

Scotland in Europe Conference V
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Abstracts

Institute of English Studies
University of Warsaw

Keynote Lectures

Przemysław Biskup

The Polish Institute of International Affairs / Warsaw School of
Economics

The Challenges to Scotland's Post-Brexit Bid for Independence in the Face of Changes in the International System

Since 2007 Scotland has consistently been electing governments formed by parties supporting its independence from the UK, which led to the Independence Referendum in 2014. Importantly, the national election in 2021 very narrowly failed to provide an absolute majority to the Scottish National Party but enabled formation of a pro-independence coalition with the Scottish Greens. Consequently, the independence debate entered a new stage, with the chances of holding the IdyRef2 becoming the highest since 2014.

While starting with the characterisation of domestic political dynamics and the constitutional framework for the independence debate, this paper will focus on the international context for the upcoming bid. This will be done, first, through the lens of a comparative analysis of the 2014 vision of independence in the EU vs. the post-Brexit equivalent proposal. Secondly, the problem will be discussed in the context of a radically changed geopolitical environment in Europe, with special focus on the consequences of the COVID-19 pandemic for the redefinition of the resilience agenda, and of the 2022 Russian aggression in Ukraine for the military and security context. The findings will be compared to Poland's foreign policy strategy.

Silke Stroh

University of Muenster

Scottish Writers of Colour and Their Place in the Canon: A European Perspective

In recent years, many countries in Europe and other parts of the West have seen intense debates on the ways in which ethnic and cultural diversity complicate traditional concepts of national identities. This can be seen in discussions about immigration, diaspora and integration, lingering legacies of colonial and racist thinking, the Black Lives Matter movement, and the resurgence of right-wing politics. All this also affects cultural canons and scholarship. Scotland is no exception, and there have been various attempts to extend the nation's literary canon to also include writers of colour. However, this has mainly been limited to a few token presences, while many more writers are ignored and the rest of the canon remains overwhelmingly white – although more radical challenges have begun to emerge. This lecture discusses these dynamics of canon expansion, in-/ex-clusion and containment in anthologies and magazines, literary scholarship, institutions and organisations and the wider arts scene. It also aims to make its own small contribution to canon extension by presenting examples of contemporary writers who have remained relatively neglected so

far, but deserve more critical attention. Here, key themes include their engagement with issues of ethnic, regional and national identity, with Scottish localities and spaces (both urban and rural), with traditional white Scottish canonical literature, and with Scotland's linguistic diversity. There will also be selected comparative references to other European countries and the role played by writers of colour in *their* canons, to discuss how Scottish developments relate to wider inter- and transnational frameworks.

Presentations

Aleksandra Budrewicz

Pedagogical University of Kraków, Poland

The Polish Reception of Robert Burns in the 19th Century

My paper is going to discuss the ways in which the poetry and life of Robert Burns were discussed and referred to in the Polish press of the 19th century. Although Burns was not particularly popular in Poland, some critics informed Polish readers about him, and compared him to popular Polish poets (Franciszek Dionizy Kniaźnin, Seweryn Goszczyński, Teofil Lenartowicz). Many articles concerned the anniversaries of Burns's birth and death, as well as the different ways the poet was commemorated. I am going to discuss Teodor Trippin's works in which Burns's influence can be easily found, Polish translations of Burns's poetry, as well as other references to the bard which were published in Polish magazines and journals, such as *Czas*, *Kłosy*, and *Gazeta Lwowska*.

Attila Dosa

University of Miskolc, Hungary

Recent Translation and Reception of Scottish Literature in Hungary: Trends, Tendencies and Paradigm Shifts

Though the Bibliography of Scottish Literature in Translation (BOSLIT) ceased its work in 2006, it is possible to track data on Scottish literature in translation and to consider recent translation trends. Of the approximately 30,000 titles recorded in BOSLIT, around 1,000 are translations into Hungarian, and this disproportionate interest continues unabated. However, the landslide transformation of socialist structures in Eastern Europe and the revolutionary changes in the channels and forms of finding information on the Internet and consuming literature brought about by it, not to mention a generational shift, have led to enormous changes in the way we perceive, understand and appreciate Scottish literature today. I will reflect on how these changes have affected the way Scottish literature has been presented to Hungarian audiences over the last three decades. My talk has two dimensions that go beyond the national context and might also offer some insights to international colleagues. First, I will adopt a porous policy with regard to canonisation, tackling genres and authors not normally discussed in a university context. Secondly, I will expand the notion of reception and embrace

opinions of 'ordinary readers', now readily available on social cataloguing websites. I will conclude that while academic publishers serve the interest of specialist audiences, the public is introduced to a range of authors, some of whom are of Scottish origin, by for-profit publishers. Although these works may fall into the blind spot of academic criticism, the picture of Scottish literary production is more kaleidoscopic than commonly assumed and certainly more so than was the case before 1989. In my talk, I will move through this complexity and show how this diverse picture has influenced our current understanding of Scottish literature.

