

CHILDHOOD AND THE NON-HUMAN IN MODERN SCOTTISH NOVELS

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ABSTRACT

This paper provides a postcolonial-ecocritical reading of Scottish novelists Neil Gunn's "The Green Isle of the Great Deep" (1944) and Sue Sexton's "Mavis's Shoes" (2011). It specifically focuses on the representation of the concepts of childhood, identity and space in the two novels as symbolized in the experiences of nine-year-old Art in "The Green Isle of the Great Deep" and nine-year-old Lenny in "Mavis's Shoes". The paper argues that since "Mavis's Shoes" and "The Green Isle of the Great Deep" represent the psycho-cultural, environmental and social effects of the Clydebank Blitz and Nazi violence against Scotland during the Second World War, they not only question Scotland's position as a distressed nation recovering war traumas and mobilizing a palpable resistance against obvious forms of colonial violence, but also explore the complicated, hierarchical relationship between human beings and authorities on the one side and between human beings and nature on the other. This paper examines Gunn's and Sexton's representations of the Nazi violence and atrocities experienced by Scottish characters in the selected novels. It argues that the two novels memorize the victims and their personal sufferings as a shared memory resistant to erasure and offer a public reading of Scottish national experience and of changes under Nazi attacks. It argues further that although the two novels deal with the Nazi violence differently as Sexton's narration of Nazi attacks on Clydebank Blitz resonates with contemporary participation of Scottish troops in wars on Iraq and Afghanistan while Gunn uses myth to reflect on Scottish cultural identity under intense forms of imperialist competition between the UK and Germany, the two novelists articulate a particular awareness of the everlasting, devastating effects of western imperialism on the environment and human relations in modern Scotland.

Keywords: postcolonial ecocriticism, Scottish novel, environment, non-human, childhood, identity, space

INTRODUCTION: NAZI VIOLENCE, SCOTTISH IDENTITY AND POSTCOLONIAL- ECOCRITICAL CONCERNS

In "Culture and Imperialism", Edward Said reflects on identity formation in modern societies from a postcolonial-ecocritical perspective. Said argues persuasively that "none of us is completely free from the struggle over geography. That struggle is complex and interesting because it is not only about soldiers and cannons, but also about ideas, about forms, about images and imaginings" (Said 1993, 5–6). For Said, imperialism develops from being an act of direct violent territorial invasion of a foreign land into globalized, systematized processes of securitized spaces, political hierarchy and patriarchal control over people, resources and environments that affect western and eastern contexts, though at varying degrees. Although modern societies and histories are multicultural, interdependent and intertwined, Said explains, they could not escape imperialist heritage of essentialist identity oppositions of the self and the other, the male and the female, the poor and the rich, culture and nature, the rural and the urban, and the civilized and the primitive. In this way, for individuals, groups and nations to realize (nationalist) recovery and overcome these essentialist oppositions, Said continues, the human relationship to the more than-human world, to their places and to their past must be reached for, reimagined and reconceived devoid of established preconceptions, affiliations or filiations (Said 1993, 78).

In "Postcolonial Ecologies: Literatures of the Environment", Elizabeth DeLoughrey and George B. Handley support Said that imperialism is "not a history relegated to the periphery of Europe and the United States, but rather a process that also occurred within and that radically changed the metropolitan center" (DeLoughrey and Handley 2011, 10). DeLoughrey and Handley define postcolonial ecocriticism as "a complex epistemology that recuperates the alterity of both history and nature, without reducing either to the other" (DeLoughrey and Handley 2011, 4). Like Said, DeLoughrey and Handley frame postcolonial studies ecologically, positioning it as a universal process of recovery, rethinking, and historical evaluation of the relationships between human beings and their environments on the one side and between human beings and structures of authority on the other. They emphasize that "deterritorialized forces of present-day globalization that deny local land sovereignty worldwide,

and validate aspects of pollution, desertification, deforestation, climate change, militarized fights over resources, and other forms of global environmental degradation” are forcefully related to and informed by “traditional ideologies of imperialism” (DeLoughrey and Handley 2011, 6). They all are different forms of “colonial encounters” (DeLoughrey and Handley 2011, 6). In this sense, within postcolonial ecocriticism, DeLoughrey and Handley persist, a renewed sense and understanding of place is necessary since “the landscape (and seascape) area participant in the imperialist historical process rather than a bystander to human experience” (DeLoughrey and Handley 2011, 6).

