quoted by Kevin Williamson in "Under the Influence", p. 175.
[69] Stephen Bernstein, *Alasdair Gray*, p.19. For a complete list of Gray's fiction based on his plays, see Appendix Two.
[70] Kelly, p. 67.
[71] E. Smyth, *Postmodernism and Contemporary Fiction*, p. 9.

CHAPTER II - POSTMODERNIST FEATURES IN *1982 JANINE*

[1] Alison Lumsden, "Innovation and Reaction in the Fiction of Alasdair Gray", p. 118-9.
[2] Quoted by Bruce Charlton, in *An Alasdair Gray Source Book*, p. 25.
[3] Ibid., p. 28.
[4] Kathy Acker, "Alasdair Gray Interviewed", p. 85.
[5] See David Lodge's notion of "interior monologue" in *The Art of Fiction*, p. 43 and in the Chapter "Interior Monologue", pp. 46-51.
[6] See Gérard Genette's *Narrative Discourse: An Essay in Method*, pp. 217, 220-3.
[7] See David Lodge's essay, "The Stream of Consciousness", in *The Art of Fiction*, pp. 41-5. Lodge declares that there are two techniques for representing "stream of consciousness": the interior monologue and the free indirect style that renders thought as reported speech.
[8] Roger Fowler (ed.), *A Dictionary of Modern Critical Terms*, Routledge (London, 1995), p. 231.
[9] Randall Stevenson, "Alasdair Gray and the Postmodern", p. 49.
[10] Stephen Bernstein, *Alasdair Gray*, p. 19.
[11] H. Gustav Klaus, "New Bearings in Scottish Writing: Alasdair Gray, Tom Leonard, James Kelman", p. 187.
[12] S. J. Boyd, "Black Arts: *1982 Janine* and *Something Leather*", p. 112.
[13] Bernstein, *Alasdair Gray*, p. 17.
[14] Lanark searches not only for love but also for light, and he obtains light at the end of the novel; he also searches for normality and order.

[15] Peter Zenzinger, "Contemporary Scottish Fiction", p. 232.
[16] Beat Witschi, *Glasgow Urban Writing and Postmodernism, A Study of Alasdair Gray's Fiction*, p. 235.
[17] See Philip Hobsbaum's "Alasdair Gray: The Voice of His Prose".
[18] Lumsden, "Innovation and Reaction in the Fiction of Alasdair Gray", p. 115.
[19] Robert Crawford, "Introduction" , p. 5.
[20] Douglas Gifford, "Private Confession and Public Satire in the Fiction of Alasdair Gray", p. 114.
[21] See Charlton's Chapter 7, "*1982 Janine* as a Thought-experiment" (pp. 30-6), in *An Alasdair Gray Source Book*.
[22] Marshall Walker, "The Process of Jock McLeish and the Fiction of Alasdair Gray", p. 44.
[23] See Charlton's Chapter 8, "Modes of Writing" (pp. 37-45), in *An Alasdair Gray Source Book*.
[24] Quoted by Charlton in *An Alasdair Gray Source Book*, p. 34.
[25] Isabel Murray and Bob Tait suggest several interpretations of *Lanark* in *Ten Modern Scottish Novels* (p. 231): it can be seen as one tale with the given sequence, or the Thaw story can be taken as a version of actual or possible facts while the Lanark story as a fable about an after-life. Thaw's drowning can be interpreted as his death or as a metaphor; they can also represent a person at two different stages in life.
[26] See chorus of *Ach*'s, in *1982 Janine*, pp. 337-40.
[27] This sentence appears first on the cover of *Unlikely Stories, Mostly* and reappears in *1982 Janine*, p. 185.
[28] Douglas Gifford, "Author's Postcript Completed by Douglas Gifford", in *Unlikely Stories, Mostly*, p. 290.
[29] Sean Figgis and A. McAllister, "Alasdair Gray", p. 23.
[30] Acker, "Alasdair Gray Interviewed", p. 85.
[31] Gifford, "Private Confession and Public Satire in the Fiction of Alasdair Gray", p. 115.
[32] Figgis and McAllister, "Alasdair Gray", p. 19. Gray adds that the Alan character in *1982 Janine* is the closest portrait of the real Alan, and that he used other versions of this character in other novels: "I've got him as Aitken Drummond in *Lanark*, and in *The Fall of Kelvin Walker* the character of Jake is a slightly watered down version of him" (p. 19).
[33] In *Lanark* Gray presents clues which suggest that he is talking about himself. For example, the general outlines of Thaw's upbringing and experience correspond to Gray's; When asked in the social security office if he has a name, Lanark answers yes, remembering Th—or Gr--, clearly suggesting that Thaw or Gray is intended.
[34] Gifford, "Author's Postcript Completed by Douglas Gifford", in *Unlikely Stories, Mostly*, p. 281.
[35] Eilidh Whiteford, "Engendered Subjects: Subjectivity and National Identity in Alasdair Gray's *1982 Janine*", p. 75.
[36] Christopher Harvie, "Alasdair Gray and the Condition of Scotland Question", p. 83.
[37] See Walker, "The Process of Jock McLeish and the Fiction of Alasdair Gray", p. 38.
[38] See Boyd, "Black Arts: *1982 Janine* and *Something Leather*", p. 108.
[39] Ibid., p. 111 .
[40] Ibid., p. 117 .
[41] Bernstein, *Alasdair Gray*, p. 67.
[42] See Stephen Bernstein, "Doing as Things Do With You: Alasdair Gray's Minor Novels", p. 153.
[43] This article is included in Susan Sontag's *Styles of Radical Will* (1969), in pp. 35-73. Sontag was born in Arizona (1934) but is especially associated with the New York intellectual and artistic "scene". She announced the death of the traditional elitist literary culture with all the skill and authority of someone well educated in that culture. She published an essay, "Notes on Camp" (1964), two collections of essays, *Against Interpretation* (1967) and *Styles of Radical Will* (1969), and two novels, *The Benefactor* (1964) and *Death Kit* (1968).