Anastasiia Fediakova

Charles University, Prague

Features of Existentialism and Doubleness in the Works of Iain Crichton Smith

This paper investigates patterns of existentialism in selected poems of Iain Crichton Smith (1928-1998), one of the most important Scottish writers in the second half of the twentieth century. Themes of exile, mortality, and isolation, which are central to European existentialists, are also strongly present in the works of Crichton Smith, who employs philosophical elements to further enhance the dark features in his writing. While the poet's works have a certain affinity with those of Søren Kierkegaard, the paper attempts to demonstrate how the poems of Crichton Smith go beyond the notions explored by Kierkegaard, offering a wider perspective, free from authority and dogma. Furthermore, although the writing of Crichton Smith often places his own selfhood in the center, this paper insists that through elements of existentialism the poems address broad and universal topics such as migration and World War II, thus connecting the Hebrides to both European and global events.

While commenting on what is happening elsewhere in the world (e.g. the bombing of Hiroshima and Nagasaki), the poet simultaneously introduces his private thoughts and experiences, enclosing one within the other. This continuous interweaving of the public and the personal creates a complex, multi-layered structure where uneasy themes of finitude and isolation are employed both as a bond with the outside and as a means of communication with readers. Lastly, given the poet's bilingualism and constant balancing between English and Gaelic, this paper additionally explores features of existentialism in connection with the poet's doubleness of perception.

Katarzyna Gmerek

The Adam Mickiewicz University Library in Poznań, Poland

That Gloomy Dreamer. A Scottish Teacher of 19th-century Eastern European Romantics

This paper attempts to unveil a lesser known story of James William Macdonald, an enigmatic teacher of English who is only known because in the late 1820s he apparently had some

impact on the most famous of his students: Polish poet Juliusz Słowacki and the Polish-Ukrainian bard Tomasz Padura. He was also a friend to the philosopher Prof Michał Wiszniewski. All these people were once connected to a famous Polish high school, *Liceum Krzemienieckie* (High School of Krzemieniec/Kremjaneć) in Ukraine, which ceased to exist after 1831. The destruction of archival sources in Eastern Europe has made research and the recreation of events extremely difficult. However, as some of Macdonald's personal documents from 1830-1833 have recently been located, the paper will try to present the available information and tell the story of a forgotten personality connected to the Polish Romantics. Secondary sources (publications of letters that do not exist anymore and memoirs) have also been used.

Clément Guézais

Laboratoire ERIBIA, Université de Caen Normandie, France

Signed with Ink or Written in Blood? Comparing the Narratives of the Franco-Scottish Friendship in the Later Middle Ages

In the context of the Auld Alliance, the study of Franco-Scottish relationships during the Middle Ages can be undertaken by examining two conflicting sets of sources. The Alliance was first and foremost defined and detailed in the language of diplomats and encapsulated in treaties enacted by the kings or their representatives. Meanwhile, chroniclers recorded the stories surrounding the French visits to Scotland during the 14th century and the Scottish expeditions in France of the 15th century. When confronting these two types of narratives, discrepancies and glaring contradictions become manifest. While the diplomatic discourse recounts a tale of agreement, equality, love and mutual admiration, the stories told by chroniclers appear to display a strained relationship, forged in war yet unable to reach its objectives. It is a two-fold tale where suspicions and misunderstandings breed tensions sometimes bordering on sheer hatred. This presentation will focus on the need to break free from this apparent paradox. By doing so, new prospects can be developed regarding the subtle depth of the Auld Alliance and the challenges it had to face. Its significance far exceeds a mere bloody purpose, and some of its lesser known political benefits need to be emphasized. Most importantly, it seems that the outward rivalry and tensions between the allies could be interpreted not as a sign of utter distrust, but, on the contrary, as a manifestation of an unprecedented closeness that was hard to fathom in medieval times.

Robert L. Hodgart

University of Edinburgh

What Next, Scotland - Problematic Times Ahead?