Taking a cue from Said’s, DeLoughrey’s and Handley’s argument that space, place and human-environmental relationships within western and eastern contexts are corrupted by imperialist ideas, this paper argues that Neil Gunn’s “The Green Isle of the Great Deep” and Sue Sexton’s “Mavis’s Shoes” employ Nazi violence against Scottish cities and peoples in order to rethink Scotland’s inferiorized cultural-political positions within the British empire. It aims at achieving two goals. First, this paper examines Scottish settings and peoples in “The Green Isle of the Great Deep” and “Mavis’s Shoes” within postcolonial lenses. It argues that although the conflict between the UK and Germany within WW2 can be seen as the clash of two Empires, and so Nazi Germany was not attacking Scotland as a specific region/nation but as a part of their rival empire, the UK, this conflict perfectly exposes the inherent western racial, class, gender and environmental discriminations and injustices Scottish people experience on the interpersonal, cultural, environmental and socio-political levels. For example, Scottish metropolitan landscape and people in “The Green Isle of the Great Deep” and “Mavis’s Shoes” are victims to and resist the Nazi violence. They undergo an intense, continuous state of geographical, physical and psychological violence and aggression that cause instability, fear and resistance. While in “The Green Isle of the Great Deep”, Young Art and Old Hector escape “brutalities in this land of our own in the times of the evictions” and “concentration camp” (Gunn 1944, 4), Lenny, her sister Mavis, her mother and the whole Clydebank community in “Mavis’s Shoes” experience “the bombers shouting down at us and tearing everything to pieces, even the trees and the hills” (Sexton 2011, 25). Scottish characters in the two novels go through collective processes of internal and external displacement, war crimes and systematic violations of child and human rights that are pertinent to colonial violence (Said 1990, 72). Moreover, Leo Taylor underscores two factors that endorse Scotland’s colonized position during the

war; the first is that German bombers and airships that raid Scotland and other parts of Britain become “terrible new strategic weapon shocked people because it implied that innocent civilians were to be considered legitimate targets in any future war. Nobody would be safe” (Taylor 2010, 1). Taylor indicates that the estimated figures of casualties in Scotland caused by German bombing between 1939 and 1945 are 2,298 people killed, 2,167 seriously injured and 3,558 slightly injured (Taylor 2010, 4). The second factor, according to Taylor, is that “uniquely in the history of war, the strategy was a deliberately class-based one”:

“In every city that was attacked, it was the working-class people who always suffered most, because almost without exception they were crammed into row after row of poor-quality housing where one hit could kill hundreds. [...] An undamaged factory full of lathes is useless if the skilled lathe operators have all been killed, wounded or rendered homeless and distressed.” (Taylor 2010, 4)

Attacks on the Scottish city of Clydebank in “The Green Isle of the Great Deep” and “Mavis’s Shoes” are motivated by “Clydebank’s production of ships and munitions for the allies” and its economic importance as a centre of “factories, coal mines, engineering works and shipyards” (Hughes 2001, 25). Peggy in “Mavis’s Shoes” is a factory worker who, like thousands of workers, is left disabled and dismembered by the attacks. The classed bodies of Scottish workers, considered inherently dangerous, are othered and made vulnerable. Scottish characters’ distressful experiences of displacement and insecurity in “The Green Isle of the Great Deep” and “Mavis’s Shoes”, then, Bill Ashcroft asserts, resonates with “the special post-colonial crisis of identity [that is] the concern with the development or recovery of an effective identifying relationship between self and place” (Ashcroft 2002, 8). For Ashcroft, political and cultural analysis of identity and place in Scotland “has found a new dimension in post-colonial theory” (Ashcroft 2002, 201). In “The Green Isle of the Great Deep”, Art and old Hector, feeling depressed and estranged by the war, escape their highland village while Lenny and Peggy in “Mavis’s Shoes” live in distraught and uncertainty after their displacement. In both novels, white Scottish characters are forced to rethink their attachments to their land and identity.

