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STVARANJE I PREVOĐENJE SNAŽNOG ŽENSKOG GLASA U POEZIJI LIZ LOCHHEAD

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FORGING AND TRANSLATING A POWERFUL FEMALE VOICE IN LIZ LOCHHEAD'S POETRY

FINAL PAPER

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Abstract

The aim of this thesis is to explore ways in which the Scottish poet Liz Lochhead creates and empowers the female voice in her poetry within a dominantly patriarchal society in Scotland from the early 1970s to the late 1990s. The second part of the thesis aims to shift its focus on translating and analyzing some of the selected parts from her poems from various poetry collections. After a brief introduction, the thesis provides a detailed historical overview of the political and literary situation for women during these three decades, as well as a brief insight into Lochhead's personal, literary and political life. The paper then focuses on the analysis of the poems through three thematic chapters (identity, nation and language). The results after the literary analysis prove a very passionate and strong idea to give women their voice and an opportunity to eventually appear on the political and literary stage. Furthermore, Lochhead showed an unbreakable relationship she has with Scotland not only as a writer, but as its *female* citizen. The results after the translation part show that, regardless of the simplicity or length of the text, it must always be carefully approached with a lot of dedication. The thesis concludes that the analyzed and examined poems by Liz Lochhead paved the way for a new literary scene that embraced women as well.

Key words: Lochhead, female voice, Scotland, poetry, translation

Apstrakt

Cilj ovog rada je istražiti na koji način Liz Lochhead u svojoj poeziji, kao škotska pjesnikinja, stvara i osnažuje ženski glas u dominantnom patrijarhalnom društvu u Škotskoj od ranih 1970-ih do kasnih 1990-ih. Drugi dio rada ima za cilj preusmjeriti fokus na prevođenje i analizu odabranih dijelova iz njenih pjesama iz raznih zbirki poezije. Nakon kratkog uvoda, rad pruža detaljan historijski pregled političke i književne situacije za žene tokom ove tri decenije, kao i kratak uvid u lični, književni i politički život pjesnikinje Lochhead. Rad se zatim fokusira na analizu pjesama kroz tri tematska poglavlja (identitet, naciju i jezik). Rezultati nakon književne analize dokazuju vrlo strastvenu i snažnu ideju da se ženama da njihov glas i prilika da se konačno pojave na političkoj i književnoj sceni. Nadalje, Lochhead je pokazala neraskidivu vezu koju ima sa Škotskom, ne samo kao spisateljica, već i kao njena *građanka*. Zaključci dijela o prevođenju pokazuju da bez obzira na jednostavnost ili dužinu teksta, tekstu se uvijek mora pristupiti pažljivo i s puno posvećenosti. Rad zaključuje da su analizirane i ispitane pjesme Liz Lochhead utrle put za novu književnu scenu koja je također prihvatila i žene.

Ključne riječi: Lochhead, ženski glas, Škotska, poezija, prevod

Contents

1. Introduction

Women have always, throughout history, been treated completely differently compared to men. Simply, they would have always been considered as less worthy, more emotional, weaker than and not as smart as men. Having an opinion, expressing wishes and desires, raising their voices or even thinking of being active participants of the society, either as voters at the elections or individuals who were being granted a political position somewhere in big important institutions, was perceived as disobedience and inappropriate in the case of women. Most of the time they were placed within their four walls in a role of good mothers, housewives and good partners to their husbands. Gradually, this would start to considerably change with various historical events, which, however, did not happen overnight, but it would actually take a lot of time to finally see the changes in how a predominantly male society starts to treat women. Those revolutionary events were the important steps in which women eventually began to have the opportunity to speak up about their fundamental rights that have been neglected for such a long time in history. The Women Liberation Movement was one of the most significant moments in this period that paved the way to improving the position, representation and recognition of the voice of women. The issue of marginalization has been addressed in different parts of the world as a global crisis that reached almost every single woman individually but perhaps in a slightly different way. A huge number of women were politically, economically or socially inactive and shut down, and they could not contribute to society they were a part of. Roles of women had already been defined and they were obliged to stick to them, otherwise they were going to deal with the consequences. Unfortunately, the literary world was not any different or better than the already explained political situation, because various works written by men were with the elements of patriarchy, male dominance and superiority to women. Even in the world of literature women had to be very patient and influential in order to break free from the male frame and create something new, acceptable and different for themselves, while not making the other gender inferior, because the idea was not to retaliate in kind, but to create a community where equal rights apply to everyone. Creating harmony in a common life with equal rights was the ultimate political and literary goal of every individual who fought to make such dreams come true. Through Liz Lochhead we can see that she has accomplished such dreams not only for herself, but for many other young female writers and poets who for so long had to submit to and accept the rigorous norms and rules imposed by male writers, although not all of them tried to objectify and generalize women. Thanks to the new perspectives as well as

powerful emotions and feelings problematized through Lochhead's poetry, women in Scotland are today in a much better political and literary position.

This thesis is precisely interested to explore and find out more about political and social life in Scotland in the second half of the 20th century (1970s-1990s), and then, most importantly, to discover more about the Scottish women's literature during the period of devolution and politically challenging times by analyzing the selected poems by Liz Lochhead. The aim is to see how Liz Lochhead, as one of the most distinguished female poets and politically active participants of society, presents and empowers women in her writing. The selection of her poems will not only cover the period of the second half of the 20th century, but it would be interesting to analyze some of her newer poems in order to indicate possible changes and growth in her poetic expression especially when it comes to the representation of women in her poetry in terms of identity and nation. Furthermore, the interest of this thesis lies, as well, in translating some of the selected poems in order to examine more closely how challenging and demanding her poetry actually is especially because not many of her works are translated into one of the official languages in Bosnia and Herzegovina. Therefore, in particular, this thesis will examine two main research questions: how Liz Lochhead represents and empowers women in her poetry and what were the challenges in translating her works.

Structurally, the thesis will be divided into seven distinctive sections. The first section is an introduction that will cover some of the main ideas, key concepts and terminology important for the rest of the thesis. The second section will mostly deal with femininity and the female voice in the Scottish patriarchal society during the period from the 1970s to the late 1990s. This section will introduce some of the important literary periods and terms necessary for understanding the establishing of a female voice in a predominantly male society as well as redefining the role of women. The following section will finally and in proper detail introduce Liz Lochhead through her biography with an accent on her political and literary life which remain inseparable. The fourth analytical section will be a presentation and analysis of her selected poems and the section will be divided into three thematic chapters according to which the poems will be analyzed and discussed. The fifth section will focus on translation of the selected poems having in mind the layering and irony of the female voice in her poetry as well as the fact that her poetry is not sufficiently well-known in our region, which is also the reason why it is hard to find translation of any of her works

in our official languages. The sixth and the final section will serve as a general conclusion disclosing and summarizing the main ideas and results of the analysis of the selected corpus and this shall be presented in a concise manner. It might also raise new questions since the topic of femininity and female voice is a never-ending issue that only continues to unsettle every sphere of life, and therefore it shall serve as motivation for further research and readings.

1.1. Terminology and Historical Background

Delving into the core of this thesis would be impossible without firstly providing necessary and crucial historical events which marked the period from the 1970s until the late 1990s.

1.1.1. <u>Political Situation in Scotland during the 1970s, '80s and '90s</u>

In the post-war period, urban Scotland had faced a time of a mass movement of people leaving the city centers and settling down somewhere else. The city of Glasgow was probably one of the best examples which noticeably showed people leaving in huge numbers due to over-crowding and slum housing that had been a problem for many generations. A huge percentage of all houses, built after the war, were coming from the public sector. The idea behind such a project was to move people out of the dilapidated housing in the center and to settle them down on the outskirts of Glasgow. However, the project was not successfully handled by the government. Since the land had become scarce to build on, the government ordered a construction of tower blocks seen as a cheaper way to replace the 19th-century urban slums and buildings damaged during the Second World War (Corporation, 2014). Despite its best intentions to stop being dependent on state interventions, Scotland had failed in that sense and had once again been engulfed in serious political and social issues that it would not manage to find a way out of so easily. It seemed as if the dark times for the country had once again arrived in the 1970s with the rise of unemployment due to the decline in the industrial sector (Corporation, 2014). Reasons were various, however, the major problem and the biggest challenge for the entire nation was probably the fact that they were still not united around the same idea – to resist any kind of discrimination being daily exercised with little or no consequences and to seek the independence which would help them defend and claim their own identity. When speaking about identity, many would refer to a well-known term *Scottishness.* It is used to describe an individual whose origins are Scottish and who carries all characteristics of this nation. The term is closely related not only to identity, but also culture,

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tradition, lifestyle and language or personality. However, the notion itself is very contradictory and complex especially because there are also people born and raised in Scotland with their origins, for example, entirely Asian or American. This is, of course, an issue for itself, however talking about women's experiences is impossible without introducing all these perplexing concepts and ideas. Scotland is not the only country that has a problematic relationship with the concept of "British" identity, but Wales and Northern Ireland share the same experience as well. Concepts such as *British* and *Britishness* very often tend to completely ignore Scottish experience and such attitude can be traced back to the glorious British Empire which tried to impose identity to all those nations that fell within its scope (Breitenbach, Brown & Myers, 1998, p. 50). These concepts were going to be important for the position of women as well, because they were doubly marginalized. This double marginalization was affected by a combination of political and cultural forces within Britain and male domination within Scotland.

Questions like public and social life, identity, nation or language were not the only issues that would find themselves on different agendas in different meetings, but feminist issues specifically stood out as something that would no longer be a matter neglected and pushed into the corner, because many women started to fight for their fundamental human rights and recognition. Liz Lochhead was going to become one of the best representatives of female writers and poets. She devoted her entire life to this cause by being equally engaged in politics and literature because she believed that only by combining these two spheres there was hope for a meaningful change in women's position in Scotland.

A year which marked the end of the 1970s was the year 1979. In 1979 the majority of people at the referendum had voted against the proposed Assembly which for many meant only the failure of Scottish identity to assert itself, however the "defeat" was actually based on a democratic victory (Brown & Ramage, 2001, p.47). The question of whether Scotland should have a limited-power Scottish Assembly was put to a vote that year. Despite a majority (51.6%) voting in favor, the proposal did not succeed because of low turnout and a rule required at least 40% of the electorate to vote "Yes". Since only roughly 33% of the electorate supported the idea, no assembly was established at that time. Scotland remained under direct rule from the UK Parliament in Westminster until 1999. The idea behind this referendum was to establish a devolved Parliament – the Scottish National Parliament – which was condemned to wait for its arrival for another two

decades. Scotland remained a culturally distinct nation, while Britain had tightly embraced democracy during the previous two centuries. In general, during this time, Scottish identity remained embedded in a broader British imperial consciousness that extended beyond the islands of Britain and Ireland. Back then Britain was not viewed as a traditional nation-state but rather as an empire that connected the UK's "mother nations" to colonies all over the world. A perception of the UK as a social democratic nation dedicated to social welfare and economic planning was a well incorporated image that went around the world (Jackson, 2021c). Furthermore, Conservative and Labour, as already well-established political parties, continued their visible dominance in this period as well and managed to bridge national divisions between England, Scotland and Wales (Jackson, 2021c). In the 1970s certain changes were about to take place in Scotland and the Labour and Conservative governments drove voters to express their dissatisfaction via voting for a third party. Since the Scottish National Parliament had been receiving a lot of support, it triggered a panicked attempt by Labour to introduce the first Scottish devolution (Jackson, 2021c). However, soon after, the attempt to implement devolution failed in 1979 due to the prerequisite that at least 40% of electorate must support the proposal, which did not happen. Beginning in the 1970s, a unique Scottish "frame of reference" gained prominence in Scottish public life. Many argued that this was also in a way a beginning of a separate Scottish mass media, television news bulletins and also the very popular opinion that Scotland was on its path of becoming a nation both as a distinct economy and polity affected by its own specific political debates about how to approach economic challenges (Jackson, 2021c).

However, there seemed to be no end to the issues, because the 1980s were about to be just as turbulent and challenging as the previous decade. Scotland's traditional industries disappeared in the 1980s due to ongoing structural economic issues (Houston, 2008, p. 107). The deindustrialization significantly accelerated and was accompanied with an increase in unemployment, poverty and income inequality which put the nation in a psychologically hard situation. Therefore, Margaret Thatcher, the first woman to hold the position of a prime minister, forged a deeper political consensus within Scotland on the urgent necessity for a Scottish Parliament (Jackson, 2021c). Scotland was highly rich in coal which resulted in opening a huge number of coal mines and hiring skilled workforce. The country also has an access to the sea making Glasgow one of the leading cities in the world with its shipbuilding industry. Furthermore, the discovery of oil in the North Sea in the 1970s significantly increased Scotland's economic

prospects. However, all of this was going to change in the 1980s when Margret Thatcher entered the political stage just for her mandate to be marked with a deep recession in 1981 as the Tories struggled to control inflation. The deindustrialization of heavy industry resulted in huge unemployment making three million people lose their jobs already by the middle of the 1980s (Hepburn, 2021). Scotland's heavy industries, which employed tens of thousands, were failing. As deindustrialization accelerated, shipyards, coal mines, and steel factories faced closures throughout the decade (Hepburn, 2021). Over a period of forty years, the nationalized coal and power generation industries played a pivotal role in reorganizing the fundamental economic framework that had developed over the preceding century. Because of the concentration of production inside technologically advanced collieries in eastern Scotland, the geographical distribution of employment in the coal mining industry underwent significant change (Gibbs, 2021, p. 21). After Thatcher's election in 1979, the coal industry faced new goals. This agenda opposed trade unions and social democratic economic infrastructure, such as the nationalized mining industry. The primary objectives were to abolish government subsidies for coal, reduce trade union power by shifting workplace authority to management, and eventually privatize the industry (Gibbs, 2021, p. 49). What is meant by this is that trade unions would no longer be involved in crucial decision-making, but that company's management would make such important decisions when necessary. Over 200,000 miners from England, Wales, and Scotland were involved in mobilization for the strike that lasted from March 1984 to March 1985. It aimed to avert redundancies by halting the closure of collieries on economic grounds (Phillips, 2023), but to no avail.