Though a majority of the Scottish electorate (55.3%) voted against independence in 2014, the extensive debates this referendum generated transformed the political landscape, so the constitutional question has remained central in the political arena. There is now a broad social movement, mainly centre-left in politics, committed to independence, a significant part of it outside the main 'autonomist' parties, the SNP and the Greens. Moreover, Brexit strengthens

the case for a second independence referendum which might allow Scotland to rejoin the EU, since 62% of Scottish voters voted to remain in 2016. Motions to hold a second independence referendum passed by a majority of 10 votes in the Scottish Parliament in March 2017 and January 2020. Opinion polls have sometimes found that around 53% of the sample wanted another independence referendum within the next 5 years, though this varies and polls over recent months suggesting support for independence only hover narrowly around 48%. The elections to the Scottish Parliament in May 2021 again produced a majority for the parties supporting independence with SNP winning 64 and the Greens 8 of the 129 seats, which can be taken as a further mandate for a second referendum. The Conservative government in London may well then again, as in 2017 and 2020, refuse the necessary Section 30 Order to allow this to take place legally, possibly generating a constitutional crisis in the UK polity. This paper will explore some changes in Scottish society that may illuminate this potentially problematic situation.

Barry Keane

Institute of English Studies, University of Warsaw

Memories of Sea and Stone. On Alan Riach's *The Winter Book* (2017)

This paper will look to explore what Alan Riach describes as the domestic topography of his 2017 poetry collection *The Winter Book*, which features poems that examine the selves of Riach the public man as scholar and publicist and Riach the public man as poet, conjoined by an activism on behalf of Scottish independence, or rather Scottish affairs. As we shall see, one self calls the other to action for causes that have perennially remained elusive in terms of their achievement. And pivoting on this motif, we shall endeavour to explore how the poems of Riach's most recent collection foregrounds the importance of memory, wherein its currency of preoccupation informs the urgency of the present, wherein the 'warning' of what may come is regarded by the poet as the likelihood of a 'perhaps' that will come to pass.

Monika Kocot

University of Łódź, Poland

The Music of What Happens in Kenneth White's Poetry

The paper will explore the relationship between the theory of the music of the landscape and the practice of deep listening in Kenneth White's writing. In one of his essays collected in *The Wanderer and His Charts*, White discusses his vision of the music of the landscape: "As I begin to write this text, rain is beating on the window of my 'Atlantic studio' on Brittany's north coast. This light percussion—a rain raga—is punctuated now and then by gull cries. At such moments of, shall we say, biocosmopoetic plenitude, I often think I don't need any other music, any fabricated music, at all" (*The Wanderer and His Charts* 223). In composing his "geopoetic-musical meditation," White makes references to his literary and musical masters—Henry David Thoreau, Erik Satie, Ferruccio Busoni, Luigi Russolo, and John Cage, to mention just a few—and I would argue that if we follow him in his meditation, we may discover a new perspective of looking at or listening to his poetic pieces. In my paper, I will use White's reflections concerning the music of the landscape in order to foreground the importance of the geopoetic tonality of his poems. I will also refer to Gaston Bachelard's

seminal *Poetics of Space*, one of White's main points of reference in terms of his philosophico-poetic investigations.

Aniela Korzeniowska

Institute of English Studies, University of Warsaw

**Ali Smith and Ian Rankin. How Two Contemporary Scottish Novelists
Bring the European Past into the Present**

Here I would like to address a long-standing, controversial, and extremely worrying topic brought up (coincidentally?) by two leading contemporary Scottish novelists: Ali Smith and Ian Rankin. The interesting coincidence is that although they represent completely different literary genres and styles of writing, in Ali Smith's *Summer* (the last novel in her Seasonal Quartet) and Ian Rankin's *A Song for the Dark Times*, both from 2020, we are unexpectedly confronted with the same topic. Throughout Smith's Quartet the themes touched upon are highly charged politically, whereas Rankin, in his crime fiction, always brings up an issue that is political, social and, of course, criminal. In the said novels we have the past meeting the present, Europe meeting Scotland and the Isle of Man: POW and Internment Camps from the two World Wars and the Immigration Removal Centres in the UK today; the ugly past meeting the equally ugly present highlighted in two brilliant literary works.

Lucyna Krawczyk-Żywko

Institute of English Studies, University of Warsaw

Coffee, the Woman, and Justice for All: BBC Radio 4's James McLevy

James McLevy (1796–1875), Edinburgh's first criminal officer detective, might share with Joseph Bell the limelight of being the principal real-life influence on Arthur Conan Doyle's creation of Sherlock Holmes. McLevy was not only an accomplished historic sleuth, but also a successful contributor to the immensely popular mid-Victorian genre – the police casebook. His memoirs inspired David Ashton to recreate Edinburgh's parish of Leith, McLevy's police district, in a fictional universe built around his adventures, now spanning over two decades and resulting in over 50 episodes in 12 BBC Radio 4 series (1999–), as well as novels and short stories (2006–2016), and a spin-off series (2016–2017). Drawing on the distinction between serial figures and series characters (Denson and Mayer 2018), my presentation will focus on the elements that define the modern(ised) rewriting of the Edinburgh detective. It will also address the particular Holmesian loop he seems to be trapped in and the means by which the audio McLevy meets certain expectations encoded in the titular pairings and oppositions – coffee/addiction, woman/loneliness, and justice/law – that contemporary audiences have towards fictional(ised) detectives. It is my belief that they successfully complement the recreation of a nineteenth-century figure for a twenty-first-century audience.