[44] See George Donaldson and Alison Lee, "Is Eating People Really Wrong? Dining with Alasdair Gray", p. 156.
[45] Ian A. Bell, "Imagine Living There: Form and Ideology in Contemporary Scottish Fiction", p. 229.
[46] Whiteford, "Engendered Subjects: Subjectivity and National Identity in Alasdair Gray's *1982 Janine*", p. 72.
[47] Bell, "Imagine Living There: Form and Ideology in Contemporary Scottish Fiction", p. 228.
[48] Klaus, "New Bearings in Scottish Writing: Alasdair Gray, Tom Leonard, James Kelman", p. 187.
[49] Gifford, "Private Confession and Public Satire in the Fiction of Alasdair Gray", p. 116.
[50] See Witschi, *Glasgow Urban Writing and Postmodernism*, pp. 184-203.
[51] Harvie, "Alasdair Gray and the Condition of Scotland Question", p. 77.
[52] Walker, "The Process of Jock McLeish and the Fiction of Alasdair Gray", p. 39.
[53] Bernstein, *Alasdair Gray*, p. 72.
[54] Except *McGrotty and Ludmilla* and *The Fall of Kelvin Walker*; though these two novels are set in London, they include much information and satire of Scottish government, politics and society.
[55] William M. Harrison, "The Power of Work in the Novels of Alasdair Gray", p. 162.
[56] Kevin McMunigal, "An Interview with Alasdair Gray in Six Parts", p. 80.
[57] Jock's father is a socialist miner and Old Red is one of his father's friends, who is also a socialist but who has adopted a more radical attitude.
[58] Figgis and McAllister, "Alasdair Gray", p. 24.
[59] Jonathan Coe, "1984, Janine", p. 62.
[60] Harrison, "The Power of Work in the Novels of Alasdair Gray", p. 164.
[61] Kevin Williamson, "Under the Influence", pp. 174-5.
[62] Witschi, *Glasgow Urban Writing and Postmodernism*, p. 82.
[63] Linda Hutcheon, *A Poetics of Postmodernism*, p. 41.
[64] Witschi, *Glasgow Urban Writing and Postmodernism*, p. 82.
[65] Other examples of Jock's awareness that he is the author of the fantasies presented in the novel are when he justifies his description of Superb's way of dressing (J, 75), and when he wonders if he will describe something in detail or not: "Will I <u>imagine</u> their lovemaking in detail? Certainly not" (J, 77).
[66] Brian McHale, *Postmodernist Fiction*, p. 128.
[67] See Chapter 8, "Chinese-box worlds", in McHale's *Postmodernist Fiction*, pp. 112-30.
[68] Figgis and McAllister, "Alasdair Gray", p. 23.
[69] McHale, *Postmodernist Fiction*, p. 192.
[70] Ibid., p. 184.
[71] See McHale, *Postmodernist Fiction*, pp. 190-3. Besides the multiple column text, there are other ways of providing this choice to the reader: the glossed or footnoted text and the disordered numbering of the divisions of the text, both present in *Lanark*.
[72] See the metaphysical poet George Herbert (1593-1633) and his volume of poems, *The Temple* (1633), in which "The Altar" and "Easter Wings" have specific typographical shapes that represent part of their subject.
[73] Acker, "Alasdair Gray Interviewed", p. 89.
[74] Ibid.
[75] McHale, *Postmodernist Fiction*, p. 181.
[76] Beat Witschi, "Defining a Scottish Identity", p. 5.
[77] In the margin of Lanark and Nastler's dialogue, the "Index of Plagiarisms" (*L*, 485-99) explicitly tells the reader the different types of literary theft – "block", "imbedded" and "diffuse" – and the degrees of plagiarism that can be found in *Lanark*.

[78] Not all of Gray's works have an epilogue, some have "Notes" instead. This is the case of "Notes Critical and Historical" in *Poor Things*, "Notes, Thanks and Critic Fuel" in *Ten Tales Tall and True*, and "Notes & Glossary Explaining Obscurities" in *A History Maker*. Others have "Acknowledgements", like *Unlikely Stories, Mostly* and *McGrotty and Ludmilla*. Finally, some works have a "Postscript": it is the case of *Unlikely Stories, Mostly* and *Lean Tales*. Apart from the choice of the term, all share a similar function, that is, to explain the genesis of the short story or novel, to provide further information about its construction as well as its borrowings and influences and, sometimes, Gray also aims at thanking those who helped him publishing his work. Differently, the "Postscript" in *A History Maker* is used by Gray to provide an alternative ending to the reader, a "tragic" one (opposite to the "comic" ending previously provided in Chapter Five). Apart from *Lanark*'s epilogue, all of Gray's epilogues, acknowledgements, postscripts or notes form the last section of his books.
[79] Crawford, "Introduction", p. 6.
[80] Marie Odile Pittin, "Alasdair Gray: A Strategy of Ambiguity", p. 208.
[81] Linda Hutcheon, *Narcissistic Narrative: The Metafictional Paradox*, p. 1.
[82] Patricia Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, p. 2.
[83] Ibid., p. 6.
[84] Ibid., p. 5.
[85] Ibid., p. 148.
[86] Ibid., p. 2.
[87] Ibid., pp. 101-2.
[88] McHale, *Postmodernist Fiction*, p. 184.
[89] Ibid.
[90] See the order in the "Table of Contents" of *Lanark*: Book Three, Prologue, Book One, Interlude, Book Two, Book Four, Epilogue (in the middle of Book Four, not at the end).
[91] Witschi, *Glasgow Urban Writing and Postmodernism*, p. 151.
[92] McHale, *Postmodernist Fiction*, p. 193.
[93] See Roland Barthes, *S/Z*, p. 5.
[94] Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, p. 43.
[95] Witschi, *Glasgow Urban Writing and Postmodernism*, p. 202.

CHAPTER III - A NARRATOLOGICAL ANALYSIS OF *1982 JANINE*

[1] See Roland Barthes's "An Introduction to the Structural Analysis of Narrative", *S/Z* and "The Death of the Author".
[2] See Wayne Booth's *The Rhetoric of Fiction*; he has limited his study to narrative perspective and point of view.
[3] See Gérard Genette's *Narrative Discourse: An Essay in Method*, *Palimpsestes: la litérature au second degré* and *Narrative Discourse Revisited*.
[4] See Mieke Bal's "Focalization", in *Narratology: Introduction to the Theory of Narrative*, pp. 100-14, or in *Narratalogy: An Introduction*, ed. Susana Onega and José Angel Garcia Landa, pp.115-28; and his article "Narration and Focalization", in *On Story-Telling: Essays in Narratology*, ed. D. Jobling, pp. 75-108.
[5] See *Narratology: An Introduction*, edited by Susana Onega and J. A. Garcia Landa.
[6] See Linda Hutcheon's *Narcissistic Narrative: The Metafictional Paradox, A Poetics of Postmodernism: History, Theory, Fiction* and *The Politics of Postmodernism*.
[7] See Brian McHale's *Postmodernist Fiction* and *Constructing Postmodernism*.
[8] See Patricia Waugh's *Metafiction: The Theory and Practice of Self-Conscious Fiction*.