The extremely polarizing 1984 miners' strike severely damaged Scottish morale. This was made worse by the catastrophic community charge, or "poll tax", experiment that was started by Tory Scottish Secretary George Younger in Scotland one year ahead of England (1988). The United Distillers, which Guinness took over under strange circumstances in 1986, was a clear indication that the Scots were being stripped of their assets, along with oil in the North Sea. What was left of Scottish industry was destroyed by real free-market capitalism, which resulted in 15% unemployment and numerous high-profile failures, including those of the steel and aluminum industries at Gartcosh and British Telecom. Major businesses also reduced employment at this time. The country fell into such problems from which it did not recover for a very long time (Houston, 2008, p. 33). This was the beginning of a significant formation of what is known as *Scottish identity*.

Literature was the best intellectual way to resist ideologies imposed through politics, such as nationalism and political corruption, clashing cultural norms and issues of male power (Brown, I., & Ramage, J., 2001, p. 49), most likely prevalent in Thatcher's ideology (known as *Thatcherism*) in the 1980s. Sue Glover, for instance, focused on the historical experience of Scottish women to highlight their current lack of political power and her plays - *The Straw Chair* (1988) and *Bondagers* (1991) – were based on the issues mentioned above (Brown, I., & Ramage, J., 2001, p. 49). It was an ideology usually characterized with the privatization of national industries, a limited government's interference, free markets low taxes and self-determination (Encyclopedia Britannica, 2022b). Scotland in the 20th century was still defined by the internal conflicts that pervaded its society, such as those between genders, classes, and regions (Brown & Ramage, 2001, p. 49).

Finally, in the 1990s yet another devolution had been proposed due to the Labour party's arguments directed towards the UK government which in every sense lacked a democratic mandate to rule Scotland (Brown & Ramage, 2001, p. 46). The Labour believed that this could be advanced only by a devolved parliament within the UK. Devolution was delivered on time in 1997 and the very first Scottish National Parliament was elected on the 1st of July in 1999. Majority of people in Scotland, just like its first Prime Minister at the time, Donald Dewar, believed that this was a historical moment in which democracy was renewed in Scotland and devolved powers reached the Holyrood (The Scottish Government, 2022). Scottish devolution took place in 1999 for a variety of reasons, both good and bad (Houston, 2008, p. 33). However, it certainly came at a better time than it would have if it had happened two decades earlier when the Scottish economy was severely affected (Houston, 2008, p. 35). The powers granted to parliament were defined under devolved matters - issues on which the Scottish Parliament has a right to make laws. Those include: economy, environment, housing, transport and law and order. The parliament cannot, however, legislate on reserved matters which include defense, foreign policy or the formal relationship with the EU, but this is not relevant anymore since the UK is no longer the EU member state. The reserved matters stay to be implemented and decided upon in Westminster in London (Houston, 2008, p. 47). Not everybody agreed with the final decisions that have been made when the Scottish Parliament was established. The English were dissatisfied with the Scots being able to vote on issues that concerned only England, while the English could not vote on the same matters affecting Scotland. Money was yet another issue. Some English openly complained that, in spite of the

difficulties in determining who produces wealth and who controls resources, they subsidize Scotland. But, it is not important where the money comes from, but where it is invested. Scotland is a good example of using that money for improving the healthcare and education (Houston, 2008, p. 37).

1.1.2. Political Situation and Participation of Women in Scotland

Writing on women is Scotland is incredibly scarce, especially because women had been neglected, underrepresented and treated differently for many decades. As a result of that, it is really hard to find much work on that subject (Breitenbach, Brown & Myers, 1998, p. 44). Even Lochhead said that she would not have needed to write some of her poems had she been able to read the feminist writings of the later 1970s (McCulloch, 2001, p. 71). Indeed, it is more than true that many studies in Scottish society, history and culture had been gender blind and that writing on women and women's writing came into focus much later. In the article *Understanding Women in Scotland*, Leslie Hills was mentioned as someone who in *Chapman* (1994) – a literary magazine based in Edinburgh - openly argues that women need to "celebrate identity" and need to create a myth which incorporates their histories and stories echoing their voices (Breitenbach, Brown & Myers, 1998, p. 45). Hills wrote this in the spirit of criticism directed towards Chambers' Scottish Biographical Dictionary and the Anatomy of Scotland for their reflection of male bias in a patriarchal society. Celebrating identity in highly misogynous society deeply rooted in politics, public life and daily lives of women was an exceedingly challenging thing (Breitenbach, Brown & Myers, 1998, p. 44). Hills in *Chapman* concludes that there is a significant growth of work by women, but she also raises such a deep question which makes you think thoroughly about it: "Who heeds their (women's) word?" Genuinely, who cares for what marginalized, silenced, unimportant and thrown into the corner women have to say. But, a woman does not stop there, because she is resolved to go against all odds, despite being underfunded, underpaid and laden with numerous responsibilities (Breitenbach, Brown & Myers, 1998, p. 45). Another interesting name mentioned in this article, besides Hills, is Barbara Littlewoon. She also commented on the then-present situation in Scotland which was, in her opinion, characterized by a sexually repressed and repressive culture. She also continues to argue that the presence of misogyny can justifiably be blamed on the tradition of Protestantism which took roots in Scotland (Breitenbach, Brown & Myers, 1998, pp. 44 & 46).

In general, Scottish history, literature and culture are not widely studied in schools or institutions of higher education in Scotland. The reason behind this is very simple. The political ramifications of the state's reformation include a reduction in democracy and it is possible that women in particular had been disenfranchised by this (Breitenbach, Brown & Myers, 1998, p. 57). Basically, on the debate agenda there was no room to support the discussion of the representation of women in Scotland. Interestingly, there has been evidence which shows that Scottish girls performed better than boys both in O/Standard grade and Higher Examinations in Scotland since the early 1980s and that this applies across all subject areas, including the traditionally male preserves of math and science (Breitenbach, Brown & Myers, 1998, p. 55). O grade was formerly used in schools as the basic level of Scottish Certificate of Education and is now replaced by Standard grade (Dictionary.com).

As has been explained previously, the 1970s were turbulent and challenging for many reasons that affected the social and the political domain. Even nowadays, the decade is still portrayed in the media with scenes like street rubbish piling up, conserving the electricity by shutting the lights down, and by introducing a three-day working week. All of these contributed to a pervasive sense of crisis and discontent, which is still associated with the decade today (Browne, 2014, p. 11). However, if we look at the 1970s from another perspective, we could see that the decade was quite turbulent, active and creative, because women started to visibly wake up and act in their favor. From the standpoint of protestors and political activists, the 1970s were a fruitful and exciting period for alternative politics (Browne, 2014, p. 11). This was particularly true for a large number of young women. Reason for this was that they embraced new values and were passionate about leaving traditional, patriarchal society behind by redefining their role in society. Therefore, a more positive image of this decade emerges. It marked the start of the movement which was about to give women a chance to continue fighting for much more than just the recognition of their rights and right to vote. The Woman's Liberation Movement (WLM) was also known as the "second-wave feminism" and it was a highly important development and step forward, because it was an opportunity for feminist activists to be given a sense of identity and belonging. Things started to change in Scotland with the rise of the women's movement in the 1970s. Women were challenging the culture, tradition, and attitudes that males had created and they were no longer to be restricted to roles that involved taking care of the home and children (*The Open University*, n.d.). The women's rights movement addressed all aspects of women's lives, including politics, workplace,

family and sexuality (Burkett, 2024d). The idea behind was, also, to collectively with other women from other nations reflect on the politics of the women's movement, and as Browne emphasizes in her book, this resulted in "… (women) often forcing many male activists to acknowledge that women suffered from particular forms of oppression" (2014, p. 12). Certainly, there were people who were not participating in any of the campaigns and organizations, but were affected by the changes that various political and social movements campaigned for.

During the 1970s several women's liberation workshops and feminist groups were founded throughout Scotland (Browne, 2014, p. 63). Women's groups in towns and cities across Scotland were frequently more inspired by American and European feminist ideology than by the formation of a women's organization in a neighboring town or city, rendering the concept of territorial expansion ineffective (Browne, 2014, p. 64). They would mostly meet in Edinburg or Glasgow at the meetings held in the basement of a house. By the end of the period, it is clear that a number of feminist groups had emerged in small towns across Scotland. Feminists from Glasgow played an important role in inspiring and supporting women in other areas, such as West and Central Scotland, to form women's groups to advocate against violence against women and preserve abortion rights (Browne, 2014, p. 66). Looking at the movement through the lens of the local context allows us to better understand the WLM's wide set of ideas, identities, and campaigns in Britain. As evidence from Scotland will reveal, methods of women's liberation often 'varied geographically and between cities and smaller towns', and the WLM was, thus, much more complex than many tend to comprehend (Browne, 2014, p. 63). Women in Scotland used to plan annual conferences where they would tackle upon issues that were on a meeting's agenda waiting to be handled and discussed. Conferences were conducted not only in Scotland but also in other locations, as women desired the movement to be both effective and geographically representative (Browne, 2014, p. 82). However, this is where the first disagreements began. The farthest women from Britain went was Edinburgh in 1974 which provoked frustration and irritation among many Scottish women.

Another reliable source material provides a different insight of what the WLM actually looked like and what it meant for women in Scotland. Many women from Britain tend to exclude other women from Scotland making them underrepresented, passive and unrecognized just like men used to (Breitenbach, Brown & Myers, 1998, p. 55). Instances like these came from women who

advocated for much more radical changes and since not every social group addressed the same issues, divisions among women within such groups were made as well. One of the longest running feminist academic journals in Britain – *Feminist Review* (an interdisciplinary feminist journal that has been out in the world since the year 1979), attempted to do quite the opposite by including women from Scotland and avoiding to become entirely London-based, but despite the best intentions, in practice no women in Scotland became involved. Women would meet in different places, some of them being in Glasgow, Edinburgh as well as in many other places. But, soon after, they would shift to London and the cost of travelling was too great and unbearable both in time and money so that it almost became impossible for women in Scotland to attend any of the meetings and debates, (Breitenbach, Brown & Myers, 1998, p. 55), even though conferences were open for anyone who desired to attend. Despite all of this, many argue that the year 1979 was a milestone for women in Scotland as well, because now there were new women fearless to raise their voices and speak up about all adversities that constantly plagued them.

A time span of three decades on the surface seemed to be specked with images of dirt, unemployment, shrinking economy and deindustrialization. However, various influential female social groups had arisen and redefined such images by fighting against all odds, by standing up and raising their voices, and by making these three decades revolutionary. Now, what kind of situation awaits women in literature, is there enough place for them on the literary scene and did they manage to establish their voice and make it powerful and visible? Because, Liz Lochhead certainly did.

1.2. Corpus: An Overview

This thesis relies on Liz Lochhead's selected poems from the period of the turbulent and exciting 1970s until the late revolutionary 1990s. This thesis will include a range of poems from the mentioned period, as well as some of the pomes that have been written and published much later. The purpose is to see in which way Liz Lochhead establishes, represents and empowers women in Scotland through her poetry. Poems will be analyzed through thematic chapters and subchapters for easier presentation and discussion of the selected poems. The discussion and results will be presented within three thematic chapters: a) identity; b) nation; and c) language.