Dominika Lewandowska-Rodak

Institute of English Studies, University of Warsaw

James Robertson and Roland Barthes: the Role of Photography in

And the Land Lay Still

The aim of this paper is to investigate the role of photography in James Robertson's 2010 novel *And the Land Lay Still*, basing the analysis on Roland Barthes's exploration of the photographic medium, as presented in his famous treatise on the subject, *Camera Lucida* (1980). In Robertson's novel, not only does photography function as the narrative's primary theme, but – more importantly – it becomes a vehicle for the author's simultaneously intimate and sweeping exploration of his country and nation in the latter half of the twentieth century. Robertson uses portraits of individuals to create an extensive collage, expanding them into a whole panorama of post-war Scotland. Consequently, Barthes, regarded as one of the foremost theorists of photography, seems to be a particularly relevant and fitting point of theoretical reference in exploring the novel, given that his consideration of the medium follows an analogous pattern: an intimate portrait of Barthes's mother expands into a broad discussion of what photography is and does. Offering a uniquely emotional perspective, Barthes combines the personal and the universal, and addresses the very aspects of photography that lie at the heart of Robertson's book: the questions of presence and absence, life and death, remembering and forgetting, the convergence of the past and the present, as well as of the personal and the universal. Using Barthes's work as a theoretical framework thus allows us to get the full picture of Robertson's literary project.

Wojciech Lewandowski

Department of Political Theory and Political Thought, Faculty of Political Science and International Relations, University of Warsaw

Not So Much United: Comics, Scotland, and the Future of the Post-Brexit United Kingdom

Brexit stirred a plethora of discussions concerning the future of the post-Brexit United Kingdom. Among many social, political as well as cultural issues talked-about was the unity of the “independent” Union especially in the context of possible Irish unification or a second Scottish Independence referendum. Popular culture, as inherently political, channeled certain voices in the aforementioned exchange of thoughts. In various texts of popular culture references to post-Brexit anxieties were represented and deconstructed. Marvel's announcement of the new comic book series *The Union* caused a lot of controversies long before being published. Postponed to late summer 2020 due to the coronavirus outbreak the series focuses on a team of British Superheroes representing all the countries of the United Kingdom. The team, consisting of Union Jack (Joseph Chapman), Snakes, Kelpie, the Choir, and Britannia, was supposed to protect the earth along with other Marvel superhero teams like the Avengers or the Fantastic Four. The announcement caused a lot of criticism from various political and social actors as well as from the fandom. Probably the most vibrant criticism towards that publication came from Scotland. The aim of the presentation is to reconstruct the controversy over *The Union* comic book series in the context of the social and political challenges that post-Brexit United Kingdom faces, especially of possible Scottish independence aspirations. Opinion from all sides of the political spectrum will be considered

to discover how that particular controversy may influence individual perspectives on the future of Scotland and the United Kingdom.

Anna Łukaszewicz

Institute of English Studies, University of Warsaw

/r/ and /l/ lenition in Scottish English: a sociolinguistic perspective

This paper compares the development of two processes occurring in Scottish English: variable rhoticity in Standard Scottish English and /l/ vocalisation in Scots. The usage of postvocalic /r/ among middle-class Scottish speakers has been reported to decline at the turn of the 20th century with subsequent re-emergence from the 1970s onwards (Lawson et al. 2014). /l/ vocalisation in Scots occurred between the 15th and the 18th centuries, affecting syllable-final /l/ after /a/, /o/, and /u/ as in *gold*, *full* (McClure 1994, Jones 2006).

Tracing the fates of two apparently unrelated phenomena is grounded in the reports on similar lenition patterns affecting both /r/ and /l/ (Gick 2002). I investigate the relationship between the amount of rhoticity and /l/ vocalisation in Scottish English by looking at sociolinguistic factors, such as attitude, age, and phonological contexts for occurrence. My study on postvocalic /r/ was based on recordings from the BBC Voices and SCOTS corpora, where 2545 potential /r/ sites were identified and auditorily coded into three categories, from the most to the least rhotic: 1. Tap or trill, 2. Approximant, 3. Zero. Historical /l/ vocalisation was analysed on the basis of data extracted from four historical dictionaries of Scots (e.g. Jamieson 1808).

While the results for /l/ vocalisation confirm the phonological environments reported in previous studies, the usage of /r/ variants indicates a qualitative change among different age groups. Social factors appear to influence both phenomena, with identity and prestige as drivers for the investigated sound shifts.