Nonetheless, the identity crisis of Art and old Hector in “The Green Isle of the Great Deep” and Lenny and Peggy in “Mavis’s Shoes” is further deepened by unjust internal socio-political structures within the British empire. Here, Scotland’s postcolonial associations as colonized by Britain, though are controversial, are growingly validated through a series of serious and sustained studies. For example, in

Scottish Literature and Postcolonial Literature, Michael Gardiner argues that Scotland's "nationless state was seen to be shared with postcolonial critique" and that the context of political devolution in the UK can be seen as a "postcolonial process" exerting sustained pressure on "a heritage-based historical-constitutional unity that absorbed the British empire, in a double movement" (Gardiner 2011, 3). Gardiner traces how Scottish literature shows a persistent concern with "the representations of Scottish national identity that Scotland has been given, divided, and rendered incohesive as a result of English colonisation" (Gardiner 2011, 16). Seen within a postcolonial perspective, Scottish characters in "The Green Isle of the Great Deep" and "Mavis's Shoes" are resisting a colonial heritage of systematic cultural and physical violence. Graeme Macdonald, Paul Riggs and Silke Stroh argue for the validity of an ongoing process of postcolonial resistance in Scotland. Macdonald states that "political devolution may eventually lead to independence for the devolved nations and the dissolution of the UK structure – political, monarchic, military, fiscal and economic – is a point often and forcefully made in Scottish postcolonial criticism" (Macdonald 2011, 6). Riggs supports Macdonald that political devolution is a "nationalistic resistance to assimilation, preserving the autonomy of Scotland within the British state" and as "an assessment of inequitable material conditions in Scottish society" (Riggs 2005, 10).

For Riggs and Macdonald, the history of Scottish people shows that Scottish people experience and resist obvious forms of discriminations and hierarchy within the UK that negatively affect ethnic relationships and cultural identity in the country. Stroh supports Riggs and Macdonald that extending the field of Postcolonial Studies beyond Europe's former overseas colonies, to also include margins, minorities and emerging nations within (white) Europe, Europe itself has developed "invaluable tools for studying thematic patterns pertaining to the relation between culture, subalternity, power and national or ethnic identity" which all are urgent issues in modern Scotland (Stroh 2011, 22). Macdonald, Riggs and Stroh indicate that modern and contemporary Scottish writers tackle issues with evident similarities with postcolonial ones such as hegemonic relations between "centre" and "periphery", cultural representation and colonially produced concentration of power and wealth in the hands of specific elite classes.

Seen within this context, the second aim of this paper is to examine childhood in "The Green Isle of the Great Deep" and "Mavis's Shoes" as attempts of Scottish resistance against external and internal processes of colonial injustices and violence through what Said,

DeLoughrey and Handley describe above as reimagining and rebuilding connections with Scottish past, landscape and cultural identity. In this sense, although "The Green Isle of the Great Deep" and "Mavis's Shoes" were written at very different historical, cultural, and political contexts since the first was written during the Scottish literary renaissance that celebrates Scottish cultural nationalism and identity while the second was written in post-devolutionary Scotland that commands Scotland's internal political sovereignty, this paper maintains that the two novels place Scotland within the postcolonial-ecocritical concerns with identity formations as the product of the interconnections between local environmental, cultural and socio-political beliefs and ethics on the one side and the attitudes towards different cultures, environments and peoples on the other.

In the dominantly white, civilized Scottish communities in "The Green Isle of the Great Deep" and "Mavis's Shoes", people, nature and places are still categorized, classified and discriminated against according to their production mode and cultural/racial backgrounds. For instance, in *Green Isle*, the Questioner and his administration distinguish between "their higher culture" that produces "the individual capitalist, the pattern of the corporate state. The evolution of a corporate mind" (Gunn 1944, 209) and "primitive pattern of culture [such as] the peasant type. They are conservative in their habits as animals are. Fear is a more potent force in their lives than any other. Use fear. Defeat their violence with a greater violence" (Gunn 1944, 47). Since Art lives in wilderness and disobeys the rules of *Green Isle*, he is immediately stereotyped as "primitive" and inferior and hence deserves punishment. Regardless of his young age, Art is exposed to psychological and physical pressure and terrorization. Art is not only threatened by police that "Mary was taken away and would never come back, unless Art came with me" (Gunn 1944, 119), but also is chased and hunted as a symbol of "a lower, animal culture" (Gunn 1944, 119). He is forced to hide in the woods, and is deprived of basic needs of food, care and security. This politicized process of animalizing and inferiorizing certain (Scottish) classes, like peasants shows space as calculable tool of political subjugation, exclusion and inclusion that determine who enjoy the entitlement to security and acceptance within the higher culture and who does not. Othering and the inferiorization of difference run on the gender level as well. Since Mary and other women in *Green Isle* sympathize with Art and defend him against authorities, women are accused of "getting fancies. The boy left a strong impression on them" (Gunn 1944, 59). Mary faces mental torture at the hands of "bullies or psychologists at the atomic psychology room" (Gunn 1944, 259).