[9] Gérard Genette, *Narrative Discourse : An Essay in Method*, p. 27. All subsequent references are cited parenthetically in the text.
[10] See Tzvetan Todorov, "Les catégories du récit littéraire", *Communications*, 8 (1966).
[11] Marcel Proust, *A la recherche du temps perdu*, Random House, vol. I (New York, 1934), p. 440. Although the title of the book as been translated into English as *Remembrance of Things Past*, the French title is retained in this book, as are the French titles of its seven volumes.
[12] For further details about time references in the primary narrative see same Chapter, p. 90.
[13] See Genette's *Narrative Discourse: An Essay in Method*, pp. 54-61.
[14] See Genette's *Narrative Discourse: An Essay in Method*, pp. 47-8.
[15] See Genette's *Narrative Discourse: An Essay in Method*, pp. 79-85.
[16] See Genette's *Narrative Discourse: An Essay in Method*, Chapter 2, pp. 86-112; *Narrative Discourse Revisited*, Chapter 5, pp. 33-7.
[17] Genette, *Narrative Discourse Revisited*, p. 33. All subsequent references are cited parenthetically in the text.
[18] Bruce Charlton, *An Alasdair Gray Sourcebook*, p. 36.
[19] See Genette's *Narrative Discourse: An Essay in Method*, Chapter 3, pp. 113-60.
[20] The expression "all the time" should mean *every night* because we are supposed to dream during the night.
[21] See Genette's *Narrative Discourse: An Essay in Method*, Chapter 2, pp. 86-112.
[22] See Genette's *Narrative Discourse: An Essay in Method*, pp. 169-85.
[23] See Genette's *Narrative Discourse: An Essay in Method*, pp. 164-9.
[24] See Norman Friedman's "Point of View in Fiction", in *PMLA*, 70 (1955), or in Stevick, ed. *The Theory of the Novel* (New York, 1967); Wayne C. Booth's "Distance and Point of View", in *Essays in Criticism*, 11 (1961), or in *The Rhetoric of Fiction* (Chicago, 1961).
[25] See Genette's *Narrative Discourse: An Essay in Method*, pp. 195-6.
[26] Mieke Bal, "Focalization", in *Narratalogy: An Introduction*, ed. Susana Onega and José Angel Garcia Landa, p. 118.
[27] Bal, "Narration and Focalization", in *On Story Telling*, p. 88.
[28] Bal, "Focalization", p. 119.
[29] Bal, "Narration and Focalization", p. 83.
[30] See Bal, "Focalization", pp. 120-4.
[31] Ibid., p. 123.
[32] Brian McHale, *Postmodernist Fiction*, p. 113.
[33] See Chapter 8, "Chinese-box Worlds", in McHale's *Postmodernist Fiction*, pp. 112-30.
[34] See McHale, pp. 115-9.
[35] McHale, p. 124.
[36] Ibid., p. 128.
[37] Ibid., p. 120.
[38] See Booth's *The Rhetoric of Fiction*; he devotes Chapter 6 (pp. 149-64) to an analysis of the different types of narration.
[39] See Charlton's "Modes of Writing", in *An Alasdair Gray Sourcebook*, pp. 37-45.
[40] Ibid., p. 38.
[41] See Julia Kristeva's *Semeiotiké: recherches pour une sémanalyse*, Seuil (Paris, 1969).
[42] Mikhail Bakhtin, "From the Prehistory of Novelistic Discourse", p. 69.
[43] Ibid.
[44] Julia Kristeva, "The Bounded Text", p. 36.
[45] Roland Barthes, "The Death of the Author, p. 170.
[46] Ibid., p. 169.
[47] Roland Barthes, "Theory of the Text", p. 39.

[48] Although Gérard Genette proposes the term "transtextualité" and the five forms of relations between texts in the introductory part of *Palimpsestes: la littérature au second degré* (1982), he dedicates the rest of the book to the hypertext. He analyses the architext and the paratext in *L'introduction à l'architexte* (1979) and in *Seuils* (1987) respectively.

[49] Genette, *Palimpsestes: la littérature au second degré*, p. 7.

[50] Ibid., p. 8.

[51] Glyn White, "The critic in the text: footnotes and marginalia in the Epilogue to Alasdair Gray's *Lanark: A Life in Four Books*", p. 61.

[52] See Hutcheon's *The Politics of Postmodernism*, pp. 84-6.

[53] Although all the volumes of Proust's *À la recherche du temps perdu* were ready in 1927, the standard edition of the novel was published in 1954 because Proust revised and expanded incessantly his typescripts.

[54] Heinrich Plett, *Intertextuality*, p. 9.

[55] See the whole poem in *Robert Burns*, Poems Selected and Edited by William Beatle and Henry W. Meikle, Penguin (London, 1985), pp. 259-60.

[56] The fragments that are found are: "My Kingdom for a horse" (*J*, 175), line from *Richard III* (Act V, Scene 4) by William Shakespeare; "It fell about the Lammas tide … HE LEFT THEM ALL ON FIRE" (*J*, 175), first and third quatrain from "Battle of Otterbourne", a poem by Sir Walter Scott, but when comparing the quotation text with the pretext, one realises that it has suffered some changes and the third quatrain has been capitalised; "Young Lochinvar is come out of the West" (*J*, 175), line from *Marmion* (Canto V), a long narrative poem by Sir Walter Scott; "The Assyrian came down like the wolf on the fold" (*J*, 175), first line from "The Destruction of Sennacherib" by Lord Byron; "I galloped, Dirck galloped, we galloped all three" (*J*, 175), second line from "How They Brought The Good News From Ghent to Aix" by Robert Browning; "Bring me my bow of burning gold!" (*J*, 175), line from "And Did Those Feet in Ancient Time" by William Blake; "The battle closes thick and bloody" (*J*, 175), line from "My Bonnie Mary" by Robert Burns; "Forth flash'd the red artillery" (*J*, 175), line from *The Battle of Hohenlinden* by Thomas Campbell; "Storm'd at with shot and shell … Rode the six hundred" (*J*, 175), lines from "The Charge of the Light Brigade", a poem by Alfred Lord Tennyson; "Sound the clarion, fill the fife! … Is worth an age without a name"(*J*, 176), poem by Sir Walter Scott entitled "Answer".

[57] The fragments that are found are: "These I have loved, the rough male kiss of blankets" (*J*, 335), two separate lines from "The Great Lover", a poem by Rupert Brooke; "The moan of doves in immemorial elms" (*J*, 335), line from *The Princess* (Part VII), a poem by Alfred Tennyson Tennyson; "good strong thick stupefying incense smoke" (*J*, 335), line from "The Bishop Orders His Tomb at Saint Praxed's Church", a poem by Robert Browning; "jellies soother than the creamy curd" (*J*, 335), line from *The Eve of St. Agnes* (XXX), a poem by John Keats.

[58] Although I consider this quotation implicit at this stage, Shakespeare's influence becomes explicit after one reads the epilogue because Shakespeare is one of the literary influences on Gray's list.