David Malcolm

SWPS University of Social Sciences and Humanities, Warsaw

Fit wye am ah daein thon?: On Owersettin Classic European Verse intae Scots

Of late, I have taken casually to translating classic European verse into Scots. After a certain point, I feel it behooves one to take cognizance of one's motives. These are personal: it amuses; it occupies; it keeps one off the street of an evening; a whole wealth of new rhyming words appears. Of greater interest, however, is how the activity becomes a process of recovery and discovery. Old lexis is reactivated; new lexis is revealed. There are, nonetheless, less personal motives: by owersettin some canonical texts of European literature, one insists on the status of Scots today as a viable literary language without limits; classic texts gain a fresh and Scottish dimension; and Scots itself may through translation gain potential. As Mallarmé has it: *Donner un sens plus pur aux mots de la tribu* (Tae redd up the fowk's spik,

the clan's grammar). In the paper, I explore some of these matters, drawing on my own translations of Goethe, de Heredia, and Tuwim. And yet the questions abide. Ah speir masel: Could I consider writing original verse in Scots? Could I consider scrievin a cutty tale of twa lesbian gumshuin in LA in the 1930s in Scots? Ah wunner. But belike ah'll be ferlit.

Morgan Martin

University of Guelph, Ontario, Canada

Where has the Sea Mither gone? : Orkney identities and environmental precarity in the work of Margaret Tait and Bessie Skea

In 2021 Glasgow played host to the UN Climate Summit COP26, facilitating conversations with world leaders around the urgent measures that must be taken to mitigate the effects of our global climate crisis. In a post-Brexit time, the way that Scotland chooses to respond to environmental catastrophe is at the forefront of its political debates. Scotland's islands, vulnerable to the battering power of rising sea levels and erosion must also consider their local and regional identities within the nation. This paper considers how Orkney, by virtue of its island nature, has positioned the sea as central to its cultural identity, its literature amplifying the precarity of its water-bound position. This paper, while grappling with urgent current environmental concerns, engages with the recent past through the twentieth-century work of Orkney writers Margaret Tait and Bessie Skea. Their works provide a "kin-study" (Todd and Kanngieser) of how the Orkney islands complicate their identity as part of the nation through uniquely urgent environmental concerns inextricable from their "islandness". Tait and Skea's understanding of themselves as subjects of Orkney, of Scotland, and as intimately connected to the land and seascapes into which they were born, demonstrate the subjective experience of belonging as it relates to the interconnectivity of oceanic ecopoetics and island localities.

Michał Mazurkiewicz

Jan Kochanowski University, Kielce, Poland

Sport in Scottish Literature – Robin Jenkins and Other Selected Examples

Sport is a fascinating social and cultural phenomenon and sport inspirations pervade various spheres of life. Given the fact that numerous symbolic meanings have been attached to sporting rivalry for ages, there have been many authors interested or even obsessed with sport. The research concerning relations between sport and literature has been growing in importance recently. The aim of the paper is to present some of the most outstanding Scottish writers whose literary output touches the subject of sport. This group includes, for example, novelist Robin Jenkins, some of Scotland's best known poets, from Hugh MacDiarmid a to Norman MacCaig, Iain Crichton Smith to Jackie Kay, and selected others.

As for Jenkins, one of his earliest works, *The Thistle and the Grail* (1954) is a football story published when the author was living in the shadow of the famous stadium – Hampden Park in Glasgow. The book is an important socio-political commentary on life in a small, drab, industrial town in Scotland. Through the prism of the football obsession in one region, Jenkins presents a picture of Scotland as a whole.

A very intriguing phenomenon, though a rather niche one, is sports poetry. The paper contains a short analysis of selected poems by Scottish authors who show the role which sport – in most cases football – plays in Scottish society.

The examination is largely based on historical sources (poetry volumes, memoirs, press articles) and required familiarizing oneself with numerous publications devoted to the historical presence of sport in literature.

J. Derrick McClure

University of Aberdeen

Polish Poetry into Scots: a Growth Industry

The abundance of translations which have characterised the Scottish poetic scene in the twentieth and twenty-first centuries has included a substantial number of renderings from Polish poetry, including romantic poets such as Mickiewicz and more recent ones such as Galczynski. The long-standing social and cultural connections between Poland and Scotland have given direct rise to some instances: a notable case is Sydney Goodsir Smith's translations from Borsukiewicz, whose acquaintance he made while tutoring him and other Polish trainees based in Scotland during WWII. This paper will examine some translations, for example those of Tom Hubbard and Sheena Blackhall, and compare the approaches of the different translators.