In "Postcolonial Ecocriticism: Literature, Animals, Environment", Graham Huggan and Helen Tiffin argue that assuming "a natural prioritisation of humans and human interests over those of other species on earth means generating and repeating the racist ideologies of imperialism on a planetary scale: [...] people [who are] often regarded as part of nature are treated instrumentally as animals" (Huggan and Tiffin 2015, 6). In *Green Isle*, civilization and high culture is related to industrial urbanization and privatization of lands and resources. Consequently, the Questioner's plan to detach inhabitants of *Green Isle* from their natural environment by forbidding the fruit and designating certain products as exclusive and nature and wilderness as dangerous and primitive not only deprives humans from enjoying and connecting spiritually and physically with the diversity of natural products and elements, but also underestimate the non-human world as inferior. Moreover, the superior administration in *Green Isle* inevitably denotes, like in imperialist projects, "a superior Western knowledge and a Western representation of events and processes" (Thomas 2001, 168). The Questioner's "flawless style of reasoning is a universal reason" (Gunn 1944, 208) and hence he thinks "that in another millennium it mightn't be convenient to extend the green isle any farther. The idea of a lack of living room in a thousand years haunted us more than if the lack was to be next week. It caused a tremendous amount of talk" (Gunn 1944, 94). The Questioner's spatially expandable, globalized, westernized (neo-imperialist) plans to extend his order and authority to other spaces and peoples unavoidably entail not only transmitting the inequitable distribution of resources to the potential new spaces, but also exemplify the deterritorialized forces of modernism and globalization. Imperialist Militarism is replaced with globalized forms of broad political-economic alliances and interests.

In a similar way, Sexton's "Mavis's Shoes", published in 2011, retells the shocking Nazi cruelties and bloody atrocities against the inhabitants of the Scottish city of Clydebank at the backdrop of the contemporary Anglo-American war in Iraq and Afghanistan. The huge human and environmental loss in both wars not only problematizes Scotland's double position as a colonializing nation as well as subordinate to British central authority and Nazi violence, but also exposes how in the contemporary globalized world, economic interests, decision making processes and the distribution of wealth and recourses, such as Iraqi oil, are still governed by Eurocentric and imperialist ideas and interests. Sexton exposes Scottish ambivalence and double standards. Scotland participates in contemporary colonizing, democratizing missions in Iraq, while Scottish people

resist the assimilation and the subordinate position of Scotland within the British state that lead to two devolution referenda in 1979 and 1997 (Leith and Soule 2011). Moreover, Scotland still suffers dominant forms of political patriarchy, the unequal distribution of resources and the concentration of power and wealth in the hands of elites.

Witnessing and surviving the horrific destruction of her hometown of Clydebank at the hands of the Nazis, working-class nine-year-old Lenny in *"Mavis' Shoes"* is in a continual state of fear, doubt and instability. Like other children in the novel, Lenny is first shocked with the level of physical destruction caused by the war. She hears the "shouts and people sleeping in death, separated from their feet or their hands, no longer whole, unable to complete themselves" (Sexton 2011, 11). Lenny's mother, Peggy, is in hospital since her legs are crushed and Rosie, a four-year old girl, loses all her family members. Children feel cold, afraid and "could hear the inside of their stomach" (Pancake 2011, 13). Gradually, Lenny realizes that destruction is all-inclusive: "grown-ups are crying. Most of us filthy and grey. A lady fell over suddenly and an old man too" (Pancake 2011, 11). Human violence reaches out to the natural world as "the sky was filled with still more drops of fire, little drops flying all around, and all the laws of nature and gravity that I had learnt at school had all been lies and were of no use now" (Pancake 2011, 5). Within this cruel war, childhood is violated on all levels. So, Lenny and thousands of children are orphaned, terrorized and starved. As their secure worlds fall down, children ask: "why do grown-ups do that?" (Pancake 2011, 28). Since children never get a satisfactory answer to their question, Lenny has to find the answer herself.