The poems selected for the paper's analytical corpus with their collections and year of publication:

- ❖ "Mirror's Song" *(Dreaming Frankenstein and Collected Poems, 1984)*
- ❖ "The Grimm Sisters" *(Grimm Sisters 1981)*
- ❖ "The Choosing" *(A Choosing: The Selected Poems of Liz Lochhead, 2011)*
- ❖ "Fat Girl's Confession" *(Dreaming Frankenstein and Collected Poems, 1984)*
- ❖ "Kidspoem/Bairnsang" *(The Colour of Black and White poems included from 1984 to 2003)*
- ❖ "View of Scotland/Love Poem" *(Dreaming Frankenstein and Collected Poems, 1984)*
- ❖ "Connecting Cultures" (*A Choosing: Selected Poems, 2011)*
- ❖ "Favourite Place" (*A Choosing: Selected Poems, 2011), (My Favourite Place (Scottish Book Trust, 2012)*
- ❖ "My Rival's House" *(Grimm Sisters 1981)*

As for the second part of the thesis, the selected parts of the following poems are used for the translation and analysis: "Mirror's Song" (lines 30-39), "The Choosing" (stanza four, 7-11), "Kidspoem/Bairnsang" (stanza four, lines 1-5)

2. The Literary Scene in Scotland – Rediscovering a Forgotten Female Voice (1970s – 1990s)

The second section will focus on women's position on the literary scene during these three decades thus providing a complex insight into women's literary representation and recognition. Therefore, one might ask oneself what Scottish literature is, what defines it, what are some of its characteristics, who were/are some of the best and most distinguished literary representatives and what makes it significantly unique and distinctive from other literatures. Many poets, including the famous American poet T. S. Eliot, attempted to dismiss the idea of a Scottish literature and its literary tradition only because it lacks the continuity of the language (Lopez, 2017, p. 6). However, the Scottish Literary Movement would prove just the opposite. He considered Scots to be a language/dialect unsuitable for communication in every aspect of human life and he considered that it could be used for a simpler poetry (Lopez, 2017, p. 7). Perhaps, he did not look at it from another aspect so as to recognize that having more languages in use enriches, empowers and makes literature unique in so many different ways. The turning point in the Scottish literature was the period called Scottish Literary Renaissance (SLR) also known as Lallans revival or Lowlands – a term used by Burns to refer to the language (Encyclopedia Britannica, 1998). "Scottish Literary

Renaissance was a literary movement that initially happened during the late twenties and early thirties of the 20th century" (Kaličanin, 2020). The term *Renaissance* is not foreign since it has already been used in previous centuries (the 15th, the 16th and the 17th) and has always been associated with Florence (Italy) where cultural rebirth began. It seems that by the end of the first half of the 20th century, writers and poets in Scotland felt the need to revive and restore old texts and writings, beliefs, philosophies and teachings from Greek, Roman and Latin (Encyclopedia Britannica, 1998), and attempt to create something new they were to be recognized for, something that was about to give the Scottish Literature an opportunity to flourish like never before. Hugh MacDiarmid, a movement's spokesperson and a famous Scottish poet of the 20th century, was responsible for this literary movement and the concept of the Scottish cultural revival (Kaličanin, 2020). Hugh MacDiarmid is undoubtedly the most important figure in the Scottish Literary Renaissance. He was influential in the revival of the Scots language, which had been limited to dialectal use and regarded unsuitable as a literary medium, by collecting words and idioms from various dialects and time periods (Lopez, 2017, pp. 6-7). In the Renaissance movement of the early twentieth century a figure, which had not been seen before, was shared among the authors and it represented Scotland as a nation (Stirling, 2008, p. 35). The movement was characterized by nationalism, which becomes much more prominent after the Word War I, making it even more interesting and problematic (Lopez, 2017, p. 7). Stirling says that there is no visual tradition of a Scotia or Caledonia figure as there is of Britannia, and because of this lack of tradition it seems as if there was never a clear picture of who might be the Scottish muse or the Scotland-as-woman figure (2008, pp. 35-36). Therefore, the movement is also focused on using various female figures to represent Scottish nation (Stirling, 2008, p. 12). Both Stirling and Lopez in their writings point out that such allegorical representation of woman as nation undoubtedly benefited nationalist movements. Reason for this is that both woman and land serve a reproductive purpose, as in the metaphor of the nation seen as a mother bearing its children as citizens. However, their role is not only restricted to physical reproduction, as women are also considered cultural transmitters of tradition (Lopez, 2017, p. 8). Representing women as nation is mostly spread throughout Europe. For instance, there is Helvetia in Switzerland, Marrianne in France and Britannia in Great Britain. The same allegorical representation was attempted with Scotland as well, recognized as Caledonia or Scotia. It has, however never been institutionalized and it remained only within the realm of literature (Lopez, 2017, p. 9). There were times when the writers of the SLR (the Scottish Literary

Renaissance) followed the influence of Irish nationalist writers such as Yeats and thus they were finding inspiration for an allegorical representation of woman as Scottish nation. They sought inspiration in the Irish writers, because they were not as many Scottish writers who depicted women in such a way, or they attempted but miserably failed to do so. One of the best examples of representing a woman as the Scottish nation was Hugh MacDiarmid's "A Drunk Man Looks at the Thistle" (1926). It is written in Scots and it examines a wide range of themes, among them being Scotland-as-woman figure. Poetry was the medium of the nationalist literary renaissance of the 1920s and the 1930s and its leading figure Hugh MacDiarmid firmly stated that prose is an inferior kind of literary expression and quite uncreative (Hames, 2018, p. 1).

However, this was not going to be the only Renaissance, because in the second half of the 20th century, precisely in the 1980s and in the 1990s there was a boom in Scottish literary fiction, period usually referred to as a *New Renaissance*. New Renaissance was a literary movement associated with a political, linguistic and cultural revival. It was two decades prior to devolution when some of the most prominent names appeared on Scottish literary scene: A. L. Kennedy, James Kelman, Irvine Welsh, Janice Galloway, Edwin Morgan, Liz Lochhead and many more. Each one of them contributed to the survival of the Scottish literature addressing different political and societal issues. Owing to the challenging political situation which befell Scotland by the end of the twentieth century, new literary genres had been explored, as well as a new breadth and range of dramatic modes (Brown & Ramage, 2001, p. 46). Various kinds of themes and topics were introduced as a way of addressing the current political situation that affected the nation. Issues that the Scottish authors most often discussed in their works were issues of identity, nation and language. Early modern Scottish literature has not yet progressed to the point of constructing a provisional female canon on its own, as general histories or surveys of the subject depict the theoretical stages of female criticism (Dunnigan, 2003, p. 299). However, what would become the literature written and composed by women writers was what magnified all the issues that were faced not only by the nation but by women themselves. It is true that the work of the 1970s was mostly dominated by male writers and poets (Brown & Ramage, 2001, p. 49). There are numerous examples which clearly show that the scope of Scottish theater matched the changing nature of Scottish politics. Interestingly, this transformation was presented by women. Female voice was still on its way to break the prejudices and come through. In one of the agendas in the Parliament the crucial item to tackle upon was the possibility of equal representation of women who were

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already asserting their rights to that equal representation (Brown & Ramage, 2001, p. 49). These were the first steps to establishing and recognizing the influence and importance of the Scottish theatre. Women saw this as a much-needed opportunity to write and stage their plays so that people from various classes could see them, and in that way be influenced to act and react. There were a lot of examples which dealt with conflicting cultures, questions of male power and political corruption which had probably been most visible in the 1980s during Teacher's mandate (Brown & Ramage, 2001, p. 49). As a result, we can see that literature meant much more than simply sitting down and writing the disappointments on a piece of paper. It was a "creative weapon" that could possibly and hopefully make a difference in a world full of turbulent and challenging times. Many Scottish writers tackled, directly or indirectly, the manner in which men wield economic, political, and sexual power over women. As a result, this was an aggravating position for women who were seeking to show their Scottish identity while also being recognized and treated equally with men. Liz Lochhead has also explored a variety of problems concerned with the position of women in society through her plays and poetry (Brown & Ramage, 2001, p. 50), making women both represented and empowered. Some of the famous plays are *Mary Queen of Scots Got Her Head Chopped Off* (1987), *Blood and Ice* (1982) and *Dracula* (1985). Among other things, she has also been engaged with historical issues so that entirely new dimensions of the Scottish past come into focus with a dramatist like her, but also in developing a broader range of theatrical identities (Brown & Ramage, 2001, p. 50). By theatrical identities we mean expressing your own identity through theatre, music and art.

Besides the rise and recognition of the theatre, poetry has become popular as well, but poetry too was not an easy path for women obliged to either be subjected to the rules and norms imposed by male writers or condemned to completely give up on writing poetry. Women were excluded from poetry in the past when literature was considered "high art" and associated with literary language which in so many various ways contrasted with women's domestic lives and their lack of higher education (Christianson & Lumsden, 2011, p. 11). However, women are more recognized in the world of literature now than they had been in the first half of the 20th century. They paved a way for themselves as well as for the next generations of young women to be heard and recognized in all aspects of their lives in Scotland. The only issue which still remains present is that a huge part of male population still does not wish to accept the fact that traditional women's roles have

completely and drastically changed. Women have entered various prestigious institutions and have been appointed to different places marking their power they never gave up on.

Women have always been on the periphery of the literary world, and the one thing that the wide range of modern women's poetry has in common may be their commitment to pushing limits and resisting societal conformity or rigidity (Elphinstone, 1999, pp. 66-67). Looking back in history, we can consider three groups of women writers. First female writers, who started to publish in the 1970s in the English language, were transitional writers (Christianson & Lumsden, 2011, p. 11). They chose rather not to break with the male poetry tradition, whose style and norms they tightly embraced and used in their writings (Christianson & Lumsden, 2011, p. 12). Only university-educated women had the opportunity to try themselves in literature, because even those women were still expected to finish their domestic responsibilities. A question they would usually encounter was why even bother themselves with art and literature when it was already reserved for educated, smart and intelligent men. On the other side, poets like Sheena Blackhall and Ellie McDonald understood and nurtured tradition in a slightly different way. For them tradition meant the Scots-language poetry preservation of the north-east part of the country (Christianson & Lumsden, 2011, p. 14). Thanks to the Scots language, the north-east part of the country has been richly represented by the Scottish women poets (McCulloch, 2001, p. 58). It seems as if McDonald did not quite fancy feminism and the division between male and female poets, while Blackhall was, however, much more aware of the potential obstacles faced by her generation (Christianson & Lumsden, 2011, p. 14). The final group of female writers to refer to were those that wrote and believed in the Gaelic language. One of the main reasons behind writing in Gaelic was their concern for the loss of language that was already on the verge of disappearing. However, all of them were united around the same ideas which is speaking articulately of the colonized female voice, addressing their battles, improving their position in society, challenging the system and redefining their roles which must not be passive (McMillan, 1997, p. 549).

The first female poet to bravely and decidedly break with the male Scottish poetic tradition was Liz Lochhead. She was a role model followed by numerous younger women poets, who were still at the beginning of their literary and poetic careers. She had a vision, which was to break down and question the inherited assumptions about the female and the Scottish identity (Varty, 1997, p. 642). While there were other women who started publishing poetry in the early 1970s, Lochhead

was the only one who challenged tradition in such an obvious, persistent, and creatively satisfying way (McCulloch, 2001, p. 60). The very first collection of her poems was *Memo for Spring* (1972). The collection was mostly focused on female experiences (Christianson & Lumsden, 2011, p. 17). Only since Liz Lochhead's *Memo for Spring* was released in 1972, has it been possible to discuss the emergence of a female tradition in Scottish poetry or the ways in which the new perspectives and formal approaches of women writers have interrupted and changed the predominately male tradition (McCulloch, 2001, p. 58). Another two collections were *The Grimm Sisters* (1981) and *Dreaming Frankenstein* (1984) in which she focused on revisiting and refashioning of fairy-tales, myths and ballad stories with female characters as the leading ones (Christianson & Lumsden, 2011, p. 17). In *The Grimm* Sisters she makes women the subject in the stories and not the objects as they have always been (Christianson & Lumsden, 2011, p. 42). She wanted to put them in the middle of the story to tell their own experiences from their own perspectives. Judging by what we have seen so far, we might say that Lochhead eagerly wants to give women a sense of belonging and acceptance, because she is now determined to take a risky and dangerous path as a woman like no one else before dared to, since she really tried to create new literary forms completely different from, as Christianson & Lumsden say, the previous Scottish poetry (2011, p. 17). Her poetry is mature and diverse both in theme and style. She does not only try to achieve a necessary political change in society in her poetry, but she also perfectly switches between the languages (English and Scots) in order to react to such societal problems and make their solutions effective. The most important aspect of her writing style is, undoubtedly, the use of irony.

Apart from Lochhead, Elizabeth Burns is yet another important female figure who expressed her interest in the question of identity for women who worked in the dominantly male domain of Scottish poetry. But she was also interested in recovering and rediscovering a lost and unwritten history of females that has either been forgotten or considered too much female and rather insignificant (McCulloch, 2001, p. 63). However, although her poetry could be perceived and understood as feminine, it is mostly observed in a traditional kind of way which Lochhead with all her might tries to break. One of Lochhead's remarkable statements, which McCulloch in her article points out is the following: "You have a territory to explore insufficiently mapped out or exploited. You have something to write about. The problem of getting them to admit you into their 'canon' is a very real one, but in a certain sense it's not your problem. Your job is to write it" (2001, p. 73). She is obviously being ironic and sarcastic by saying that as long as you have something to write - do

so. It is the 'male' problem if they do not want to recognize and admit you, someone certainly will at some point. Recent feminist literary studies have been painfully aware of the process of marginalization and exclusion, whether sexual, ethnic, or racial. However, in one of sessions, the so-called Attending to Early Modern Women session, both implicit and explicit problems concerning the rediscovery and reassessment of Scottish women writers had been addressed, as well as the identification and demarcation of the emerging corpus of work as Scottish (Dunnigan, 2003, p. 300). Of course, not all the writers would feel to be equally Scottish, but they certainly have a very unique relationship they build with Scotland and the term *Scottishness* (McMillan & Byrne, 2003, p. 19). A very simple definition of the word *Scottishness* would be anyone living and working in Scotland, including those who used to live and work in Scotland before, but for different reasons decided to leave it and go somewhere else. This is an introduction to the very first thematic chapter which is identity. Defining identity is as hard as saying something about yourself. It is simultaneously complex and problematic and it could be approached from so many different sides. If we put it in the context of the Scottish women, we certainly need to discuss both the national and female identity because, unfortunately, they have been deprived from both. In her works, Lochhead mostly focuses on explorations of female identity in a largely patriarchal society by pushing the boundaries of what a woman is and should be. In her biography we shall see her relationship with her nation, but also her relationship with other male writers such as Edwin Morgan, because Lochhead is not radical, but open-minded in demanding equal opportunities for all genders. In the second thematic chapter – nation – we shall see in great detail what national identity is. Furthermore, we shall consider the literary constructions of Scotland which mostly took part during the Scottish Literary Renaissance in the 20s and 30s of the previous century when Scotland was personified as a single female figure representing the nation, as Stirling suggests in her book (2008, p. 22). Therefore, we can look into the association of agricultural fertility with female fertility when a woman was equaled with a land as a biological reproducer of her members (Stirling, 2008, p. 21). Closing thematic chapters section with language analysis is going to show how craftily Lochhead uses English and Scots in order to break stereotypes in a society for which it seemed as if there was no hope that anything would change soon.