[59] William Shakespeare, *The Tragedy of Hamlet, Prince of Denmark* (Act 1, Scene 5), in *The Complete Works*, William Shakespeare, eds Stanley Wells and Gary Taylor, Clarendon Press (Oxford, 1988), p. 661.

[60] Alasdair Gray's play *McGrotty and Ludmilla* was completed in 1973, presented on the BBC radio in 1975 and staged in 1986.

[61] Edward Estlin Cummings (1894-1962) is one of Gray's favourite American poets and his influence on Gray's work is clear in what experimentalism and typographical innovation are concerned. Experiments with capitalization or lack of it, punctuation, line breaks, hyphenation and verse shapes are typical in e.e. cummings's poetry, and some of these devices are present in *1982 Janine*. For example, the personal pronoun in small letter "i", one of Cummings's

trademark, is also used by Gray in "The Ministry of Voices" and it seems to be the voice of God. Gray, when interviewed by Kathy Acker, declared that the voice of God is trying to tell Jock something quite similar to one of Cummings's poems that starts with "pity this busy monster, manunkind" but ends with "listen: there's a hell / of a good universe next door; let's go" (See *The Heath Anthology of American Literature*, ed. Paul Lauter, vol. 2, D. C. Heath and Co., Lexington, 1994, pp. 1431-2).

[62] Randall Stevenson, *The British Novel Since the Thirties: An Introduction*, p. 201.
[63] Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, p. 70.
[64] Ronald Carter and J. McRae, *The Routledge History of Literature in English*, p. 424.
[65] Flann O'Brien, *At Swim-Two-Birds*, Penguin (London, 1967), p. 25.
[66] Barthes, "The Death of the Author, p. 171.
[67] Wenche Ommundsen, *Metafictions? Reflexivity in Contemporary Texts*, p. 75.
[68] Manfred Malzahn, "Glasgow magnified: Alasdair Gray's *Lanark*", p. 81.
[69] See its definition in Barthes's "The Death of the Author", p. 169.
[70] David Lodge, "The Novel Now", p. 145.
[71] Ibid., p. 150.
[72] Mark Currie, *Metafiction*, p. 161.
[73] Jacques Derrida, *Cowart Literary Symbiosis: The Reconfigured Text in the Twentieth Century*, p. 26.

CONCLUSION

[1] See Malcolm Bradbury, *The Modern British Novel*, pp. xii-xiv.
[2] Patricia Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, p. 68.
[3] Wenche Ommundsen, *Metafictions? Reflexivity in Contemporary Texts*, p. 105.
[4] Linda Hutcheon, *Narcissistic Narrative: The Metafictional Paradox*, p. 70.
[5] Ibid., p. 97.
[6] Ibid., p. 7.
[7] Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, p. 104.
[8] Hutcheon, *Narcissistic Narrative: The Metafictional Paradox*, p. 152.
[9] Beat Witschi, *Glasgow Urban Writing and Postmodernism*, p. 202.
[10] Ibid., p. 184.

NOTES AND REFERENCES

INTRODUCTION

[1] Ihab Hassan, *The Postmodern Turn: Essays in Postmodern Theory and Culture*, p. 87.
[2] Ibid.
[3] J. F. Lyotard, *The Postmodern Condition: A Report on Knowledge*, p. 79.
[4] Quoted by Barry Smart in *Modern Conditions, Postmodern Controversies*, p. 176.
[5] A. S. Byatt, "People in Paper Houses: Attitudes to 'Realism' and 'Experiment' in English Post-war Fiction", 181.
[6] Brian McHale *Postmodernist Fiction*, p. 5.
[7] Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction*, p. 2.
[8] Ibid., p. 30.
[9] Linda Hutcheon, *Narcissistic Narrative: The Metafictional Paradox*, p. 153.
[10] Hassan, p. 88.
[11] Mark Axelrod, "Alasdair Gray: An Introduction, of Sorts", p. 103.
[12] Brian McHale, *Constructing Postmodernism*, p. 36.

CHAPTER I - ALASDAIR GRAY: A POSTMODERNIST SCOTTISH WRITER

[1] Susanne Hagemann, "Introduction", p. 7.
[2] Ronald Carter and John McRae, *The Routledge History of Literature in English*, p. 379.
[3] David Pattie, "Scottish Literature", p. 682.
[4] Robert Bruce was the leader of a vast national movement of resistance to the English and to Edward I, who had made himself direct King of Scotland in 1296.
[5] Carter and McRae consider in *The Routledge History of Literature in English* that the "Scottish Chaucerians" are a group of poets who followed Chaucer's poetry, whether in style, tone, form or subject, and also refer to King James I of Scotland, John Barbour, Robert Henryson and William Dunbar (See pp. 44-5).
[6] Pattie, p. 684.
[7] James IV of Scotland became James I of "Great Britain".
[8] Union of the Scottish and English parliaments. Edinburgh remained the legal and cultural capital, but was no longer the seat of political power.
[9] Moira Burgess, *The Glasgow Novel: A Survey and Bibliography*, p. 27.
[10] Beat Witschi, *Glasgow Urban Writing and Postmodernism, A Study of Alasdair Gray's Fiction*, p. 8.
[11] Carter and McRae, p. 394.
[12] Burgess, p. 46.
[13] Ibid.
[14] Ibid., p. 50.
[15] See Carter and McRae, p. 379.
[16] Cairns Craig, "Twentieth Century Scottish Literature: An Introduction", p. 5.
[17] Hitler seized power in Germany in 1933, and Mussolini had ruled Italy since 1922.
[18] *Sunset Song* (1932), *Cloud Howe* (1933) and *Grey Granite* (1934). This trilogy shows how the war affected the life of a young woman in the northeast of Scotland, whose husband was killed in the war.
[19] Witschi, p. 8.
[20] George Blake's *The Shipbuilders* (1935), Edwin Muir's *Poor Tom* (1932) and Edward Gaitens's *Dance of the Apprentices* (1948) are examples of novels which describe Glasgow as a city of

crisis and suffering through the mode of social realism, and can be included in the literary Glasgow school of crisis.

[21] See Anne Wright, *Literature of Crisis 1910-22*, Macmillan (London, 1984).

[22] Gavin Wallace, "Voices in Empty Houses: The Novel of Damaged Identity", p. 217.

[23] Craig, "Twentieth Century Scottish Literature: An Introduction", p. 3.

[24] See Manfred Malzahn, "The Industrial Novel", p. 230.

[25] Ibid., p. 233.

[26] Cairns Craig, "Going Down to Hell is Easy – Alasdair Gray's L*anark*", p. 19.

[27] Witschi, p. 8.

[28] Ibid.

[29] Ibid., p. 59.

[30] Alan Bold, *Modern Scottish Literature*, p. 263.

[31] David Lodge, *The Art of Fiction*, p. 105.