Like in all (post) colonial societies, Scottish characters in *"The Green Isle of the Great Deep"* and *"Mavis's Shoes"* need, then, to re-establish their demolished worlds. However, Edward Said argues that "a changed ecology also introduced a changed political system that seemed retrospectively to have alienated the people from their authentic traditions" (Said 1993, 77). Nature's alterity and processes of regeneration bury or remove the detrimental practices and damaging effects of the postcolonial or violent histories introduce new or alternative milieus. Scottish nature, like Scottish people in the two novels, plays a complex, dual role during and after the geographical violence. Landscape is an active participant in shaping, sharing and witnessing the violent historical experiences of its populations. Scottish landscape in the two novels helps its traumatic inhabitants to recover the effects of aggression, violence and disturbance and to question their identity patterns and historical situations. Yet, nature and non-human species are also victims of the violence. Scottish villages,

cities and hills in the two novels are attacked by Nazi bombs, but they become the safe resort for Clydebank people to rebuild their demolished community and to heal their psychological and physical injuries as in Carbeth. Nonetheless, Carbeth is rural and primitive and its new urban inhabitants or refugees from Clydebank struggle to urbanize the place according to their capitalist vision. Likewise, Art and Old Hector in "The Green Isle of the Great Deep" need to give up their rural culture and conform to oppressive, globalized forms of capitalism and neo-imperialism in Green Isle. They need to compromise between their difficult realities and the rules of the newly established orders that reintroduce discriminatory binaries. Lenny and Art feel out of place in Clydebank and Green Isle because of their difference and spatial-cultural backgrounds.

This paper is divided into two parts. The first examines the concepts of childhood, space and action in "The Green Isle of the Great Deep" and "Mavis's Shoes" within postcolonial-ecocritical concerns. It argues that Green Isle in "The Green Isle of the Great Deep" and Clydebank in "Mavis's Shoes" are examples of globalized, modern, and civilized cities with order and high cultures, but their landscape and human relations are still formulated by a long and complex history of European imperialism that render urbanization, technology, and natural and spatial control as basic determinants of modern life. Yet, young Art in "The Green Isle of the Great Deep" and Lenny in "Mavis's Shoes" offer alternative stances and solutions to the deterministically rules of the orders they inhabit. The second part discusses the concepts of the non-human and God in the two novels.

CHILDHOOD, SPACE AND ACTION IN "THE GREEN ISLE OF THE GREAT DEEP" AND "MAVIS' SHOES"

Childhood has been established as one of the major themes in the modern and contemporary Scottish novel. It usually symbolizes "innocence, morality and authentic, pure Scottish identity" (Riach 2005, 93) and "the power to connect one generation to the next" (Bennett 2013, 7). However, in "The Green Isle of the Great Deep" and "Mavis's Shoes", childhood is used to achieve two ecocritical aims. Firstly, childhood offers an ecologically-oriented form of resistance against different forms of repression and oppression. The war experiences of Art in "The Green Isle of the Great Deep" and Lenny

in “Mavis’s Shoes” provide a spatial lens that recognises what Abigail Hackett and Lisa Procter call “the non-linearity of children’s lives, by bringing to the fore the complex ways that children’s meaning-making unfolds in dynamic exchange with the spaces and places they inhabit” (Hackett and Procter 2015, 1). For Hackett and Procter, examining the entanglements between children and the worlds in which they are situated offers new perspectives on how “knowledges come from the betweenness of spatial experience, where children bring knowledges generated through their familiarity with one setting into those which are unfamiliar” (Hackett and Procter 2015, 5). Children’s ways of knowing, then, “go beyond spoken or written knowledge, to include what is remembered or imagined by the body as well as the mind, and to a certain extent, is therefore unshareable and unknowable” (Hackett and Procter 2015, 5). In this sense, Art, who is described by Old Hector and people in Green Isle as “strange and wild and fearless, extraordinary, something fabulous” (Gunn 1944, 202) and as attaining “the immortal three – knowledge, wisdom, and magic” (Gunn 1944, 241) uses nature as a force to form his own knowledge and interpretations of his worlds. In Green Isle, Art holds the position of a refugee and an outsider. He is sometimes a helpless and miserable-looking refugee and sometime is a menacing figure or outsider that disturbs established orders and rules. Art, like thousands of exiles, émigrés, refugees worldwide, feels insecure and estranged. Yet, he adopts a highly politicized, skeptical and self-conscious attitude, seeking answers to theoretical questions such as problems of identity, authority and individual agency. Here, environment and open spaces, despite maintaining indissoluble links with time, are empty of any reductions, restrictions, and manipulations that are destined to capture Art in a specific nation or group.