3. An Outline of Liz Lochhead's Life

A well-known Scottish poet and playwright Liz Lochhead was born in 1947 in Motherwell, Lanarkshire - a female poet in a male-dominated field. Her writings cross the boundaries of poetry, prose and drama. Those are humorous, ironic and educational pieces that tell stories and address assumptions about female Scottish identity, but also sexual, racial, national and cultural identity. Lochhead's parents both came from industrial Lanarkshire where they belonged to a posh working class as Liz preferred to say. When it comes to her education, Lochhead obtained her education in Motherwell, continuing her academic pursuits at Glasgow School of Art in 1965. She decided that she wanted to go to the art school when she was fifteen years old, because she already painted and drew and all that has been left was to nurture the talent in one of the art schools. In 1970 she graduated and worked as a teacher for a few years teaching art at schools in Glasgow and Bristol, after which she became a full-time writer winning numerous titles: a translator, a playwright, a dramatist and a poet. She taught in Bristol in 1972, and travelled to Turkey and back the following year. Her trips to Turkey were accompanied by her Turkish partner Tarık Okyay who studied in Bristol at that time while she was teaching. Their decision to leave Bristol and move to Turkey had to be rearranged due to his cancer. She remembers Okyay as her great supporter who encouraged her to write. In 1973 she returned to Scotland, describing that period as a bleak period of her life. Six years later, in 1978 she decides to take a year off teaching and travel to some other places, such as visiting Canada for a Scottish/Canadian Writers' Exchange. This would also be a year when one of her famous dramas came to light. Lochhead was brought up in the Scottish society that was deeply rooted in segregation and religious split between Catholics and Protestants. Later, such division resulted in separate lives because of the separate schooling. Lochhead has a very special relationship with school. In one of the interviews, she emphasizes that she is against such segregated schools - like those which divided Catholics and Protestants - and the "different tribes" they create. In some of her writings she pictures school as a nightmare, but stresses out that she was a fan of school herself and that she was the best in the English language (Smith, 1993, p. 2). Her mother was a good storyteller and she was able to come up with brand new romantic stories by retelling her years in the war. From today's perspective, Lochhead says that writing does not make her want to paint, but rather inspires her to work with visuals. This might have helped her actively engage in writing drama and having it performed on stage in so many different theatres throughout the United Kingdom. Going to the art school brought her unforgettable memories of

friendships and first loves, but also memories of being very passionate and working really hard. Half way through art school she completely switched to writing and left painting aside. She started reading poetry across Scotland and got to know a new generation of young, gifted Scottish writers. (Crawford & Varty, 1993, p. 6). She had a very professional relationship and friendship with other distinguished Scottish male writers such as Edwin Morgan, Alasdair Gray and James Kelman. She would admire their work and become inspired and motivated to write some of her literary pieces, because Lochhead was not rebellious for the sake of being rebellious and her intentions were not to degrade the other gender, but to point out the issue of the underrepresentation, unfair treatment and what she perceived as wrong definition of women in the world of politics and literature. In one of the interviews, she even says how she has men friends and that she likes that. Lochhead was honored to read Edwin Morgan's poem at the Opening of the Scottish Parliament in 2011.

There is an extraordinary range and versatility of Lochhead's works and reach of her imagination (Varty, 2013, p. 1). Some of her most famous dramatic pieces are: *Mary Queen of Scots Got Her Head Chopped Off* (1987), *Blood and Ice* (1982), *Dracula* (1985), *Perfect Days* (1998), *Good Things* (2004) and many more. Besides drama, some of her prominent and well-known poetic collections are: *Memo for Spring* (1972), *Islands* (1978), *The Grimm Sisters* (1981), *Dreaming Frankenstein & Collected Poems* (1984; re-issued 2003), *True Confessions & New Clichés* (1985; re-issued 2003), *Bagpipe Muzak* (1991) The *Colour of Black & White*: (2003), *A Choosing* (2011), *Fugitive Colours* (2016). Lochhead's writing style is usually characterized with a critical approach, an established and enhanced provocative tone which articulates and satirizes social class by mostly using irony. Furthermore, her style is transgressive, diverse and popular, yet not radical but revolutionary because it has been associated with the birth of a female voice.

Besides literary pieces she wrote and published, she was very much interested in film, radio and television and she therefore has written numerous scripts for all the three. On one of the occasions, she mentioned how she enjoys acting and performing, because it gives her the freedom to escape from herself and become someone else at least for a brief moment. Becoming someone else, or as Smith (1993, p. 11) put into question marks "becoming other people." It meant that for the past 20 years her work has focused on portraying other people convincingly and generating authentic voices. One of the most important voices was, of course, a female voice she passionately and eagerly focused on and she devoted her writing, performing and acting career to bettering a societal

and political position of the marginalized and inferior gender in Scotland. Lochhead has also, always, been a person who would deny any untruthful assumptions about her life and make sure that she corrects them in the media so that people would not have a wrong understanding of who she really is.

Liz Lochhead became Scotland's national poet (Poet Laureate for the City of Glasgow) in 2005 and remained on that position until 2011. In 2011 she was named as the second Scots *Makar* after the death of Edwin Morgan. She wanted to challenge the status quo, in order to change the current state of the things, and she used that opportunity as the *Makar*, to make the changes she considered necessary and urgent. She was always politically active, and just like any other individual in Scotland she has a free will to join any political party she wishes and be free to express her own views (Bradley, 2014). However, with her being the *Makar,* this becomes a bit controversial, because holding such a title, according to some people, endows her with a responsibility to represent all of Scotland, which means that she is obliged to stand up for the interests of all. She was determined to redefine the role of *Makar*, because she does not give up on her beliefs and on what she considers correct, justified and human. Apart from openly discussing the situation in Scotland, she openly problematizes various issues in other countries as well. Lochhead made sure that she did a great job while holding such a title. However, it seems much more challenging and exhausting when taking a closer look to what this title actually represents. The real question is whether it is possible to reconsider the role of *Makar* in accordance with today's times and whether it can actually be separated from politics? Through this example it is clear that politics and literature are inseparable and not only for her but for every single writer and poet who strives to be a change in society which desperately needs one. Therefore, it is important for a political and literary voice to speak about the issues such as identity, nation, and language. Lochhead covered these major issues in her poetry and in various poems she published in different periods at the turn of two centuries.

In 2013, in one of the interviews about the referendum, Lochhead, as a nationalist and pro-independence advocate says that she is optimistic and confident about Scotland gaining its independence, because she believes in people, she believes in Scots. When asked to define herself, Lochhead would usually say Scottish, female and writer. She also used to think of her country as a womankind – a statement she now finds quite ridiculous and embarrassing, but which, certainly,

reflects her maturity and growth both as a woman writer and as a politically motivated Scottish woman. It is a double identity she truly fought for and in various different ways managed to establish and defend.

Lochhead has been recognized with many distinguished literary awards and honors throughout her career. Her first poetry collection *Memo for Spring*, published in 1972, won her a Scottish Arts Council book award. Lochhead was honored to receive the Queen's Gold Medal for Poetry. She was a writer in residence at Duncan of Jordanstone College of Art and Design in 1980 and later at Glasgow University, The University of Edinburgh, Glasgow School of Art, the Royal Shakespeare Company, and Eton College. As already mentioned in the previous paragraphs of this section, she was named as the *Poet Laureate* or the National Poet in 2005 stepping down in 2011 and then named a second Scots *Makar* after Morgan's death. She remained on that position until 2016. In 2014 she was elected an Honorary Fellow of the Royal Society of Edinburgh. In 2015 Liz Lochhead was awarded the Queen's Gold Medal for Poetry. Lochhead is only the 11th woman to have been awarded the prize since its inception in 1933, and the eighth Scott. She also translated and adapted Molière's *Tartuffe* into Scots which premiered at the Edinburgh Royal Lyceum in 1987, and the script of her adaptation of Euripides' *Medea* for Theatre Babel won the 2000 Saltire Society Scottish Book of the Year Award. Liz was awarded an honorary degree by the University of Edinburgh in 2000. Last year, in 2023 she was awarded 2023 Saltire Society Lifetime Achievement Award for her contribution to Scottish Literature. A statue of her face was erected at Edinburgh Park, along with those of other famous Scottish poets. The statue contains engravings of her poems. She is still actively writing and publishing her works and it seems as if she will continue to do so as long as her ideas and desire for Scotland to be a country of equal rights for all individuals, do not die out.

4. Analysis of Liz Lochhead's Selected Poems

4.1. Thematic Chapter I: Identity

Oxford English Dictionary defines *identity* as "the quality or condition of being the same in substance, composition, nature, properties, or in particular qualities under consideration; absolute or essential sameness; oneness." This is a very simple and straightforward, yet quite detailed and to the point definition and description of what identity is and stands for. But, does it actually work in practice the same way its definition reads? When one thinks of identity, one can think of various types such as cultural, national, personal, sexual and etc. Female identity is the one that stands out the most when we put it in the context of Scotland. Liz Lochhead's approach towards identity through her poetry is probably one of the most, if not the most important reason why her poetry will always stay as a milestone for her generation and for all the upcoming generations of young women. Through her poetry she attempts to achieve an atmosphere where both men and women are equal in exercising basic human rights, enjoying life opportunities and quality in education and literary world. Moreover, the purpose of writing her poetry was never only to be political, but to actively engage with her audience and raise their awareness. Changing such perspective did not only mean improving women's status in society, but also correcting a false belief that they are nothing more than beings made to satisfy the opposite gender's pleasures and needs while theirs remain unimportant.

At first reading Lochhead's poems might seem quite simplistic, however, this belies the magic of her craft as she delves into the depths of human experience to create poetry that resonates with everyone (McDowell, 2003). Characters and poetic personas are created in such a way that they act as central representatives of stereotypical roles in the history of the Scottish nation, while at the same time embracing opposing identities that transcend nationality, class and religious belief (Rodríguez González, 2008, p. 97). Lochhead's writing style is exactly that – transcendental and transgressive.

"Mirror's Song" is the last poem from the 1984 collection *Dreaming Frankenstein* in which she addresses the complex relationship to a woman's appearance by encouraging her to break up with her self-limiting traditional roles (*BBC Two - Writing Scotland - Liz Lochhead*, n.d.). In this poem Lochhead takes a more violent, and open-ended attack against a conventional female constraint. As befits a poem discussing the complex relationship a woman has with her appearance,

there is a basic ambiguity regarding the speaker's identity (Varty, 1997, p. 644). It starts with: *Smash me looking-glass glass/ coffin, the one/ that keeps your best black self on ice/ Smash me,/ she'll smash back/ without you she can't lift a finger* (lines 1-5). As Varty says the mirror begs to be destroyed since it acknowledges her control over the image she projects back as well as its lifelessness (1993, p. 644). The woman can put herself back together if she does not have a restrictive self-image and is, therefore, free to reassemble herself. In the last line here, we can interpret this as a belief that she is *a* nobody without a man. She is born and raised to believe that she is an emotional and weak human being who cannot think rationally and without the help of her significant other. A significant other who firmly trusts the patriarchal system. In the following lines: *let her/ rip up the appointment cards for the/ terrible clinics,/ the Greenham summonses, that date/ they've handed us. Let her rip/ She'll crumple all the/ tracts and the adverts, shred/ all the/ wedding dresses, snap/ all the spike-heel icicles* (lines 30-39), we see some of the historical references such as Greenham. Commercial tools for improving looks are not the only things that are disapproved of; the political system also selects these goods and converts the compliant woman into a commodity. This includes the way in which the government suppressed female solidarity and rebellion in the 1970s, as evidenced by the protests held at the nuclear weapons store in Greenham. One of Lochhead's distinguishing approaches is to pair brand names with broader terms. It establishes the immediate spoken nature of the stanza, gives exact temporal and social location, and creates a metaphoric gloss regarding commerce as a means of social control (Varty, 1997, p. 645).

In the last two lines of the poem: *in the cave she will claw out of/ a woman giving birth to herself* (lines 40-41), Lochhead creates a completely different atmosphere with a woman now breaking the male ideology about her and redefining her role in the way she wants to be observed and appreciated. The only way she might do this is to give birth to herself, or simply to leave a perfect, flawless, dumb muse whose purpose is to be an inspiration for men and their writing, and thus creating another, more believable, mundane image of herself. Through the repetition of the word *smash* as in: **Smash me** *she'll whirl out like Kali* (line 6); **Smash me** *for your daughters and dead/ mothers,/ for the widowed/ spinsters of the first and every war/ let her* (lines 27-30), she is metaphorically referring to the shattering of a mirror in millions of tiny pieces in which she only sees herself in such a manner in which a male ideology defined her a long time ago. Lochhead urges her to destroy a false image and build a new one everyone will have to abide by, because

she, a woman, is no longer weak, voiceless, afraid or disenfranchised, but strong and powerful. Moreover, in the very last line of the poem '*without you she can't lift a finger'*, Lochhead recounts and describes the difficult and painful labor of 'a woman giving birth to herself'. The farewell here is not to childhood, but rather to the materialist constraints of womanhood. Patriarchal expectations of what it means to be a feminine are not only rejected, but completely destroyed (Varty, 1997, p. 644).