Kathleen Ann O'Donnell

The British School at Athens

The Role of Works in Translation of Scottish Literature in the Greek-Speaking World: The Poems of Ossian by James Macpherson and 'In Imitation of Ossian' by Thomas Moore

Translations of Scottish culture written in English took Europe by storm in the nineteenth century through 'The Poems of Ossian' by James Macpherson, originally published in 1760. The Irish scholar Thomas Moore instigated the propagation of this work through his 'Imitation of Ossian', published just before the Irish Revolution in 1798, urging them to rise up against English colonialism. It was republished in 1858 in 'The Celt', a publication seeking to unite people of different religious creeds. This Gaelic poetry written in English prose was propagated as an antidote to the 'divide and rule' of Western monarchy; like-minded networks of European radical intellectuals, desiring to live in a democracy under federalism without monarchy, used Celtic literature as a weapon to liberate them from tyranny under despotism.

Aleksandra Ożarowska

Institute of English Studies, University of Warsaw

**Exoticising Scotland: the Image of Scotland
in 19th-Century Italian *bel canto* operas**

Portraying the Anglo-Saxon world was one of the most common subjects of 19th-century *bel canto* Italian operas, which were often based on literary works by English, Scottish or German authors. The foreign world proved inspirational for Italian composers, who translated it into typical Italian operas. Scotland seemed to be a particularly attractive setting for *bel canto* operas, and it was usually portrayed as a romantic place full of mystery. The most famous operas set in Scotland are *Lucia di Lammermoor* and *Maria Stuarda* by Gaetano Donizetti and *La Donna del Lago* by Gioacchino Rossini. They all present different aspects of Scottish history and refer to Scottish monarchs. *Lucia di Lammermoor*, based on Walter Scott's *Bride of the Lammermoor*, is set in eerie places like cemeteries and old castles, its plot involving ghosts, whose role is often extended in numerous productions. *La Donna del Lago*, based on Scott's *The Lady of the Lake*, and *Maria Stuarda* inspired by Friedrich Schiller's *Mary Stuart*, show Scottish history in greater detail. The former presents James V of Scotland who, supposedly, used to travel in disguise among his subjects. In this opera he is portrayed as a very romantic character and generous king. The latter depicts the conflict between Scotland and England by showing a fateful meeting between Mary Stuart and Elizabeth II, which actually never took place.

All three operas emphasise the romantic and eerie aspects of Scotland which appeared to the 19th-century Italian audience as most exotic and full of mystery. Moreover, their libretti embellished Scottish history so that it fitted into dramatic operatic standards. Nowadays, with the abundance of new productions and broadcasts, it is also interesting to see how Scotland is portrayed by different directors, who often modernise their productions and treat the original as a mere inspiration.

Therefore, as far as various translation types are concerned, I would like to explore not only the division between inter- and intra-semiotic translation, but also the possible changes in the semiotic composition of translations present in these operas and the degrees of freedom exercised by the librettists, directors and translators.

Jochen Petzold

University of Regensburg

**From Depoliticizing Burns to Trumpeting the Revolution:
Ferdinand Freiligrath and the Early Reception of Robert Burns
in Germany**

In the late 1840s, Ferdinand Freiligrath (1810-1876) became famous as the 'trumpeter of the revolution', and his powerful "Trotz alledem!" for Robert Burns's refrain "For a' that" was to enjoy a significant afterlife as a catch-phrase for left-wing rhetoric and song. Thus, his

adaptation of “A Man’s a Man” (“Is there for honest Poverty”), “Trotz alledem! Variiert” (1848), is certainly Freiligrath’s most important contribution to the reception of Burns in Germany, although it is often a ‘veiled’ reception that does not acknowledge Burns.

Freiligrath had already translated a small selection of Burns’s poetry in the 1830s, which had been praised at the time. However, my analysis of these early translations will show that he has a tendency to reduce political implications, not heighten them, and even the first rendition of ‘A Man’s a Man’ is less politically involved than Burns’s original. I will argue that it is only by deliberately using Burns’s poem as a structural pattern to be adapted to contemporaneous needs, not as a text to be translated, that Freiligrath produced a text of lasting cultural importance. Thus, my discussion will shed light on the early reception of Burns’s poetry in Germany, and on the afterlife of “Trotz alledem!”.