In this way, for Art to eat the “forbidden fruit, nuts of knowledge and salmon of wisdom” (Gunn 1944, 15) and to sleep in open spaces not at the Inn are not only an obvious expression of distrust of the authorities in Green Isle but also deconstruct their rhetorical strategy that establishes nature and natural products as privatized, exclusive, and inferior entities. The importance of the union with nature or reclaiming the natural-human connections through sympathetic analogy and spiritual empowerment gives Art a new sense of identity and productive power. It is not merely linguistic or diasporic or nostalgic. Rather, nationalism is action against repression. The difference between the new generations of Scottish people and the old one is striking. While Old Hector and inhabitants of Green Isle bear on their faces the marks of uncomprehended subjugation, helplessness and guilt that render nationalism as “the dead-end of political

life, demanding endless sacrifices and the abrogation of democracy for the sake of national security" (Said 1999, 36), Art sees the world as expendable, impermanent, and unstable.

Art's view of space that is indefinably open, Bertrand Westphal argues, "deploys itself beyond immediate perception. Covered with a veil of intelligibility, it escapes first from human understanding. A desire that engenders excitement and chills is superimposed onto space, and the excitation is itself an incitement to mobility" (Westphal 2013, 4–5). Thus, Art's explorations of open spaces intimidate authorities as different, unexpected and unrefined. As Art inscribes and is inscribed by the wild, free nature in a mobile perspective, he stands for wisdom not as accumulation of experiences, but rather as his ability to use his personal awareness and intuition to transform his historical vulnerability, fear and subjugation into acts of magic which are resistance and being different. Moreover, Art's courage exposes the drawbacks of early twentieth century Scottish nationalism. In the imagined world of post-war Green Isle in "The Green Isle of the Great Deep", then, like in imperialist orders, power and knowledge inform culture. People in Green Isle believe that "man's curse has been the curse of disobedience" (Gunn 1944, 94). Consequently, they follow strict and sometimes unreasonable rules of their system, for example, a rule that prevents them from eating fruits "so that man would be restored to his original innocence" (Gunn 1944, 93). People in Green Isle follow these rules "not of fear but a profound belief in the efficiency and power of the Administration" (Gunn 1944, 179). They come to believe that security requires obedience and subjugation to authority. Consequently, inhabitants of Green Isle impliedly consent over a security state that controls and securitizes public spaces. So, visitors of the city are watched, need to register their names and personal details once they enter Green Isle, need to sleep in the Inn and all people in Green Isle conform to rules with "automatic obedience" (Gunn 1944, 201). Under the pretext of protecting the national identity, many modern postcolonial and Western political systems operate security policies and measures that prioritize not only the national interests over individual rights but also ignore the demands for individual freedom. This increased perception of security justifies state domination over public places while free mobility inevitability designates heightened levels of danger and fear.

In a similar way, Lenny in "Mavis' Shoes" neither fully conforms to the established laws and rules of the different communities she inhabits, nor feels threatened by wild spaces or the new environments she explores. Rather, Lenny, like Art in "The Green Isle of the Great