The verbs choice Lochhead goes with in this poem is beyond prodigious. There is smash, rip up, spill, junk, shred, and snap that help her create an ambience where woman is in a powerful position to have a control over herself and does not let anyone else have it. Lochhead allows the reader to see behind the scenes in each example, revealing how the woman chooses to define her identity based on gender. "The roles are therefore simultaneously made and unmade, adopted and abandoned, to reveal various kinds of difficulty experienced by the single woman in securing her social place" (Varty, 1997, p. 645). In this approach, Lochhead's poetry is concerned primarily with female themes and a critical examination of the social responsibilities assigned to women in a Scots-English poetry that is bold, modern, and down to earth (*BBC Two - Writing Scotland - Liz Lochhead*, n.d.).

Society never fails to introduce new nonsensical standards when women are concerned. As time changes so do the expectations for women in Scotland. In the 1990s onwards they started enjoying different benefits as their position in society slowly but significantly started to improve. They were given a chance to have sexual relationships with whoever they chose to be their partners and build careers and earn money they would spend whichever way they see appropriate. However, images of modern womanhood that the fashion and advertising industries have produced can be just as psychologically destructive for those who do not fit the norm as the earlier constraints of a patriarchal society (McCulloch, 2001, p. 22). One of Lochhead's poems perfectly capturing and presenting the limits that society, fashion and advertising industries imposed on women thereby once again attacking and endangering their identity, is "Fat Girl's Confession". Lochhead tries to show how women are now forced to submit to unrealistic standards in society which is unhealthily obsessed with the idea of a slim girl and in which as McCulloch says "the Hollywood big-breasted heroine is out of fashion" (2001, p. 22).

"Fat Girl's Confession" opens with the following lines: *Roll up and see the Fat Lady/ Such a jolly sight to see/ Seems my figure is a Figure of Fun/ to everyone but me* (stanza one, lines 1-4), Lochhead creates a poetic persona who clearly enjoys being in her skin no matter how she looks, but, at the same time, it seems as if her figure is nothing more than a subject of ridicule. However, she refuses to let that break her since she will not submit to the unattainable standards set by the fashion industry. Lochhead's sense of humor is impeccable, because she makes the poetic persona laugh off what she calls a "feminist issue", because she is there to love herself just the way she is and not the way someone else desires her to be. Lochhead very craftily and wisely operates with irony which permeates the entire poem. Some of the lines produce perfect instances for the sufficient amount of humor. *Smile! Say **Cottage Cheese**/ You all know me* (stanza two, lines 5-6); *Wearing Vast Dark/ Dresses and a **Cheery Veneer**/ And **lingerie constructed by a civil engineer*** (stanza two, lines 7-8). These are only a few of the illustrative instances that come to mind when Lochhead demonstrates her impressive literary skills and writing style. Saying *cheese* before taking a picture is a globally known term, but Lochhead plays with words and keeps them under her control by simply coming up with *cottage cheese* phrase as a playful and innocent moment one can enjoy in without any prejudices and criticism. Moreover, she also wants us to think about the process of eating and overeating and what that can eventually lead to. 'Cheery Veneer' would be some kind of a joyous and happy smile showing off teeth not quite pleasant to look at. For the last slot of examples there is a catchy phrase which rhymes and is familiar to the Italian world of cuisine, yet it fits the message quite well - *Lasagne and canne-linguini and pasta and stuff/ (well, **who with pasta, ever says/ basta,/ enough!**)* (stanza five, lines 1-3). In the third stanza, the poetic persona reveals a man's standards and taste in women that is opposite of what has been imposed on young females, but at the same time he is rather judgmental on both sides by firmly stating his affection towards women who feel like 'a rickle of bones' (i.e. an emaciated person). He continues with 'Voluptuous Curves' as in having large breasts and hips, which is also considered very attractive. These are the stereotypical and superficial expectations women are expected to strive for and accomplish. Moreover, this seems like a vicious circle young women are trapped in, because no matter how they looked they were expected to fulfill the societal needs and impossibly ridiculous standards. Somewhat later in the poem we learn that the poetic persona gets over a man that left her after witnessing her overeating, or at least what appeared as such in his eyes. Lochhead does not let her cry and does not let her break down in front of the

system. On the contrary, she enhances her ability to cope with men by consuming the amount of food which made her break up in the first place, because she wants her to laugh off the breakup.

*But, Oh/ Dear Joe,/ much as I miss you/ I just been reading how **Fat Is A Feminist Issue*** (Stanza seven, lines 1-4). 'A Feminist Issue' could be interpreted in two different ways depending on how one looks at it. The first and most obvious view is that obesity is a female issue that women need to overcome in order to regain their attractiveness and appeal. Rereading these lines, though, forces you to think deeply about them and avoid consuming them without actually understanding what they represent. Thus, another way to look at it would be to say that feminism and femininity in general are difficult concepts to swallow and digest easily. The issue of feminism has a long exhausting history where every single woman this way or another has experienced a loss of identity or has completely been deprived of her own voice to which she is entitled. Therefore, understanding of *fat* here might also be thick, broad or wide. It's a vulnerable character, condemned to serve her society in the way that the norms and rules dictate, but by writing this humorous and witty poem, Lochhead attempted to rediscover an empowered and unbreakable woman satisfied with herself both mentally and physically.

"The Choosing" is a poem from *Memo for Spring* collection (1972). In the poem Lochhead explicitly refers to the times when decisions about young girls' lives were made by either their fathers or some other male family member. Simplicity is what critics refuse to ascribe to Lochhead's poetry and the readers should certainly hold on to that. However, a poem such as this one is written in simple words and phrases, not only because her poetry is considered contemporary, but also because she is trying to reach as big an audience as she can, since the message is universal. It is the story of two female best friends who grew up and spent time together until it was time to make important life decisions for which they were not asked but which were made on their behalf.

*We were first **equal** Mary and I/ With same coloured ribbons in mouse-coloured hair/And with **equal** shyness/ We curtseyed to the lady councilor/ For copies of Collins' Children's Classics/ First **equal**, **equally** proud* (stanza one, lines 1-6). It is interesting how many times the word 'equal' is mentioned just in the first stanza as if trying to emphasize the fact that they were indistinguishable and on the same level. They were brought up to be respectful (for example acts of courtesy), obedient and grateful for everything they do or for what the others do for them.

Neither were they any different in being ambitious and competitive as the following lines suggest: *The competition for top desk/ Or to read aloud the lesson/ At school service* (stanza two, lines 5-7).

However, any fairytale has to finish no matter its end. Lochhead introduces another stanza with two particularly eye-catching lines which go: *The same **houses**, different **homes**/ Where the choices were made* (stanza three, lines 3-4). 'Home' has a much deeper meaning while house stays just a place where every one of us does their daily activities. Home, on the other side, is much more associated with personal feelings, experiences and attachments a person goes through. Lochhead has carefully chosen these two words to form short and simple line, yet at the same time she managed to draw a firm line between a 'house' and a 'home'. Home for these two young girls was an experience in which they were ignorant of what awaits them, what kind of destiny they were forced to embrace without really being asked for their own opinions. Apparently, families had different views on life. Later, we learn that Mary has moved to a place that is much more affordable, suggesting the images of disparity in wealth that the two girls are experiencing. The poetic persona then informs us that on one of the occasions she saw Mary's father with greyhounds next to him. It is assumed that one greyhound costs several thousand US dollars and this clearly contradicts the life Mary's father provided for his family which does not include an effort to afford a decent living place. *I don't know exactly why they moved,/ But anyway they went/ Something about a three-apartment/ And a cheaper rent* (stanza four, lines 1-4).

The poetic persona's father firmly believed in education and career building, while, on the other side, Mary's father had never believed in high school education, let alone university and career building. *He didn't believe in high school education/ **Especially for girls**/ Or in forking out for uniforms* (stanza four, lines 9-11). Lochhead's poetic persona's statement in the bolded line ('especially for girls' – said in a very provocative and mocking tone) is highly ironic in addressing and condemning stereotypes forced upon the girls at a very young age. At the same time, it is ironic because she emphasizes the fact that her friend's father is a typical 'backward' thinking man, stuck in the past and trapped in the false ideology of the previous century.

In the second part of the poem, the poetic persona informs us that it has been ten years since she and Mary saw each other, and even at this time it is under different circumstances. Mary is married

and pregnant, the poetic persona, however, has books in her hands as a sign that she has just left the library. *I am coming home **from the library**/ Sitting near me on the bus,/ Mary/ **With a husband** who is tall/ Curly haired, has eyes/ For no one else but Mary* (stanza five, lines 2-7). The priorities are not the same, statuses are nothing alike and life paths are trod differently. These are a few lines with not as many words, but certainly with a detailed description in which we see traces of envy and jealousy from the poetic persona, because Mary has a husband and a baby on its way – *not that I envy her, really* (stanza five, line 12). This opens numerous important questions. What were the choices that we made and that affect what we become, and are we content with the outcome? Women were always asked questions like "either – or". Would she rather pursue a career or have a family? I think the answer is very simple: she can do both. Both her career and family shape her as a person and fulfill her as a woman. Therefore, depriving her of her identity by asking these ridiculous questions or by letting others to define her in the way that best suits their standards and the social framework in which they live, is where we as society miserably fail.

Closing this thematic chapter would only be appropriate with the very last two lines from this poem:

> *And wonder when the choices got made*
> *We don't remember making.*

(Stanza six, lines 4-5)

Indeed, these last two lines bear witness that current life choices were none of their preferences. It was the system which designed them (young girls) and forced upon them a belief that the only choosing for them was not to choose.

Lochhead is moving slightly away from the poems discussed already in this thematic chapter, however, stays on the same theme which is identity. In her very well-known poem "My Rival's House", Lochhead thoroughly explores a very simple, yet complicated relationship between the two women who love the same man but in a different way. The speaker is visiting her rival's (her partner's mother's) house and we get glimpses of how everything looks inside. From the very beginning we can see the clear images of a nicely furnished, but soulless house. It is cold and foreign and it provides you with a huge amount of discomfort that makes you leave the place

immediately - *lush velvet couches,/ cushions so stiff you can't sink in/ Tables polished clear enough to see distortions in* (stanza one, lines 3-5). The things are getting more complicated when we are introduced with another set of images in the second, but even more in the third stanza. *I am all edges, a surface, a shell/ and yet my rival thinks she means me well/ But what squirms beneath her surface I can tell* (stanza three, lines 4-6). We have the rival's forced hospitality and politeness and the fear of change she is not ready yet to accept. *Soon, my rival/ capped tooth, polished nail/ will fight, fight foul for her survival* (stanza three, lines 7-9).

Towards the end, the speaker informs us that her rival will not give up. She is clearly scared of change and being replaced by another woman in her son's life. She is also worried that her role as a mother is being both challenged and threatened. Her role has been established a long time ago as well as her relationship with her son, she partially now needs to give away. *She dishes up her dreams for breakfast/ Dinner, and her salt tears pepper our soup/ She won't give up* (stanza six, lines 1-4). "My Rival's House" teaches us about different kinds of roles that shape us in life, but for which we sometimes have to sacrifice our own happiness as well as the happiness of the people we love.

Furthermore, Liz Lochhead explores the concept of the monstrous in many of her poems that retell fairy tales precisely dealing with literary constructions of femininity (Stirling, 2008, p. 98). One of the best examples of Lochhead's exploration of monstrosity and traditional, not symbolic, representation of a woman and her role in Scotland is the collection *The Grimm Sisters* (1981). The title of the book emphasizes its preoccupation with the fairy-tale tradition founded by the Grimm brothers, while also reflecting the goal to represent the tales in a different gender perspective by reprocessing the value of authorship and authority they transmit. Lochhead's choice of fairy tales as subject matter for poetry is partially a response to unique cultural patterns of Scotland in the 1970s. It allowed her to concentrate on the identities and social realities of women confined to the domestic domain, midwives of the storytelling tradition, while males held positions of cultural authority in public (Balinisteanu, 2009, p. 325). Each poem explores a particular age of a woman from a pre-sexual girl all the way to an elderly woman. The roles of daughter, wife, lover, spinster, seductress, bride, sister is what we get subsequently explored in *The Grimm Sisters* collection (Balinisteanu, 2009, p. 327).

The homonymous poem from the collection is particularly interesting because it investigates female identity through fairy tales and folk tales to argue against the patriarchal norms of her culture, with the goal of overthrowing the oppressions of female identity. This work stands out in particular as an attempt to reexamine the perception of female identities and roles as perceived initially by men and to provide contemporary alternatives to them (Sarı, 2018, p. 145). Such example of this contemporary alternative could also be the emergence of a new fearless and independent woman with a completely changed behavior.

"The Grimm Sisters" tells a story about a young lady preparing to go out to a ball. The poem is situated in the late 1950s and inspired by famous Cinderella tale. *And for special things/ (weddings, schoolconcerts) the **grown up girls next door**/ would do my hair/ Luxembourg announced **Amami night*** (lines 1-4). From the beginning we learn that for any kind of special event such as weddings and school concerts, older girls living next door would come and help other girls to dress up and do their make-up. Amami night is an interesting reference Lochhead invokes; it is known as "Friday Night in Amami Night", a well-known advertisement from the 1940s and 1950s and is still remembered today (Sands, n.d.). In the following lines, Lochhead refers to fashion accessories and brand names, which she did not restrain from in the previous poems either. She does so in order to emphasize the social control that has been taking over every part of their lives. Society was becoming more and more materialistic and superficially losing its true values. *I sat at peace passing **bobbipins**/ from a marshmallow **pink cosmetic purse**/ embossed with jazzmen,/ girls with **pony tails** and a November/ topaz lucky **birthstone*** (lines 5-9). As Balinisteanu notes, "the public event of the ball is shown as an occasion for demonstrating a kind of femininity that fulfills masculine expectations" (2009, p. 333). The social order to which young women are subjected to is likewise a male-dominated gender regime, with authority distributed through the interconnected cultural and economic networks that produce fashionable bodies (Balinisteanu, 2009, p. 333). Even here we can see the traces of what Stirling talks about in her book: men's false perception of women as nation, mistreatment and underrepresentation because they are emotional and unstable human beings with already perfectly assigned traditional roles. Expectations and standards set by men were ridiculous and unreachable, not to say unnecessary. In "The Grimm Sisters", a full array of cosmetic tools for fashioning women's bodies to satisfy and allure the male is invoked near the very end of the poem (Balinisteanu, 2009, p. 333).