[32] Ann Quinn, John Berger, Eva Figes, Brigid Brophy, Paul Scott, Nicholas Mosley, Angela Carter, Robert Nye, Gabriel Josipovici, Julian Mitchel, Alan Sheridan and Alan Burns are examples of British writers who wrote "experimental" novels in the 1960s.

[33] Her fiction remained conventional until *Out* (1964) and *Such* (1966); *Thru* (1972) is a playful novel whose unusual typographical layout creates a sort of concrete poetry.

[34] For example, Linda Hutcheon in *Narcissistic Narrative: The Metafictional Paradox* considers *Tristram Shandy*, alongside *Don Quijote*, "the major forerunner of modern metafiction" (p. 8), and Patricia Waugh argues that T*ristram Shandy* "can be seen as the prototype for the contemporary metaficitonal novel" (p. 70) in her study *Metafiction: The Theory and Practice of Self-Conscious Fiction*.

[35] This parody is successful through the juxtaposition of the ordinary with the heroic that generates irony and wit.

[36] See Randall Stevenson's *The British Novel Since the Thirties: An Introduction*, in which he quotes Eugene Jolas in *Our Exagmination Round his Factification for Incamination of Work in Progress*, p. 195.

[37] Ibid., p. 196.

[38] Flann O'Brien was the pseudonym chosen by the Irish writer Brian O'Nolan.

[39] Stevenson, p. 201.

[40] B. S. Johnson, *Travelling People*, Penguin (London, 1963), p. 1.

[41] Ibid.

[42] *The Alexandria Quartet* includes *Justine* (1957), *Balthazar* (1958), *Mountolive* (1958) and *Clea* (1960).

[43] Stevenson, p. 204.

[44] From 1961 the oral contraceptive pill became available in the USA, giving women a new control over their bodies, and sex became itself a means of revolt against everything, namely parenthood control and society restrictions.

[45] Malcolm Bradbury, *The Modern British Novel*, p. 344.

[46] See John Barth's two seminal essays "The Literature of Exhaustion" and "The Literature of Replenishment", in which he claims that writers should abandon the former to adopt the latter, as Beckett and Borges had done. "The Literature of Replenishment" means that writers recognise that everything has already been said before, but it does entail neither exhaustion nor imitation because they proceed to a self-conscious parody of previously published literature.

[47] Stevenson, p. 210.

[48] Roland Barthes, *S/Z*, p. 5.

[49] Bradbury, p. 362.

[50] A. S. Byatt, "People in Paper Houses: Attitudes to 'Realism' and 'Experiment' in English Post-war Fiction", p. 176.
[51] Carter and McRae, p. 506.
[52] Bradbury, p. 406.
[53] Wallace, "Voices in Empty Houses: the Novel of Damaged Identity", p. 217.
[54] Ibid.
[55] See Cairns Craig, "Resisting Arrest: James Kelman", pp. 99-114.
[56] Ibid., p. 105.
[57] Phil Moores, "Editor's Preface", p. x.
[58] Stevenson, p. 219.
[59] Tom Nairn, "Iain Banks and the Fiction Factory", p. 129.
[60] Alasdair Gray, "Alasdair Gray's Personal Curriculum Vitae", p. 40.
[61] Kevin Williamson, "Under the Influence", p. 171.
[62] Gray's poetic *oeuvre* appeared in magazines like *Lines Review, Glasgow Review, Clanjamfrie* and later in *Chapman* and *Prospice*, among others.
[63] S. B. Kelly, "'An Equal Acceptance of Larks and Cancer': The Poetry and Poetics of Alasdair Gray", p. 87.
[64] Lynne Diamond-Nigh, "Gray's Anatomy: When words and Images Collide", p. 180.
[65] Elspeth King, "Art for the Early Days of a Better Nation", pp. 117-8.
[66] Jonathan Coe, "1984, Janine", p. 63.
[67] Ibid.
[68] Quoted by Kevin Williamson in "Under the Influence", p. 175.
[69] Stephen Bernstein, *Alasdair Gray*, p.19. For a complete list of Gray's fiction based on his plays, see Appendix Two.
[70] Kelly, p. 67.
[71] E. Smyth, *Postmodernism and Contemporary Fiction*, p. 9.

CHAPTER II - POSTMODERNIST FEATURES IN *1982 JANINE*

[1] Alison Lumsden, "Innovation and Reaction in the Fiction of Alasdair Gray", p. 118-9.
[2] Quoted by Bruce Charlton, in *An Alasdair Gray Source Book*, p. 25.
[3] Ibid., p. 28.
[4] Kathy Acker, "Alasdair Gray Interviewed", p. 85.
[5] See David Lodge's notion of "interior monologue" in *The Art of Fiction*, p. 43 and in the Chapter "Interior Monologue", pp. 46-51.
[6] See Gérard Genette's *Narrative Discourse: An Essay in Method*, pp. 217, 220-3.
[7] See David Lodge's essay, "The Stream of Consciousness", in *The Art of Fiction*, pp. 41-5. Lodge declares that there are two techniques for representing "stream of consciousness": the interior monologue and the free indirect style that renders thought as reported speech.
[8] Roger Fowler (ed.), *A Dictionary of Modern Critical Terms*, Routledge (London, 1995), p. 231.
[9] Randall Stevenson, "Alasdair Gray and the Postmodern", p. 49.
[10] Stephen Bernstein, *Alasdair Gray*, p. 19.
[11] H. Gustav Klaus, "New Bearings in Scottish Writing: Alasdair Gray, Tom Leonard, James Kelman", p. 187.
[12] S. J. Boyd, "Black Arts: *1982 Janine* and *Something Leather*", p. 112.
[13] Bernstein, *Alasdair Gray*, p. 17.
[14] Lanark searches not only for love but also for light, and he obtains light at the end of the novel; he also searches for normality and order.