Deep", holds an evasive place where idealistic notions of childhood, obedience, innocence and protection are consistently challenged. The fundamental challenge for Lenny is therefore that the chaotic and violent Nazi attacks in "Mavis' Shoes" shake her established knowledge and destroy her traditional perceptions of the concepts of security and belonging attached to a home, a group and a nation. As Lenny's defined territories and home collapse, the boundaries between the cultural and the natural spaces, between the individual and the state and between the self and the other collapse as well. Being deliberately deprived of the natural, peaceful maturity from childhood to adulthood out of war and violence, then, Lenny symbolizes peculiarity. To reconstruct her worlds and knowledge in the post-attack time, Lenny, unlike her community that is still loyal to the laws and rules of the demolished order, is suspicious of established knowledge. She is partially inside and partially outside the newly established order in Carbeth. As Scottish people resort to the hills and the countryside to escape the Nazi violence, and re-establish their community in Carbeth, they, unlike Art's Green Isle, descended from an urban, higher culture to a primitive, rural one. They live in huts and tents like refugees; there is no sanitation or water, they do not have enough food and shelters and so the Salvation Army interferes and gives people blankets and food. However, being equal in their grief and suffering, Scottish people in Carbeth foster their feelings of solidarity, mutual care, understanding and human sympathy missed in Clydebank. For instance, in Carbeth, Lenny sees that native farmers are sometimes upset with the lack of supplies, but they are kind. Clydebank people accept each other's differences and deal intuitively and humanly. Maimed and disabled war victims like Penny are offered help and care.

In *The Plausible World*, Bertrand Westphal argues that "nationalism and ethnotyping often go together because the nationalist desire, manifest or not, sustains selected ethnotypes. The ethnotype reinforces a desirable self-identity in opposition to neighbouring entities, regarded as irrevocably other (a pejorative ethnotype)" (Westphal 2013, 144). As Clydebank inhabitants settle in Carbeth, they, like Old Hector and inhabitants of Green Isle, attempt to nationalize and modernize the place. Mrs. Mags tells Lenny that she needs to go to village school "because the law says she has to go to school" while Mr. Tait says that "we have to work and study too, to keep this country on its feet" (Westphal 2011, 42). They politicize Carbeth as an alternative political-institutional ensemble of Clydebank that is inevitably governed by processes of identity stereotyping and forced integration. Consequently, Penny plans to resume her

old plans of immigrating to America: "I still have all the papers, the birth certificates and the photo of your dad and me on our wedding day, and the America money! What a relief! Thank goodness I did what the government said and kept it" (Pancake 2011, 56). Conversely, Lenny regards her community and her mother as trying to project order and fake normality and security at the time when no place is secured. Lenny, similar to Art, learns to critically rethink all her beliefs and relationships. Through the war and its traumatic effects, Lenny learns to overcome her fears, to deal with realities and to integrate with nature through trial and error rather than any preconceived ideas or stereotypes. She resists fear and oppression through action: "I couldn't go to school and see all those kids I didn't know and a new teacher who might not be nice, and no-one would even have heard of Mavis or my mum" (Pancake 2011, 34). She keeps looking for her mother and her sister till she finds them.

In "Mavis's Shoes", like in "The Green Isle of the Great Deep", national identity becomes a problematic ideological, as well as socio-political, enterprise that renders subjugation and reintroduce essentialist notions and binary oppositions of the self and the other, the male and the female and the privileged and the subordinate. In modern, civilized Clydebank, like in Green Isle, Scottish people are hard-working but are dehumanized, repressed and categorized. For example, Mrs. Mag believes that "strictness is a good thing. Everybody knows where they are with strictness" (Sexton 2011, 67) and Miss Weatherbeaten is a "serious and grim teacher" (Pancake 2011, 32). Mr. Tait is seen as a "gaffer" (Pancake 2011, 23). Lenny feels inferior because of her accent while her mother plans to immigrate to America to escape jealous sniping and sexual accusations: "the rumours began because the shift organizer likes her and gave her extra shifts to help her make more money. Someone was not happy about this – first they invented nasty stories about her and then they made an official complaint" (Pancake 2011, 99). Peggy's husband goes to the war and as a working, single mother, Peggy challenges what Lucelrigaray calls "the desubjectivized social role of the mother, which is dictated by an order subject to the division of labour – he produced, she reproduces – that walls us up in the ghetto of a single function" (Irigaray 1987, 18). Peggy's economic independence and her ability to support herself and her daughters alone endorse the image of new women who successfully fulfil many functions and rights that have been forbidden to them for centuries. Thus, she is punished through sexual stereotyping. Nevertheless, Peggy's independence brings stress. Lenny tells how her mother changes after being a single mother: "she was patient when I lost things and told

us stories about 'home', her home which wasn't Clydebank" (Sexton 2011, 71). Controlling the productive and mental forces of women and men in Clydebank through law and order is an essential element in creating the collective subjects in Scotland. In Green Isle and Clydebank, like in many postcolonial societies, nationalist interests and security are a means of silencing difference and dissent. Inhabitants of Green Isle are silenced, deprived and repressed but justify their subjugation that "we suffer here but we do not die" (Gunn 1944, 64).