*In those big black **mantrap** handbags / they snapped shut at any hint of* that/ *were hedgehog/ hairbrushes/ cottonwool mice and barbed combs to tease* (lines 40-44). Lochhead criticizes and problematizes the issue of women's consent to discipline their bodies to meet men's expectations (Balinisteanu, 2009, p. 333). She is not trying to say that making yourself pretty for a man you love is wrong, but making yourself pretty according to the standards and expectations that men, beauty and fashion industries advocate as beautiful and lady-like is what is completely wrong and you must free yourself from such nonsensical beliefs. In this part of the poem the word "mantrap" is linguistically interesting to look at, especially because this part in particular emphasized men's obsession over how women should look like. If we look at the word "mantrap" we can divide it into two separate words *man* and *trap*. It is almost as if Lochhead, probably unconsciously, hints that women should not be blinded and carried away by flattering male manners, because in the end it could all just be a man trap for them.

Both Cinderellas, the original one and the one from the 1950s that Lochhead is trying to bring to life, have this complicated relationship between the sisters and the womanhood. However, the reason for a complicated relationship in not the same. In the original Cinderella tale, sister competed against one another in who was going to charm the chosen man. There was a lot of envy, jealousy and self-centeredness. In the 1950s Cinderella tale, sisters tend to advise one another about what awaits them at the ball, in the midnight etc. It was more about helping than as, Balinisteanu says, preventing her from gaining a lover (2009, p. 334). What we learn further is that, no matter how these reverse roles in the world of sisterhood, although benevolent, were different from the original Cinderella tale, sisters do tend to discipline young women. "With this comes the realization that it is not Cinderella's relationship with her stepsisters that is most damaging, but rather the masculine culture regime that entices women to fantasize themselves through their competitiveness for winning the male-organized beauty contest" (Balinisteanu, 2009, p. 335). Having this in mind, we can draw a conclusion that there is no bigger enemy than a woman to a woman. *They doused my cow's-lick, rollered/ and **skewered tightly**/ I expected that to be lovely/ **would be worth the hurt*** (lines 10-13).

Further we learn that there is not much of a difference between the two Cinderella tales, because in both expectations are high and insanely unreachable. It is only that Lochhead manages to draw attention to what has been beautifully yet wrongly covered up for centuries – a woman's physical appearance endorsed by a male ideology that had to be changed from its core. "Skewered tightly" and "tight

dancesteps" rather stand at the same level with the original fairly-tale where stepsisters need to cut their toes in order to meet the prince's expectations (Balinisteanu, 2009, p. 335), because only the one with a smaller toe would manage to put her foot in the shoe. The poem should be an inspiration for a different sisterhood and womanhood which is not going to be divided to please men's regime (Balinisteanu, 2009, p. 335). Once again, Lochhead masterfully and faithfully uses all her literary potential to point out crucial societal issues which must not remain overlooked.

4.2. Thematic Chapter II: Nation

The Oxford Dictionary defines *nation* as "a large aggregate of communities and individuals united by factors such as common descent, language, culture, history, or occupation of the same territory, so as to form a distinct people. Now also: such a people forming a political state." This is yet another thoroughly explained term, but how does it fit into the world of understanding women's representation and position in Scottish society in the 20th century? Understanding nation within one culture we get to "a culture whose pronouncements and legislation are all underpinned by an innate belief that we are all created equal" (McKenna, 2017).

It is important to highlight that this thematic chapter is mostly based on Stirling's outstanding book. When discussing Scottish national identity and women's representation, she addressed crucial concepts and challenges. Some fundamental ideas are adapted from her book in order to illustrate national identity and the situation of women in a straightforward and detailed manner.

Representations of women have been traditionally and closely related to various different nationalist movements taking place throughout Scotland in different historical frameworks and periods – in the 1920s, 1970s and finally in the 1980s and 1990s making huge contributions. Independence from British colonial rule was one of the main missions on the agenda of nationalist movements. At the same time, they were promoting Scottish nationalism and national identity they were beyond proud of and were not meaning to leave in the hands of others. It seemed as if Scotland could get an opportunity to replace class identity with national identity (Begg & Stewart, 1971, p. 151). All these nationalist groups were organized around the belief that Scotland needs more power and representation on its own. This helped the national identity significantly strengthen. Movements were small at the very beginning, but the SNP and the Labor Party suggested an idea of a devolved Parliament and suddenly movements became bigger and more

recognizable among people who got interested in gaining an independence. For women, however, it was not going to be that simple. Women's struggles and sufferings had always been much greater. They were fighting both for their national identity in Scotland and freeing themselves from the British influence, and they were fighting against the persistent associations of women with nation that was becoming more and more unrealistic, her being portrayed as a perfect and flawless figure.

Woman as nation portrayal dates from a long time ago. Various countries had been personified as a woman such as Britannia in Great Britain, Helvetia in Switzerland, Marianne in France, etc. The purpose of these personifications was, in this case, to construct a British or Swiss identity. For instance, in Britain the woman-as-nation began to represent not only the nation's soul, but also its institutional body as she starts to be associated with law and government, to appear on coins and banknotes as well as on the official documents (Stirling, 2008, p. 17). It is a particularly strong allegory since it draws on a variety of different traditions of depicting the female body. Interestingly, when Scotland became a part of Great Britain by the Act of Union in 1707, there was no need for a Scotland-as-woman figure since there was no need to represent Scotland institutionally (Stirling, 2008, p. 17). However, Scotland managed to keep its national identity separate from the institutional (Stirling, 2008, p. 18). Therefore, the lack of any institutional role for Scotland-as-woman after the year 1707 only meant that the opportunities for the use of such figure have been restricted (Stirling, 2008, p. 20). It has been restricted to the literary world where she could freely be used and celebrated. The appearance of a Scotland-as-woman figure can thus be linked directly to the Scottish Renaissance understood as the political and cultural revival of the interwar period in Scotland. (Stirling, 2008, p. 38). *Caledonia* is highly idealized as a personification of womanhood that stands for order, community, continuity, stability, security, thus reflecting the nation's collective values and goals. (Kerrigan, 1994b, p. 107, as cited in Stirling, 2008, p. 28). *Caledonia*, of course, does not represent any women from Scotland in particular, but just the fact that women are used to represent the nation in this controversial manner, troubles and divides national identity even more. Although, Scotland does not share this kind of tradition with other countries, which is having a clear picture of who the Scottish muse or the Scotland-as-woman figure could be, the concept of creating this kind of personification emerged in the 1920s, and was fully expressed in fiction and poetry writing (Stirling, 2008, pp. 35-36). During the Scottish Literary Renaissance period in the early 20th century, legends were narrated

through landscape and women were rather associated with land. That was a literary freedom exercised by various distinguished authors establishing and accepting *Caledonia* as their nation-as-woman figure. Especially in literature the Scottish writers made use of familiar aspects of metaphors such as the protective mother nation and the woman as fertile land, which are highly problematic from a feminist standpoint (Stirling, 2008, p. 57). It is a transnational custom, and *Scotia* (or *Caledonia*) cannot compete with the several well-known female leaders of other countries. Relationships with various cultures frequently serve to reinforce the traditions of the country that a woman represents (Stirling, 2008, p. 29). Although this country does not officially have a female figure that may politically represent its nation and politics, works by Janice Galloway *The Trick is to Keep Breathing* and Irvine Welsh *Trainspotting* are used as allegories for the political situation in Scotland.

Metaphor of a "woman" becomes even broader if she is equated with a "mother", and then with a biological reproducer. Subsequently, the concept of biological reproduction is applied to the reproduction of individuals within a race or nation, followed by the symbolic reproduction of national borders. The image of the mother as the carrier and transmitter of tradition and history is created when this symbolic reproduction is applied to the reproduction of ideas. A single female figure that represents the country and serves as the focal point of national identity discourses is constructed thanks to all these shifting ways of reproduction. In the English language, a metaphor of the motherland is quite powerful because the phrases such as "mother country" and "mother tongue" have the word "mother" in their roots (Stirling, 2008, pp. 21-22). The controversy lies in the fact that they create a nation as the personification of a woman, glorify and place her on a pedestal, while on the other hand they diminish the value of women, treat them as if they were incapable of any kind of independence and active participation in the community. It is highly ironic how female body is celebrated, glorified, portrayed in such a perfect way fitting the unreachable standards, while at the same time no real woman is created like that. Real life women stay disenfranchised and deprived from the fundamental rights shared with men, or at least it is supposed to be that way.

Poet's Pub (1980) by Alexander Moffat is a painting which bears witness to the Scottish literary scene representing a group portrait of the major male Scottish poets and writers during the 1980s among whom is also Edwin Morgan. They are gathered around a table and dressed up in elegant

suits. Some of them are smoking, thus holding a cigarette in their hand or a pipe in mouth. That is the image we see in the foreground, however, in the background we might spot a few female figures. One female figure is sitting behind the poets and she is leaning forward as if to engage in whatever is happening in front of her. Another female figure could be seen all the way back of the painting in a white dress that has almost slipped from her shoulders and exposes her breasts. The third female figure is on the far right, standing outside the pub with her head – it is hard to say 'gaze' because none of these women are put in focus and their facial features are barely noticeable – fixed on what is happening inside as if she is waiting for a call to join the meeting. The painting is, however, important in the sense that a huge cultural, intellectual and literary exchange is going on among these distinguished writers and poets, while women are still being sidelined.

In chapter five of her book, Stirling argues that if female writers decide to write on issues of national identity, they need to figure out how to reinvent the nationalist narrative by reconsidering women as its participants and citizens (2008, p. 114). Observing the symbolic function of women in Scotland from writers' point of view, it seems as if there is no place for them as writers either, just like there seemed to be no equal place for them as citizens within their nation throughout history. Women in many societies had been robbed from their true identity and womanhood. Some people would go even further by saying that women were colonized and oppressed, and for the umpteenth time they struggle to find a way to escape from the prescribed roles. "Nationality is without question a *complex cultural construction*" (Stirling, 2008, p. 83) which means that everybody gets a chance to belong by having their own language, tradition and culture.

One particularly striking section of Stirling's book was the chapter that used the image of women as monsters to represent an unstable political system that was driving the nation into calamity. For example, when a political system deviates from the norm and takes an undesirable turn, it is equated with monster because it becomes increasingly out of control. This has direct connections not only to a symbolic woman who is an allegory for the nation, but to a real life woman, who simultaneously become monstrous when she opposes the status quo and goes beyond what is considered "normal". "Women in literature and in society can become monsters if they do not correspond to the roles expected of them" (Stirling, 2008, p. 97). This is the absolute pinnacle of irony entitled in the woman-as-nation narrative. Even Alasdair Gray commented on the use of

female body which is generally just a male construction (Stirling, 2008, p. 126). It is uncomfortable and unnecessary.

In the following poems, Lochhead perfectly presents all the ideas mentioned so far, but she also goes further than just exploring Scotland-as-nation image. She makes sure to show us a very personal and intimate relationship she has with her own country. Lochhead expresses her true emotions and feelings and manages successfully to give Scotland a new image.

In "View of Scotland/Love Poem" (*Dreaming Frankenstein and Collected Poems*, 1984) Lochhead explicitly expresses her love for her country rich in tradition, culture but also in superstition. The poem could nicely be divided into three parts which at the same time stay perfectly connected since everything revolves around the traditional Scottish holiday – Hogmanay. In the first part we learn that she recalls her childhood memories at home during this holiday when her mom was cleaning the house and preparing traditional food usually served on such occasions - *On the kitchen table/ a newly opened **tin of sockeye salmon**./ Though we do not expect anyone,/ the slab of **black bun*** (stanza one, lines 6-8). After her mother cleaned the entire house for the upcoming holiday, she is now getting ready herself by putting on a nice dress - *Mum's got her rollers in with waveset/ and her well-pressed good dress* (stanza two, lines 1-2). In the second part we are informed that during this holiday she has met her future partner - *Darling, it's thirty years since anybody was able to trick me* (stanza three, lines 1-2), and in the third part we see clear images of celebration of the same holiday with her husband but in a slightly different environment - *Everyone puts on their best spread of plenty/ (for to even hope to prosper/ this midnight must find us/ how we would like to be)/ So there's a bottle of sickly liqueur/ among the booze in the alcove,/ golden crusts on steak pies/ like quilts on a double bed* (stanza four, lines 8-15). There is a presence of nostalgia and longing for the moments that are now turned into memories left only to be cherished. Because of all of this, the poem could be read as an autobiographical piece as well.

Through this poem, Lochhead sets a series of important arguments about the Scottish tradition and culture, but also understanding the country as a woman that was wrongly, superficially and negatively shown throughout history. A woman is much more than just a mere, idealized figure that must listen carefully and respond to her duties. Lochhead actually introduces something else. She is eager to promote her country to us by offering all cultural references, suggesting a great

desire to retain her cultural identity. Cultural references are this holiday, its preparations and how everything must be ready on time otherwise bad luck will befall the house, also the food that finds its way to the table and the whole atmosphere everybody enjoys in.