[15] Peter Zenzinger, "Contemporary Scottish Fiction", p. 232.
[16] Beat Witschi, *Glasgow Urban Writing and Postmodernism, A Study of Alasdair Gray's Fiction*, p. 235.
[17] See Philip Hobsbaum's "Alasdair Gray: The Voice of His Prose".
[18] Lumsden, "Innovation and Reaction in the Fiction of Alasdair Gray", p. 115.
[19] Robert Crawford, "Introduction" , p. 5.
[20] Douglas Gifford, "Private Confession and Public Satire in the Fiction of Alasdair Gray", p. 114.
[21] See Charlton's Chapter 7, "*1982 Janine* as a Thought-experiment" (pp. 30-6), in *An Alasdair Gray Source Book*.
[22] Marshall Walker, "The Process of Jock McLeish and the Fiction of Alasdair Gray", p. 44.
[23] See Charlton's Chapter 8, "Modes of Writing" (pp. 37-45), in *An Alasdair Gray Source Book*.
[24] Quoted by Charlton in *An Alasdair Gray Source Book*, p. 34.
[25] Isabel Murray and Bob Tait suggest several interpretations of *Lanark* in *Ten Modern Scottish Novels* (p. 231): it can be seen as one tale with the given sequence, or the Thaw story can be taken as a version of actual or possible facts while the Lanark story as a fable about an after-life. Thaw's drowning can be interpreted as his death or as a metaphor; they can also represent a person at two different stages in life.
[26] See chorus of *Ach*'s, in *1982 Janine*, pp. 337-40.
[27] This sentence appears first on the cover of *Unlikely Stories, Mostly* and reappears in *1982 Janine*, p. 185.
[28] Douglas Gifford, "Author's Postcript Completed by Douglas Gifford", in *Unlikely Stories, Mostly*, p. 290.
[29] Sean Figgis and A. McAllister, "Alasdair Gray", p. 23.
[30] Acker, "Alasdair Gray Interviewed", p. 85.
[31] Gifford, "Private Confession and Public Satire in the Fiction of Alasdair Gray", p. 115.
[32] Figgis and McAllister, "Alasdair Gray", p. 19. Gray adds that the Alan character in *1982 Janine* is the closest portrait of the real Alan, and that he used other versions of this character in other novels: "I've got him as Aitken Drummond in *Lanark*, and in *The Fall of Kelvin Walker* the character of Jake is a slightly watered down version of him" (p. 19).
[33] In *Lanark* Gray presents clues which suggest that he is talking about himself. For example, the general outlines of Thaw's upbringing and experience correspond to Gray's; When asked in the social security office if he has a name, Lanark answers yes, remembering Th—or Gr--, clearly suggesting that Thaw or Gray is intended.
[34] Gifford, "Author's Postcript Completed by Douglas Gifford", in *Unlikely Stories, Mostly*, p. 281.
[35] Eilidh Whiteford, "Engendered Subjects: Subjectivity and National Identity in Alasdair Gray's *1982 Janine*", p. 75.
[36] Christopher Harvie, "Alasdair Gray and the Condition of Scotland Question", p. 83.
[37] See Walker, "The Process of Jock McLeish and the Fiction of Alasdair Gray", p. 38.
[38] See Boyd, "Black Arts: *1982 Janine* and *Something Leather*", p. 108.
[39] Ibid., p. 111 .
[40] Ibid., p. 117 .
[41] Bernstein, *Alasdair Gray*, p. 67.
[42] See Stephen Bernstein, "Doing as Things Do With You: Alasdair Gray's Minor Novels", p. 153.
[43] This article is included in Susan Sontag's *Styles of Radical Will* (1969), in pp. 35-73. Sontag was born in Arizona (1934) but is especially associated with the New York intellectual and artistic "scene". She announced the death of the traditional elitist literary culture with all the skill and authority of someone well educated in that culture. She published an essay, "Notes on Camp" (1964), two collections of essays, *Against Interpretation* (1967) and *Styles of Radical Will* (1969), and two novels, *The Benefactor* (1964) and *Death Kit* (1968).

[44] See George Donaldson and Alison Lee, "Is Eating People Really Wrong? Dining with Alasdair Gray", p. 156.
[45] Ian A. Bell, "Imagine Living There: Form and Ideology in Contemporary Scottish Fiction", p. 229.
[46] Whiteford, "Engendered Subjects: Subjectivity and National Identity in Alasdair Gray's *1982 Janine*", p. 72.
[47] Bell, "Imagine Living There: Form and Ideology in Contemporary Scottish Fiction", p. 228.
[48] Klaus, "New Bearings in Scottish Writing: Alasdair Gray, Tom Leonard, James Kelman", p. 187.
[49] Gifford, "Private Confession and Public Satire in the Fiction of Alasdair Gray", p. 116.
[50] See Witschi, *Glasgow Urban Writing and Postmodernism*, pp. 184-203.
[51] Harvie, "Alasdair Gray and the Condition of Scotland Question", p. 77.
[52] Walker, "The Process of Jock McLeish and the Fiction of Alasdair Gray", p. 39.
[53] Bernstein, *Alasdair Gray*, p. 72.
[54] Except *McGrotty and Ludmilla* and *The Fall of Kelvin Walker*; though these two novels are set in London, they include much information and satire of Scottish government, politics and society.
[55] William M. Harrison, "The Power of Work in the Novels of Alasdair Gray", p. 162.
[56] Kevin McMunigal, "An Interview with Alasdair Gray in Six Parts", p. 80.
[57] Jock's father is a socialist miner and Old Red is one of his father's friends, who is also a socialist but who has adopted a more radical attitude.
[58] Figgis and McAllister, "Alasdair Gray", p. 24.
[59] Jonathan Coe, "1984, Janine", p. 62.
[60] Harrison, "The Power of Work in the Novels of Alasdair Gray", p. 164.
[61] Kevin Williamson, "Under the Influence", pp. 174-5.
[62] Witschi, *Glasgow Urban Writing and Postmodernism*, p. 82.
[63] Linda Hutcheon, *A Poetics of Postmodernism*, p. 41.
[64] Witschi, *Glasgow Urban Writing and Postmodernism*, p. 82.
[65] Other examples of Jock's awareness that he is the author of the fantasies presented in the novel are when he justifies his description of Superb's way of dressing (J, 75), and when he wonders if he will describe something in detail or not: "Will I <u>imagine</u> their lovemaking in detail? Certainly not" (J, 77).
[66] Brian McHale, *Postmodernist Fiction*, p. 128.
[67] See Chapter 8, "Chinese-box worlds", in McHale's *Postmodernist Fiction*, pp. 112-30.
[68] Figgis and McAllister, "Alasdair Gray", p. 23.
[69] McHale, *Postmodernist Fiction*, p. 192.
[70] Ibid., p. 184.
[71] See McHale, *Postmodernist Fiction*, pp. 190-3. Besides the multiple column text, there are other ways of providing this choice to the reader: the glossed or footnoted text and the disordered numbering of the divisions of the text, both present in *Lanark*.
[72] See the metaphysical poet George Herbert (1593-1633) and his volume of poems, *The Temple* (1633), in which "The Altar" and "Easter Wings" have specific typographical shapes that represent part of their subject.
[73] Acker, "Alasdair Gray Interviewed", p. 89.
[74] Ibid.
[75] McHale, *Postmodernist Fiction*, p. 181.
[76] Beat Witschi, "Defining a Scottish Identity", p. 5.
[77] In the margin of Lanark and Nastler's dialogue, the "Index of Plagiarisms" (*L*, 485-99) explicitly tells the reader the different types of literary theft – "block", "imbedded" and "diffuse" – and the degrees of plagiarism that can be found in *Lanark*.

