

Contents

Acknowledgements	IX
Summary	XI
1. Introduction: England and Scotland—Crossing Contested Borders	1
2. Postcolonial Scotland	7
2.1 Postcolonial Theory in the 21st Century	7
2.2 Scotland and Postcolonial Theory—An Intersection	12
2.3 “Bought and Sold for English Gold”?—The Historical Perspective	28
3. “Our oppressor neighbours”?—Scotland as English Colony in Contemporary Fiction	43
3.1 Change and Continuities in Contemporary Scottish Fiction	45
3.2 “Ah hate the Scots”—Postcolonialism and Abjection in the Fiction of Irvine Welsh and Kevin MacNeil	51
3.3 Conclusion: Postcolonial Scotland in Fiction	67
4. The Queen’s English?—Vernacular Language in Scottish Fiction	71
4.1 The Development and Importance of Scots in the Narrative Tradition	73
4.2 Vernacular Language and Difference—Irvine Welsh’s <i>Trainspotting</i>	83
4.3 James Kelman’s Political Poetics in <i>How Late it Was, How Late</i>	92
4.4 Conclusion: Postcolonial Language Use	103
5. Class in Scottish Fiction	105
5.1 Childhood Stories of the Scottish Working Class—James Kelman’s <i>Kieron Smith, Boy</i> and Des Dillon’s <i>Itchycooblu</i>	113
5.2 Irvine Welsh’s Disenfranchised Underclass	120
5.3 Conclusion: Postcolonial Constructions of Class	126
6. “From Heroes to Zeroes”?—Gender and National Identity in Scottish Fiction	127
6.1 The Postcolonial Inferiority Complex—Scottish Masculinities in Andrew O’Hagan’s <i>Our Fathers</i>	134
6.2. New Perspectives on Gender and Hybridity—Jackie Kay’s <i>Trumpet</i>	152
6.3 Conclusion: Postcolonial Gender Constructions	158

7.	"Nobody Imagines Living Here"—Space and Place in Scottish Fiction	161
7.1	Re-writing Highland Myths—Alan Warner's <i>The Man Who Walks</i>	165
7.2	Genre Fiction in the City—Denise Mina and Ian Rankin	172
7.3	Change of Scenery—Travelling and Border Crossing in Scottish Fiction	188
7.4	Conclusion: Postcolonial Spaces	193
8.	"Black Scottish Writing"—A New Heritage?	195
8.1	How Scottish is 'Black British'?	197
8.2	Identity Crises of Asian Immigrants in Suhayl Saadi's <i>Psychoraag</i>	205
8.3	Communities of Faith as a Transcendence of Race? —Leila Aboulela's <i>The Translator</i>	210
8.4	Conclusion: New Directions	215
9.	Conclusion: National Identity and the Postcolonial in Scottish Fiction	217
	Bibliography	227
	List of Abbreviations	227
	Works Cited	227