Another important aspect this poem covers is the contradiction we see between the first part of the poem and the last one. This is where Lochhead responds on how she feels about Scotland being personified as a woman. In the first part it is her mother who prepares everything – just like you would expect from a woman to do. In the last part, however, the speaker is preparing to attend a party, but we do not see any kind of house preparations going on. Because this is a woman – a human being with her own choices and decisions, rights and values, wishes and desires. She is imperfect, yet unique. She wants to makes sure that her country stays open to both old and new ways, because as much as it belongs to the male population just as much belongs to them – women.

"Connecting Cultures" is from a fairly new collection that came out after the 1990s - (*A Choosing: Selected Poems,* 2011). The purpose of using newer poems is to emphasize Lochhead's literary growth and strengthening her relationship with Scotland, as has been mentioned previously. In this poem, she informs us about what she thinks of moving (or, metaphorically speaking, removing) boundaries, where we do not personify countries as women and where we do not put countries under one umbrella by merging them together and establishing a new state. In her poem "Connecting Cultures", she embraces these arguments very nicely and teaches us about the beauty of diversity the nationhood carries with itself. Her focus is once again on the cultural identity and embracing cultural differences between various nations that used to be ruled over back in history.

Lochhead was commissioned to write a poem on the topic of Connecting Cultures and she delivered it in 2012 in Westminster Abbey, attended by the Queen and including some famous artists like Rufus Wainwright and Hugh Masakela (Varty, 2013, p. 12).

Lochhead opens the poem with a very firm statement – *I am talking in **our** lingua franca* (stanza one, line 1). She already tells us who she is addressing and if you do speak the lingua franca then you, as a reader, might be able to understand what she is about to say. It is the different kinds of simple questions we see at the very beginning of the poem such as – *Is your football team the Botswana Zebras/ Or Indomitable Lions of Cameroon?/ Can you take me to Junkanoo/ And is*

there a mangrove forest (stanza one, lines 3-6). These are references to countries such as Botswana, Cameroon and the Bahamas, later we learn that she mentions Kenya and Brunei as well. All these countries are the part of the Commonwealth, and here she is celebrating the multiculturalism and all the beautiful things these countries bring together in such relationship they have with one another as being part of the Commonwealth. She does not, however, mention Scotland, but if we think carefully, Scotland is also a multicultural and multinational country worth of its beauty and uniqueness. The closing of the stanza is equally interesting and noticeable to the eye – *Do you speak the lingua franca?* (stanza one, line 17). It is the language that unites them altogether, regardless of the different backgrounds each nation comes with.

In the second stanza Lochhead shifts her focus to communication which is a key ingredient in establishing and maintaining a healthy relationship. It could either be a communication through digital and analog conversation or in the form of supplies or troops. For instance, countries helping one another in times of crisis. She proceeds by openly describing what Commonwealth is and why it is important. It is vital that the nations strive for: *Friendship, loyalty, the desire for Democracy, equality, freedom and peace* (stanza three, lines 3-4). Only by working together they might see a positive outcome. In the very last line she makes sure that actions are those that matter and not words, because only through our deeds we show the promised word.

"Favourite Place" (*A Choosing: Selected Poems,* 2011) is yet another poem where Lochhead firmly expresses her emotions that have awakened as a result of some big life change that took place. The entire poem is about her favorite destination she used to visit with her beloved husband Tom Logan. "Scottish Book Trust asked people to write about their favorite places, and Lochhead chose Glen Uig" (Varty, 2913, p. 13). For the Guardian she mentioned this poem very briefly by saying: "I didn't set out to write about grief. I'd accepted a commission to write about my favourite place. But it didn't come alive until I thought about my real favourite place: our old caravan up by Fort William, where we'd escape whenever we had the chance. And it just came out. I find that often happens: you're stuck with something until the point where you go, 'To hell with it, I'll tell the truth.' And you do that quickly and rawly, and it's fine" (Crown, 2016). It is not only about the place they eventually reach, but it is about all the other beautiful places they either went through or passed by. *And over moonscape Rannoch Moor to the/ moonlit majesty of Glencoe,/ over the bridge at Ballachulish, past Corran/ with the ferry stilled and the loch like glass;/ we'd be*

wriggling along Loch Linnh (stanza two, lines 11-15). Lochhead manages to give another, fresh and more real insight of Scotland, breaking stereotypes about how Scotland is associated only with bad weather, heavy industry, or rocky mountains. In between the lines, it seems as if she is celebrating her country's beauty and worth, just like she did indirectly in the previous poem.

She continues talking for the Guardian, and says how she did not always, however, feel like being a Scottish writer, and for quite some time actually, but felt as a rover (Crown, 2016). This is probably also because she moved a lot and did not stay in one place for long. But then she knew, that it was the nationhood she must proudly stand for, because she has an identity to defend.

In the last stanza Lochhead stays optimistic and leaves melancholy behind, because she does not want to feel sadness for what had happened, because she has future to look forward to. *The world is still beautiful, though you are not in it/ And this will not be a consolation/ but a further desolation* (stanza six, lines 6-8). She rather wants to be able to recall all the beautiful moments she spent with her late husband with a smile on her face and with peace in her soul.

4.3. Thematic Chapter III: Language

Language, just like identity and nation, is a complex and sensitive societal question that should always be approached open-mindedly and from a broader perspective. Bearing in mind the linguistic diversity in Scotland, language itself has been an interesting and important point for many female writers and poets. A choice of language was also a matter of tradition, therefore one group used Scots in their works while another group would simply favor Gaelic.

Lochhead's latter work has shifted towards performance and theatre drama, and her examination of female identity has expanded to include her country's historical and contemporary identities. Through these steps, she has also extended her language-register to the usage of Scots, with special success in her well-known drama *Mary Queen of Scots Got Her Head Chopped Off* (1987) (McCulloch, 2001, p. 60). Drama, however, was not the only literary genre in which she used the Scots language to provoke, but also to demonstrate to a worldwide audience that no matter how minor or obsolete a language appears, it still has a function. Not writing in English all the time meant also that some of the poets and writers did not want to give up on their identity by throwing Scots or Gaelic away. Thus, poetry is the other literary genre in which Lochhead excels and combines two languages. "Kidspoem/Bairnsang" (*The Colour of Black and White Collection;*

poems included from 1984 to 2003), is a creative example of this, as it combines English and Scots words. The poem is divided into five stanzas; the first and the fourth are written in Scots and the second, the third and the fifth in English. Interestingly, Lochhead made sure that what she has written in Scots, she has written exactly in English too.

"Kidspoem/Bairnsang" opens up with a stanza in Scots where Lochhead introduces us to her young self who is getting ready to go to school on a very gloomy day - *it wis January/and a gey dreich day/ the first day Ah went to the school* (stanza one, lines 1-3). She is nicely wrapped up in her warm and cozy clothes so not to catch a cold. Later, we learn that she repeats all of this once again in English and then in Scots again, and eventually finishes with a stanza that perfectly connects to everything previously said, thus revealing the final message. The poetic persona has been carefully taught the manners a young girl needs to possess. She must be very considerate not only of what she is saying, but also of what she is writing and with what kind of language - *Oh saying it was one thing/ but when it came to writing it/ in black and white/ the way it had to be said/ was as if you were posh, grown-up, male, English and dead* (stanza five, lines 1-5).

Lochhead purposefully uses code-switching which is a regular switching between the languages or dialects. Therefore, we see two different languages, one standard (English) the other one not (Scots). The English language that Lochhead operates with has a conventional grammar, syntax and spelling. However, with the introduction of Scots in the poem she was challenging linguistic norms. She did not find an obstacle in informing her readers about what she wanted to say, regardless the languages she uses. She is in a way also reviving Scots and placing it into the literary world. Scots has received a lot of criticism and anything written in Scots was hardly finding its place in the Scottish literature. One of the reasons was because of its non-standardization and unconventional grammar, syntax and spelling. Lochhead does not spare us of her fantastic skills in being ironic. A little girl must abide by the language manners and rules unless she does not want to say or write something inappropriate, and then there is Lochhead who contradicts all of this by writing in unconventional grammar and vocabulary making sure to emphasize that language is never a problem, it is the people who try to devalue the language of minority.

Ellie McDonald and Catriona Montgomery were just some of the examples of women writers and poets who decided to write in either Scots or Gaelic. Despite the diversity and quality of these poets who began publishing in the 1970s, younger women have often followed Lochhead's break

with the male Scottish poetry tradition, writing in some kind of Scottish-English rather than exclusively writing in Scots or Gaelic. Poetry in Scots and Gaelic is still in a precarious position, but a large portion of the writing in the 1980s came from women getting together for poetry workshops and publishing in anthologies (McCulloch, 2001, p. 63).

Why, one might wonder, does Lochhead uses English over Scots in the majority of her writings? There is more than just one simple answer. All the important issues discussed so far in this thesis did not start in Scotland; regrettably, they have been and still are global issues in addition to one that concerns Scottish women. Lochhead chooses to write in English in the hope that her work would be seen by a wider audience outside of Scotland or the United Kingdom.

4.3.1. The Translation of Poetry: Three Hypotheses

"Poetry is a highly valued form of human expression, and poems are challenging texts to translate. For both reasons, people willingly work long and hard to translate them, for little pay but potentially high personal satisfaction" (Jones, 2011). It is a genre that uses a few words assuming and expecting its readership to successfully grasp and comprehend the entire image that has been portrayed in just a few lines. The challenges, however, lie not only in understating the message but also in transforming, interpreting and translating the information in front of us. It is important to be culturally aware, open-minded and knowledgeable about what has been read or eventually translated. All of this contributes to making the translation of poetry hard, complex and sometimes even untranslatable. Raffel in his book *The Art of Translating Poetry* (1988) argues "that no translation can fully create the original but that good literary translation can create a usable approximation; that the literary translator's primary responsibility is to the work he is translating; that there is nothing ever definitive about any translation." Even Matiu in his article states the following: "Great poetry cannot survive the process of translation, namely it cannot preserve all its initial qualities after having been translated" (2008, p. 127). Translators are translating much more than just a message, however, it is of a crucial importance that the core information together with the author's sincere feelings and emotions is transformed into the target language as well. This has its complexities on its own of course, but as long as the author's voice is preserved in the target language, the translator has done half of the work.

"It (poetry) expressed deep feeling and deep thought, often trying to interpret the hidden meaning of life, of the universal truth about life, about what humankind has experienced" (as cited in Matiu, 2008, p. 129). Having in mind what poetry is and stands for, indeed helps translators to approach and handle their tasks more successfully and professionally. To break the belief and dispel the assumption that something is untranslatable, precisely a piece of a poetical work, we will look into three proposed hypotheses.

Hypothesis no.1

"Viewed as the highest form of synonymy, poetry becomes a set of patterns that compose the *initial code*, which must be preserved through translation. The *initial code* refers to the metaphors, to the lexical register, to the style, to the *prosodic code* that the poet uses in his work. This first hypothesis is governed by the rule: ***no losses, no gains***" (Matiu, 2008, p. 130). This could hypothetically be possible, if the translator keeps in mind that translation is not an imitation of the original, but rather rewriting or recreation of what is the original text (or a poem in this case). Therefore, nothing is ever supposed to be added nor lost (Matiu, 2008, p. 130).

Hypothesis no. 2

"One of the most suitable ways of approaching translation is by defining it as "***communication***" (Matiu, 2008, p. 130). Interestingly, during the process of communication, a person receives the encoded message in a communicational system and is therefore different from their own. So, the person now needs to firstly decode the message and then re-encode it once again but this time in their own code (Matiu, 2008, 130). Translation, however, can also be understood in a similar way. It is the text that needs to be comprehended in a proper and acceptable way, and then transformed into the target language with the same code that the author has set in his/her work. "Translation is a tripartite process, which involves three participants (the original author) – the translator (who receives the message of the transmitter, decoded and re-encoded it into another language different from that of the original message, and transmits it to an audience that uses language that is not identical to that of the original message) – the receiver" (Matiu, 2008, pp. 130 & 131). Translating poetry is a challenge on and its own and requires a lot of background knowledge and comprehension in order to translate the core message. "The difficulty resides in the skill that a translator needs in order to *transfer* all the values of the original, together with its musicality, style, and, why not, its form, rhyme and rhythm (Matiu, 2008, p. 131). Poetical pieces are supposed to

be straightforward and direct, one might assume, but the less words you have the level of difficulty becomes higher. Because, it is not only about the words, but also all the other literary features that must meet the requirements if the translation is going to be a successfully done job. One more element necessary for a translator of poetry is the *poetic code*. A skilled translator must be aware of the poetic codes of the two language he/she works with. Usage of similar writings as models for his/her translation is a possibility. For example, if a translator is given a task to translate a poem, he/she is more than welcome to try to find a similar poem in the target language just to help themselves lower the level of difficulty which is already present. Of course this seems as a hard and impossible chase, however, the reliance on the poems that belong to the same period or literary movement might be a good start (Matiu, 2008, p. 131) to crack the literary code, comprehend it, and encode it once again in the target language since a translator does not want to keep or give away too much.

Musicality is number one in keeping the meaning of the poem and in conveying the original message properly (Matiu, 2008, p. 131). There are numerous of examples where this becomes hardly achievable, simply because languages linguistically and grammar-wise are not the same. It is easy to lose the musicality in the target language if it does not correspond to the same sounds that might be natural for the original language but nonexistent for the target language.