[78] Not all of Gray's works have an epilogue, some have "Notes" instead. This is the case of "Notes Critical and Historical" in *Poor Things*, "Notes, Thanks and Critic Fuel" in *Ten Tales Tall and True*, and "Notes & Glossary Explaining Obscurities" in *A History Maker*. Others have "Acknowledgements", like *Unlikely Stories, Mostly* and *McGrotty and Ludmilla*. Finally, some works have a "Postscript": it is the case of *Unlikely Stories, Mostly* and *Lean Tales*. Apart from the choice of the term, all share a similar function, that is, to explain the genesis of the short story or novel, to provide further information about its construction as well as its borrowings and influences and, sometimes, Gray also aims at thanking those who helped him publishing his work. Differently, the "Postscript" in *A History Maker* is used by Gray to provide an alternative ending to the reader, a "tragic" one (opposite to the "comic" ending previously provided in Chapter Five). Apart from *Lanark*'s epilogue, all of Gray's epilogues, acknowledgements, postscripts or notes form the last section of his books.
[79] Crawford, "Introduction", p. 6.
[80] Marie Odile Pittin, "Alasdair Gray: A Strategy of Ambiguity", p. 208.
[81] Linda Hutcheon, *Narcissistic Narrative: The Metafictional Paradox*, p. 1.
[82] Patricia Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, p. 2.
[83] Ibid., p. 6.
[84] Ibid., p. 5.
[85] Ibid., p. 148.
[86] Ibid., p. 2.
[87] Ibid., pp. 101-2.
[88] McHale, *Postmodernist Fiction*, p. 184.
[89] Ibid.
[90] See the order in the "Table of Contents" of *Lanark*: Book Three, Prologue, Book One, Interlude, Book Two, Book Four, Epilogue (in the middle of Book Four, not at the end).
[91] Witschi, *Glasgow Urban Writing and Postmodernism*, p. 151.
[92] McHale, *Postmodernist Fiction*, p. 193.
[93] See Roland Barthes, *S/Z*, p. 5.
[94] Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, p. 43.
[95] Witschi, *Glasgow Urban Writing and Postmodernism*, p. 202.

CHAPTER III - A NARRATOLOGICAL ANALYSIS OF *1982 JANINE*

[1] See Roland Barthes's "An Introduction to the Structural Analysis of Narrative", *S/Z* and "The Death of the Author".
[2] See Wayne Booth's *The Rhetoric of Fiction*; he has limited his study to narrative perspective and point of view.
[3] See Gérard Genette's *Narrative Discourse: An Essay in Method*, *Palimpsestes: la litérature au second degré* and *Narrative Discourse Revisited*.
[4] See Mieke Bal's "Focalization", in *Narratology: Introduction to the Theory of Narrative*, pp. 100-14, or in *Narratalogy: An Introduction*, ed. Susana Onega and José Angel Garcia Landa, pp.115-28; and his article "Narration and Focalization", in *On Story-Telling: Essays in Narratology*, ed. D. Jobling, pp. 75-108.
[5] See *Narratology: An Introduction*, edited by Susana Onega and J. A. Garcia Landa.
[6] See Linda Hutcheon's *Narcissistic Narrative: The Metafictional Paradox, A Poetics of Postmodernism: History, Theory, Fiction* and *The Politics of Postmodernism*.
[7] See Brian McHale's *Postmodernist Fiction* and *Constructing Postmodernism*.
[8] See Patricia Waugh's *Metafiction: The Theory and Practice of Self-Conscious Fiction*.

[9] Gérard Genette, *Narrative Discourse : An Essay in Method*, p. 27. All subsequent references are cited parenthetically in the text.
[10] See Tzvetan Todorov, "Les catégories du récit littéraire", *Communications*, 8 (1966).
[11] Marcel Proust, *A la recherche du temps perdu*, Random House, vol. I (New York, 1934), p. 440. Although the title of the book as been translated into English as *Remembrance of Things Past*, the French title is retained in this book, as are the French titles of its seven volumes.
[12] For further details about time references in the primary narrative see same Chapter, p. 90.
[13] See Genette's *Narrative Discourse: An Essay in Method*, pp. 54-61.
[14] See Genette's *Narrative Discourse: An Essay in Method*, pp. 47-8.
[15] See Genette's *Narrative Discourse: An Essay in Method*, pp. 79-85.
[16] See Genette's *Narrative Discourse: An Essay in Method*, Chapter 2, pp. 86-112; *Narrative Discourse Revisited*, Chapter 5, pp. 33-7.
[17] Genette, *Narrative Discourse Revisited*, p. 33. All subsequent references are cited parenthetically in the text.
[18] Bruce Charlton, *An Alasdair Gray Sourcebook*, p. 36.
[19] See Genette's *Narrative Discourse: An Essay in Method*, Chapter 3, pp. 113-60.
[20] The expression "all the time" should mean *every night* because we are supposed to dream during the night.
[21] See Genette's *Narrative Discourse: An Essay in Method*, Chapter 2, pp. 86-112.
[22] See Genette's *Narrative Discourse: An Essay in Method*, pp. 169-85.
[23] See Genette's *Narrative Discourse: An Essay in Method*, pp. 164-9.
[24] See Norman Friedman's "Point of View in Fiction", in *PMLA*, 70 (1955), or in Stevick, ed. *The Theory of the Novel* (New York, 1967); Wayne C. Booth's "Distance and Point of View", in *Essays in Criticism*, 11 (1961), or in *The Rhetoric of Fiction* (Chicago, 1961).
[25] See Genette's *Narrative Discourse: An Essay in Method*, pp. 195-6.
[26] Mieke Bal, "Focalization", in *Narratalogy: An Introduction*, ed. Susana Onega and José Angel Garcia Landa, p. 118.
[27] Bal, "Narration and Focalization", in *On Story Telling*, p. 88.
[28] Bal, "Focalization", p. 119.
[29] Bal, "Narration and Focalization", p. 83.
[30] See Bal, "Focalization", pp. 120-4.
[31] Ibid., p. 123.
[32] Brian McHale, *Postmodernist Fiction*, p. 113.
[33] See Chapter 8, "Chinese-box Worlds", in McHale's *Postmodernist Fiction*, pp. 112-30.
[34] See McHale, pp. 115-9.
[35] McHale, p. 124.
[36] Ibid., p. 128.
[37] Ibid., p. 120.
[38] See Booth's *The Rhetoric of Fiction*; he devotes Chapter 6 (pp. 149-64) to an analysis of the different types of narration.
[39] See Charlton's "Modes of Writing", in *An Alasdair Gray Sourcebook*, pp. 37-45.
[40] Ibid., p. 38.
[41] See Julia Kristeva's *Semeiotiké: recherches pour une sémanalyse*, Seuil (Paris, 1969).
[42] Mikhail Bakhtin, "From the Prehistory of Novelistic Discourse", p. 69.
[43] Ibid.
[44] Julia Kristeva, "The Bounded Text", p. 36.
[45] Roland Barthes, "The Death of the Author, p. 170.
[46] Ibid., p. 169.
[47] Roland Barthes, "Theory of the Text", p. 39.