Katarzyna Pisarska

University of Coimbra / CETAPS (Centre for English, Translation and Anglo-Portuguese Studies)

The Utopian Imagination of J. T. McIntosh

James Murdoch MacGregor (1925-2008), writing under the pen name J. T. McIntosh, was an Aberdeen-based journalist and author of more than twenty science fiction novels and numerous short-stories. A fairly successful figure of the science fiction scene of the 1950s, 60s and 70s, MacGregor stopped writing after 1980 and since then his work has virtually sunk into oblivion. Some of his novels have only recently been republished in an electronic form. However, for all his productivity and the wide variety of themes he explored in his writing, MacGregor’s fiction is still awaiting critical assessment. This paper attempts to fill the aforementioned gap in scholarship, by providing a discussion of utopian themes present in MacGregor’s fiction, and offering a critical overview of eutopian and dystopian worlds in selected texts written over three decades (e.g. *The Million Cities* [1958], *Six Gates from Limbo* [1968], and *A Planet Called Utopia* [1979]), with a view to tracing the possible development of the author’s utopian imagination. The analysis will highlight the relevance of such issues as overpopulation, depletion of natural resources, genetic engineering and evolution, to name a few, in MacGregor’s writing, in order to demonstrate how his fiction reflects contemporaneous (as well as contemporary) concerns with the future of humankind.

Petra Johana Poncarová

Charles University, Prague

Ruaraidh Erskine of Mar and Symbolist Drama in Scottish Gaelic

Ruaraidh Erskine of Mar (1869–1960) was one of the most influential proponents of the Gaelic revival at the turn of the twentieth century – as an organiser, critic, editor, and author. A cosmopolitan intellectual with the ambition to raise Scottish Gaelic literature to the highest standards of the time, he was an advocate of international inspirations combined with the best features of the Gaelic tradition. Erskine was especially concerned with the lack of serious drama in Gaelic and was aware of the potential of drama for the revivalist cause. In order to

lead by example, he wrote two plays: *Là de na Làithean* (Day of the Days, 1923) and *Ar-a-mach* (Uprising, 1924). The former, which is the focus of this paper, is an intriguing and rare example of a symbolist play in Gaelic. The paper will analyse the play, providing the first translations into English, with references to European symbolist drama, especially the works of Maurice Maeterlinck and W. B. Yeats, and Erskine's essays on theatre, including his engagement with drama in the Irish revival.

Pawel Rutkowski

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Small Things in Motion: The Jacobite Material Culture in the 18th century

In 1688 the Stuarts lost their throne and fled from Britain. They settled on the continent, eventually in Rome, their court in exile immediately becoming the centre for all those who cherished the idea that the English and Scottish crown should and could be regained. An important facet of Jacobitism was that it started, from the outset, to build up a unique material culture of its own, which lasted throughout the 18th century, even after 1745. There appeared in circulation innumerable small things - miniature portraits, medals, pieces of glassware and pottery, snuff boxes, textiles, etc. - that were commissioned, produced, distributed and exchanged among sympathisers of the Cause. Functionally, the artifacts - small enough to be carried as personal objects or safely smuggled into England - served as means of (secret) communication that strengthened ties within the group and built their common memory and identity. Apart from that, some of the Jacobite things could also be classified as "occult" objects deserving to be treated in a similar manner as relics or amulets (e.g. locks of royal hair, pieces of royal garments or famous touch-pieces given after Royal Touch ceremonies). Those very special things usefully demonstrate how the then rising consumer culture could blend with traditional 'supernatural' mentality.

Adrianna Stańczak

Institute of English Studies, University of Warsaw

Scottish and European Folklore in the Scots Translation of *Harry Potter and the Philosopher's Stone*

Harry Potter and the Philosopher's Stone is a novel set partly in England and partly in Scotland. The transition of the characters and action from England to Scotland is, at the same time, a transition from the non-magical world to the magical one. Tales of magic and fairies are very strongly associated with Scotland, and are an important part of the nation's tradition and of the cultural identity of the Scots. J.K. Rowling's novel, especially in the sections set in Scotland, is full not only of witches and wizards, or magic associated with humans, but also of all sorts of magical creatures. These have diverse origins, especially in European traditions, and in particular the classical mythologies of ancient Greece and Rome. Together they all form the unique magical part of the otherwise very Scottish landscape. As the Scots translation of the book, *Harry Potter and the Philosopher's Stone*, was overtly done by the poet Matthew Fitt in order to encourage Scottish children to read in Scots and promote it as an

independent language, it seems significant how these folk motives are rendered in this version. Some of them, especially the more globally recognized ones, are retained, while others are replaced with 'equivalent' or completely different references that belong only or primarily to Scottish folklore; and the choice seems to depend not only on the kind of magical creature in question, but also the role it or its name plays in the text.