Hypothesis no. 3

"The main condition for a good translation is a thorough ***analysis of the source-language text.*** This is accessible only to a translator who possesses a good knowledge of both the source and target language and literature. The translation-oriented text analysis is one of the most complex and difficult tasks that a translator can assume" (Matiu, 2008, p. 132). The complex analysis goes through two stages proposed by Bantaş:

a) to decipher (decode) the *semantic code* of the original text (denotation and connotation), and its *formal code* or system (figures of speech, imaginary, prosody, etc.).
b) to render the same elements at the same level, without semantic or expressive *losses*, but as well without *gains* of any kind, not even in clarity (as quoted in Matiu, 2008, p. 132).

Moreover, the translator is required to establish an author-translator relationship, i.e. he must merge with the author so to experience, as Matiu says, the same state of mind of emotions and the same feelings (2008, p. 132).

5. A Translation of Selected Parts of Poems by Liz Lochhead

Extractions of poems are used from the previous section in which various parts of the poems have been analyzed already. The aim in this section is to self-translate and self-analyze my own translation and to respond to which challenges have I come across during this process. I chose the contemporary and standard Bosnian language in correspondence to Lochhead's contemporary and standard use of the English language. As already stated in the previous sections of this thesis, Lochhead writes in Scots as well, and such parts require special attention in interpretation, understanding and translation because parts in English and Scottish (as in the *Kidspoem*) cannot be translated in the same way. One of the possible solutions is to try to translate parts in Scots into one of the dialects of the Bosnian language, however, the focus will remain exclusively on the English language.

Semantic, syntactic and pragmatic analyses, as have already been covered in part about the translation hypotheses, will be performed on each and every example.

Example 1 ("Mirror's Song", lines 30-39):

<div align="center">

let her

rip up the appointment cards for the

terrible clinics,

the Greenham summonses, that date

they've handed us. Let her rip.

She'll crumple all the

tracts and the adverts, shred

all the wedding dresses, snap

all the spike-heel icicles

</div>

Translation:

neka uništi termine

za užasne klinike,

pozive iz Greenhama, taj datum

koji dali su nam. Neka uništi.

Zgužvat će sve

brošure i reklame, pocijepat

sve vjenčanice, razvaliti

sve visoke staklene potpetice

The first obvious difference we spot immediately is the number in lines. In the source text (ST) there is a nine-line stanza while in the target text (TT) we see an eight-line stanza. *Neka* instead of *pusti je neka* sounds much more natural in Bosnian, because if we leave it at *pusti je neka uništi*, one may ask themselves who exactly is letting her to rip up, and it also in a way sounds as if someone is mocking her. In our language these two constructions may have different meanings depending on the context and what wants to be said. Semantically speaking, *uništiti* is a verb which has a stronger intensity unlike the verb in the ST, and it would probably correspond much better to what we know as to *destroy* than to *rip up*, however all the items that are being destroyed (i.e. ripped up) perfectly collocate with *uništiti.* As Baker says "confusing source and target patterns is a pitfall that can easily be avoided once the translator is alerted to the potential influence that the collocational patterning of the source text can have on him/her" (1992, p. 55). *Appointment cards* is an interesting noun phrase to look at, because there are different kinds of word solutions that may work such as: *termini, kartice za naručivanje, raspored pregleda, uputnice*. I would say that none of these translation equivalents work the best for the given word in the ST, only because culturally we understand appointment scheduling in a slightly different way and we usually do not have these appointment cards which are a common appearance in some other cultures. Therefore, *termini* as a translation equivalent may not be the best solution for the given word, but it seemed the most proper one out of all I came across in the digital dictionaries. I translated *the Greenham summonses* as *pozivi iz Greenhama* where the deviation is immediately noticeable. In the ST we have a noun phrase, while in the TT a prepositional phrase is rather used. Syntactic structures are obviously different, because imitating the syntax of one language into another produces a

translation which is incoherent and unacceptable, therefore, it must be adapted to what the original text is, but also to the audience that will read the translation of the original text. I tried to maintain the message from the ST in the TT regardless the syntax difference, though. Moreover, Greenham could also be an implicature, implying that Greenham here stands for a well-known Women's Peace Camp where women protested against cruise missiles to be stored there. The translator in this case either relies on his/her background knowledge or they do a thorough research about the historical references necessary for comprehension but also the initial code we mentioned earlier. The initial code must remain in the TT as well, therefore I leave for the readers to find this implicature and work on it. This is clearly the first hypothesis – no losses, no gains. In the very last line I had a bit of a struggle to find the best translation equivalent for *the spike-heel icicles.* I got inspired by the famous Cinderella tale and looked for the translation of the story. The second hypothesis says that when in doubt, find a poem or rely on the same literary period that might help you come up with a good solution in the TT. So I did that, except I relied on a story instead of a poem. Also, knowing the background story of the poem and the core message, it was important that I do not show these as any kind of shoes women wear, but specific type of shoes implied by society as the feminine or lady-like heels that women now try to get rid of. I opted for *visoke staklene potpetice.*

Example 2 ("The Choosing", stanza four, lines 7-11):

Mary's father, mufflered, contrasting strangely
With the elegant greyhounds by his side.
He didn't believe in high school education,
Especially for girls, -
Or in forking out for uniforms

Translation:

Otac od Mary, utrpan, u čudnom kontrastu
S otmjenim hrtovima pored njega.
Nije vjerovao u srednjoškolsko obrazovanje,
Naročito za djevojčice, -

Genitive is quite simple in the Bosnian language, but in this example – **Otac od Mary** - the word order had to be slightly changed because we have a foreign name which might be awkward and have the unnatural sounding if phrased like **Maryjin otac**. Although, of course, there might be translators who will rather opt for the option I personally wanted to avoid. **Mufflered** is a good example where English shows its flexibility of creating new word classes from other word classes. Muffler is a big scarf, among other things this word could mean, and by adding an –ed suffix we get an adjective that describes how someone looks. I decided to go with a verbal adjective **utrpan** as we usually say for a person that has a lot of layers on themselves. However, in the ST it is clear that the father is covered up with the scarf precisely, while in the TT we cannot really see the scarf on Mary's father. Other solution I did not opt for was **umotan u šal** or **ogrnut šalom**, because this significantly expands the stanza and the style in which Lochhead writes and now seems to be slowly lost. **Contrasting strangely** in the ST is the verbal phrase, while in the TT it is rather a prepositional phrase – **u čudnom kontrastu** - that fits the target language much better. The message seems to be the same, even though without much of the context we would not be able to understand what is meant by this. "In fact it is clear that contexts do a lot more than merely select between available semantic readings of sentences for example, irony, understatement and the like are kinds of use that actually create new interpretations in contexts" (Levinson, 1983, p. 8). The third hypothesis emphasizes the importance of the detailed analysis of the source-language text. If we go back to the entire poem we will see that Mary and her family live in the apartment with a cheap rent when the poetic persona suddenly spots Mary's father with the greyhounds contrasting the entire image of living poorly, because as assumed one of the greyhounds costs several thousand US dollars. Lastly, **girls** were translated as **djevojčice** rather than **djevojke** since we speak about the high school education at the beginning of which girls are still very young and immature. Levinson also mentions that such pairs (as in dog vs. doggie, rabbit vs. bunny) differ, and the second member in each pair is used either by a child or to a child. The members in all pairs are synonymous (Levinson, 1983, p. 8), but sometimes we can draw a clear distinction between the two in translation and use the one which describe the given image closer.

Example 3 ("Kidspoem/Bairnsang", stanza two, lines 1-5):

it was January

and a really dismal day

the first day I went to school

so my mother wrapped me up in my

best navy-blue top coat with the red tartan hood

Translation:

bio je januar,

i poprilično tmuran dan

kada sam prvi put krenula u školu

stoga me je majka odjenula u

najbolji tamnoplavi kaputić sa crvenom kariranom kapuljačom

In the third example we can notice significant differences as well. In the second line the word *really* could sometimes, if not often, be quite tricky to translate and preserve its meaning from the ST. I decided to go with *poprilično*, even though I was being hesitant for a while and thought of other translation equivalence - *iznimno* or *naročito* - that might be just synonymous and it would not matter which word choice I opted for. However, consulting the newspapers from our region I found out that *poprilično* does indeed collocate with a word phrase such as a *dismal day.* Furthermore, I changed the whole sentential structure in the third line in order to respond to the nature of the Bosnian language. I interpreted this line like this was the poetic persona's first day of school ever. The information we get later – her mother dressing her in a top coat – helped me assume that the poetic persona is still very young and needs her mother's help. In the following line we can see a possessive pronoun *my*, which is redundant in most cases in the Bosnian language, so I omitted it as well in the TT. Pronouns are usually redundant in any language where the verb is conjugated and where it contains all of the information it is supposed to convey. If pronouns are used in such languages, then the purpose for their usage is emphasis (Baker, 1983, p. 94). Speaking of the synonyms, we have something similar mentioned in the previous example about the synonym pair. *Top coat* in the ST is *kaputić* in the TT, emphasizing the fact that the poetic persona is a little girl and by *kaputić* we give a clearer picture of who it is and who wears that item of clothing. Furthermore, the verb *wrapped up* had to be adapted to the nature of the

Bosnian language as well. I moved a little bit away from what this verb actually means, left its literal meaning and translated it as ***odjenula.*** In Bosnian we do not usually say ***ušuškala*** or ***umotala u kaput***. Personally, I think these two verbs would better go with a blanket or a quilt. The entire stanza was written as if Lochhead was telling us a story in a verse form. The information is very precise and clear, yet as said before, it becomes hard to decide which translation equivalences and grammar suit the message better since we are obliged to represent the ST as faithfully in our target language(s) as possible.

   Through these three examples we have seen the complexity of translation on many different levels. Personally, I learnt that any type of literary or non-literary text deserves an enormous amount of dedication. Just deciding on synonyms, which in the process of translation seem no longer as synonyms and every word carries a nuance with itself, is a huge challenge to respond to. Background knowledge, historical references, a detailed research, good comprehension and interpretation, the ability to recognize correctly what the author wanted to say with all examples was a real challenge even for this short portion of the text. Difficulty does not always necessarily lie in comprehension of the words, but conveying the whole picture with words in the same style that the poet does in her works. Therefore, the product of translation must remain similar to the original text. Personally, I can say that being familiar with the author's ways of writing and thinking majorly helped me to understand the message she conveys. As I have mentioned earlier in this section, I had a bit of a dilemma with "the spike-heel icicles" and how I should faithfully translate this phrase into Bosnian. Therefore, I relied on my knowledge about how Lochhead has written and re-written various fairytales and turned some of them into poems, just like she did with "The Grimm Sisters". It was important to understand her process of thinking about women's appearance and then to transform all of that into Bosnian as something acceptable. The translation of this phrase must be, therefore, put into the context of time and place when the poem was published in order not to get a false translation (e.g. "štikle" – would be far too modern for this context). Another interesting example is the "tartan hood" which has cultural references specific to Scotland, just like we have a traditional Bosnian clothing that could sometimes be hard to explain to a foreigner, the same goes with any other cultural references worldwide. This allows us to emphasize the link between the literary-critical and translation parts of the thesis.

6. Conclusion

Liz Lochhead has successfully represented and empowered the forgotten female voice in Scotland that can be concluded after reading and analyzing various poems from different poetry collections. Examples such as *"feminist issue", "a wind of change"* and *"a mantrap handbag"* are just a few that show how multi-layered her poetry actually is, and how much dedication she has put into writing all of her poems with a mission in her mind – to make the political and literary scene in Scotland a better place for women. Therefore, it is also the complicated nature of social problems confronting many nations and peoples, particularly those that try innumerable methods to dismantle the traditional, conventional, and inaccurate roles assigned to women that she has written about. However, Lochhead does not only write about women, but she puts her focus on her relationship with Scotland as well. She was never hesitant to truly and selflessly show her hidden emotions and sometimes even her vulnerable side, because as a woman it was important to stay unbreakable and not to falter in front of the system. In the thematic chapter on nation we were able to see glimpses of her personal life and how much she enjoyed living and spending time with her beloved ones in Scotland.

Her poetry has not, unfortunately, found its way to the Balkan countries, specifically not to Bosnia and Herzegovina. As her works are not that sufficiently well-known in our country, there is no official translation of any pieces she has written. It is unfortunate not to have an available translation, as we can easily compare Bosnia and Herzegovina and Scotland in terms of traditional beliefs and people being highly superstitious. For example, in "My Rival's House" and "View of Scotland/Love Poem" we can find a lot of cultural similarities that as a nation we can easily relate to. Translating some parts of her poems was a challenge regardless of it being classified as contemporary. Lochhead always makes sure to convey additional key messages in-between the lines, and missing all the possible interpretations of what she meant with her word choices, can only lead to misinterpretation and mistranslation. Self-translating and self-analyzing taught me of careful reading and re-reading poetry in general, it taught me no matter how simple a text looks from the outside, there is always a deeper meaning conveyed by a few words.

Finding relevant sources and materials on Lochhead's poetry was quite demanding, proving the point that has already been stated at the beginning - how little has been written about women and how hard it has been for them to break through. Although, she is a very well-known and established

poet, she enjoys little online recognition. But that was not an obstacle to address this thesis' theme and respond to some of the significant questions from the introduction which are: how Liz Lochhead represents and empowers women in her poetry and what were the challenges in translating her works. I have given the answers to both of these questions in different parts of my thesis and connected them together, however there are no absolute answers and we are still fighting for gender equality in all aspects of life. Lochhead indeed has paved the way and improved the position and representation of women, but even more importantly she managed to give Scotland a different image where everybody enjoys various opportunities to a certain degree. As for the translation part, it would be ridiculous to think that there is only one translation. Everything can be translated in various, different and creative ways. It only depends on how much interest and time you put into making it and how well you can handle the level of difficulty which does not have to be unbearable, just a little more challenging – but that is the fun part.

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