[48] Although Gérard Genette proposes the term "transtextualité" and the five forms of relations between texts in the introductory part of *Palimpsestes: la littérature au second degré* (1982), he dedicates the rest of the book to the hypertext. He analyses the architext and the paratext in *L'introduction à l'architexte* (1979) and in *Seuils* (1987) respectively.

[49] Genette, *Palimpsestes: la littérature au second degré*, p. 7.

[50] Ibid., p. 8.

[51] Glyn White, "The critic in the text: footnotes and marginalia in the Epilogue to Alasdair Gray's *Lanark: A Life in Four Books*", p. 61.

[52] See Hutcheon's *The Politics of Postmodernism*, pp. 84-6.

[53] Although all the volumes of Proust's *À la recherche du temps perdu* were ready in 1927, the standard edition of the novel was published in 1954 because Proust revised and expanded incessantly his typescripts.

[54] Heinrich Plett, *Intertextuality*, p. 9.

[55] See the whole poem in *Robert Burns*, Poems Selected and Edited by William Beatle and Henry W. Meikle, Penguin (London, 1985), pp. 259-60.

[56] The fragments that are found are: "My Kingdom for a horse" (*J*, 175), line from *Richard III* (Act V, Scene 4) by William Shakespeare; "It fell about the Lammas tide … HE LEFT THEM ALL ON FIRE" (*J*, 175), first and third quatrain from "Battle of Otterbourne", a poem by Sir Walter Scott, but when comparing the quotation text with the pretext, one realises that it has suffered some changes and the third quatrain has been capitalised; "Young Lochinvar is come out of the West" (*J*, 175), line from *Marmion* (Canto V), a long narrative poem by Sir Walter Scott; "The Assyrian came down like the wolf on the fold" (*J*, 175), first line from "The Destruction of Sennacherib" by Lord Byron; "I galloped, Dirck galloped, we galloped all three" (*J*, 175), second line from "How They Brought The Good News From Ghent to Aix" by Robert Browning; "Bring me my bow of burning gold!" (*J*, 175), line from "And Did Those Feet in Ancient Time" by William Blake; "The battle closes thick and bloody" (*J*, 175), line from "My Bonnie Mary" by Robert Burns; "Forth flash'd the red artillery" (*J*, 175), line from *The Battle of Hohenlinden* by Thomas Campbell; "Storm'd at with shot and shell … Rode the six hundred" (*J*, 175), lines from "The Charge of the Light Brigade", a poem by Alfred Lord Tennyson; "Sound the clarion, fill the fife! … Is worth an age without a name"(*J*, 176), poem by Sir Walter Scott entitled "Answer".

[57] The fragments that are found are: "These I have loved, the rough male kiss of blankets" (*J*, 335), two separate lines from "The Great Lover", a poem by Rupert Brooke; "The moan of doves in immemorial elms" (*J*, 335), line from *The Princess* (Part VII), a poem by Alfred Tennyson Tennyson; "good strong thick stupefying incense smoke" (*J*, 335), line from "The Bishop Orders His Tomb at Saint Praxed's Church", a poem by Robert Browning; "jellies soother than the creamy curd" (*J*, 335), line from *The Eve of St. Agnes* (XXX), a poem by John Keats.

[58] Although I consider this quotation implicit at this stage, Shakespeare's influence becomes explicit after one reads the epilogue because Shakespeare is one of the literary influences on Gray's list.

[59] William Shakespeare, *The Tragedy of Hamlet, Prince of Denmark* (Act 1, Scene 5), in *The Complete Works*, William Shakespeare, eds Stanley Wells and Gary Taylor, Clarendon Press (Oxford, 1988), p. 661.

[60] Alasdair Gray's play *McGrotty and Ludmilla* was completed in 1973, presented on the BBC radio in 1975 and staged in 1986.

[61] Edward Estlin Cummings (1894-1962) is one of Gray's favourite American poets and his influence on Gray's work is clear in what experimentalism and typographical innovation are concerned. Experiments with capitalization or lack of it, punctuation, line breaks, hyphenation and verse shapes are typical in e.e. cummings's poetry, and some of these devices are present in *1982 Janine*. For example, the personal pronoun in small letter "i", one of Cummings's

trademark, is also used by Gray in "The Ministry of Voices" and it seems to be the voice of God. Gray, when interviewed by Kathy Acker, declared that the voice of God is trying to tell Jock something quite similar to one of Cummings's poems that starts with "pity this busy monster, manunkind" but ends with "listen: there's a hell / of a good universe next door; let's go" (See *The Heath Anthology of American Literature*, ed. Paul Lauter, vol. 2, D. C. Heath and Co., Lexington, 1994, pp. 1431-2).

[62] Randall Stevenson, *The British Novel Since the Thirties: An Introduction*, p. 201.
[63] Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, p. 70.
[64] Ronald Carter and J. McRae, *The Routledge History of Literature in English*, p. 424.
[65] Flann O'Brien, *At Swim-Two-Birds*, Penguin (London, 1967), p. 25.
[66] Barthes, "The Death of the Author, p. 171.
[67] Wenche Ommundsen, *Metafictions? Reflexivity in Contemporary Texts*, p. 75.
[68] Manfred Malzahn, "Glasgow magnified: Alasdair Gray's *Lanark*", p. 81.
[69] See its definition in Barthes's "The Death of the Author", p. 169.
[70] David Lodge, "The Novel Now", p. 145.
[71] Ibid., p. 150.
[72] Mark Currie, *Metafiction*, p. 161.
[73] Jacques Derrida, *Cowart Literary Symbiosis: The Reconfigured Text in the Twentieth Century*, p. 26.

CONCLUSION

[1] See Malcolm Bradbury, *The Modern British Novel*, pp. xii-xiv.
[2] Patricia Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, p. 68.
[3] Wenche Ommundsen, *Metafictions? Reflexivity in Contemporary Texts*, p. 105.
[4] Linda Hutcheon, *Narcissistic Narrative: The Metafictional Paradox*, p. 70.
[5] Ibid., p. 97.
[6] Ibid., p. 7.
[7] Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction*, p. 104.
[8] Hutcheon, *Narcissistic Narrative: The Metafictional Paradox*, p. 152.
[9] Beat Witschi, *Glasgow Urban Writing and Postmodernism*, p. 202.
[10] Ibid., p. 184.