Monika Szuba

University of Gdańsk, Poland

In the Fold: Thomas A. Clark's Poetic Practice

The fold constitutes one of the recurrent themes and motifs of Thomas A Clark's poetic practice, as well as proving a sustained organising principle, employed through form and meaning in multiple ways. Appearing in the title of a considerable number of his works, the fold is also present in their design: their formal potential explored in the folding-poem, and on a structural level in concertinas and folding cards. The device belongs to the conceptual aspect of Clark's practice, and with it a view of poetry encompassing and welding form and content. As to unfold means to grow or develop, it brings to mind the concept of the fold put forward by Gilles Deleuze in *The Fold: Leibniz and the Baroque* (1988), in which he discusses the theory of monads developed by Leibniz as the idea of the world as a body of infinite folds of matter. The paper focuses on the combination of Leibniz's metaphysics and Deleuze's materialism realised through the concept of the fold in Clark's practice. It will investigate palimpsestic poetic and musicological associations in his work as revealed by the fold. Finally, it will explore the manner in which the motif of disclosure or unconcealedness becomes enacted through the structure of Clark's poems.

Izabela Szymańska

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Polish Translations of George MacDonald's Works Through the Prism of Their Paratexts

The editors of a 2013 collection of articles placing George MacDonald's works within the context of his contemporaries point out that: "the critical habit of viewing MacDonald's work only in terms of his followers reinforces the long-entrenched assessment that it has a limited value - one only for religious enthusiasts and fantasy lovers. The essays in this anthology seek to correct that omission [...]. The resulting portrait reveals a MacDonald who deserves a more prominent place in the rich literary history of the nineteenth century than he has hitherto been given." This presentation will examine the few available Polish translations of MacDonald's works, focusing on their paratexts, in order to investigate what portrait is sketched by publishers and translators trying to extend their offer and interest readers in an author virtually unknown on the Polish market (e.g. omitted in Polish lexicons of children's literature). I will also consider interpretations of MacDonald's works discernible from those paratexts as well as literary traditions invoked in them, taking into account the historical context of their

publication, to shed some light on the mechanisms of creating an image of a writer in a new culture through patronage and publication policies (Lefevere 1992).

Krzysztof Winkler

British Socio-Political Studies Group Britannia

Scotland in a New Geopolitical Reality

The position of Scotland in the world has changed significantly in recent years. After Brexit, it left the EU and had to establish new links with Continental Europe according to the agreement between the EU and the UK. The COVID 19 pandemic has highlighted problems with the current devolution model. It has proved to be unprepared to react to issues related to a huge crisis which has penetrated all aspects of everyday life. The differences within the UK with regard to lockdown, infected patients and economic problems are very difficult to handle without any central command and a coordination of efforts. Many experts think that devolution needs to be rethought. COVID, an economic crisis and geopolitical changes have placed all world states in a new situation. We are witnessing the beginning of a new order in the world. The war in Ukraine has also changed the political situation, with growing UK involvement in the NATO Eastern flank. In the current environment, countries need to build their defence capabilities. Scotland and its military bases once again have become an important place in the Atlantic area. NATO, with Sweden and Finland joining it, is seen as an important tool of security. Rising military costs show that small states without sufficient income are unable to defend themselves. In this context, issues like another Scottish independence referendum need to be reconsidered.

Uwe Zagratzki

University of Szczecin, Poland

"Europe for Scotland" – The Contextualization of a Political Campaign

Hitler's attack on Poland on September 1, 1939 and the following British declaration of war two days later suddenly made two countries (Poland and Britain) which knew little, if anything, about each other allies. Polish combatants, representing all military branches, came to the British Isles. Apart from the most obvious military implications, the alliance also resulted in cultural encounters. After all, during that war not only two nations, Polish and British, but also representatives of two different cultures met. One of the consequences of the latter was the establishment or rather re-establishment of Polish-Scottish Societies in wartime Britain (the first societies were formed in the first half of the 19th century). Their object was to foster understanding and friendship between the Poles and the Scots. What followed were regular lectures, exhibitions, concerts, invitations to families, to name just a few, that familiarised the Scottish public with their ally and enabled the raising of funds for the needs of the latter.

The aim of the presentation will be to show that these Polish-Scottish Societies had an important role in shaping Polish identity in exile. This confirms that wars, apart from their destructive capacity, may result in cultural production. For the Poles it was not enough to join the military forces under British command. More than presenting themselves as skilled soldiers and/or junior partners, they wanted to portray themselves as a civilised culture. Another question to be answered then is how this influenced the Scottish perception of Poles.

Closing Lecture

Magdalena Charzyńska-Wójcik

John Paul II Catholic University of Lublin, Poland/Notre Dame University, USA

A Scot Found in Translation.

Forensic Investigation into the History of a Certain Book

The lecture deals with a largely forgotten translation of the Book of Psalms done anonymously at the exiled court of King James II in Saint-Germain-en-Laye in 1700, reporting an investigation (which turned out to be a genuine adventure) into the identity of the translator(s). The story behind the translation has been reconstructed on the basis of interdisciplinary evidence and will be unveiled to the audience, illustrated by pictures of manuscripts, rare books and their even rarer editions.