Furthermore, Lenny, like Art, empowers her resistance through uniting with open spaces and wilderness. For them, nature is not scary, but is regenerative and resistant. Lenny notices how the "hills rose up, solid, silent and surely indestructible, and trees shifted by the path – pictures of a quiet country life of hard work and peace, a life my dad always wanted but couldn't persuade my mother" (Pancake 2011, 22). Lenny, like thousands of Clydebank children and adults, feeds on fruits and vegetables in Carbeth and enjoys daffodils and green spaces that help them ease their tragedies. The natural environment in Carbeth becomes a balm to their troubled hearts, minds and bodies. The trees, the hills and the river all give adults and children a sense of security, shelter and unconditional substance. Unlike her mother, who wants to escape to America, Lenny has a different plan:

"Mavis and I would catch fish in the river and play with the other kids, and we'd find ourselves a proper house and stay forever, and my dad would come home and bring lots of medals and presents for us all. [...] No-one would ever mention the Germans because we'd have forgotten all about them. We'd all be far too busy being happy." (Pancake 2011, 70)

Lenny neither asks about the causes of the Nazi war nor enemies them as permanent others. To the contrary, Lenny, similar to Art, develops realistic, sensitive ecological-human balances for her future survival and new identity. In "Wild Democracy: Ecofeminism, Politics, and the Desire Beyond", Catriona Sandilands argues that nature's moments of wildness and humanity's need for humility within them "suggests a politics oriented to the preservation of the possibility of relations to the Real against the trend toward ideological totality" (Sandilands 1997, 149–150). Art's and Lenny's humble, intuitive connection with nature can be seen as a resistance against totalitarian productive ideologies of capitalism, and imperialism.

Secondly, Art's and Lenny's spatial, ecologically-oriented processes of regeneration, recovery and action against repression render the issues of identity and power that are intertwined with the per-

formance of gender and nature in the two novels as illogical and unthinkable. An essential part of Art's and Lenny's peculiarity is their performative silence. Their behaviours elude interpretation and hence resist domination. In "The Green Isle of the Great Deep", Art's boyhood arouses controversy. For example, Christopher Whyte argues that Gunn propounds a "myth of masculinity" (Whyte 1995, 68) that assigns men and women traditional socio-cultural roles, with the male Art as the leader of freedom. However, this paper argues that Gunn represents a progressive ecological-gendered perspective on the productive force of men and women in modern Scotland as a means of promoting the possibility of gender justice by incorporating feminist reflections, analyses and activities within the broader framework of Art's resistance discourse. Art is not the typical city adventure boy who civilizes and urbanizes spaces and places he encounters. Rather, Art is a rural, simple boy who intrudes and disturbs the urban order that alienates and inferiorizes him. Art is silent but his body and actions assault and threaten the hierarchical political sight in Green Isle. In addition to this, in Green Isle, women are able to read Art's silence and to affect his resistance plan. Mary finds the herbs and makes the herb jelly that neutralized the effect from eating the processed fruit. She helps Art to hide: "the fruit has brought back life into her again, just as the boy Art brought back the memory of her son – who was destroyed on earth" (Gunn 1944, 92). In this sense, Mary's love of Art is unusual. She is not the traditional protective mother or woman. Rather, she is a rebellious mother. Her motherhood feelings do not deny her individuality and agency. Moreover, women in Green Isle defend Art against the police: "the interference of some women who blocked the men's way. The women objected. There was a small riot" (Gunn 1944, 182). Their bodies become a practice of their repressed subjectivity.

Unlike Art, however, Lenny in "Mavis' Shoes" challenges obvious forms of gender duality inherent within her society and worldwide. In an interview with Jim Murdoch, Sue Sexton reveals that "Lenny tried very hard to be a boy, which is probably why she has a boyish name. But I had to insist! There are lots of boys' adventure stories, less for girls" (Murdoch 2011, 1). Throughout "Mavis' Shoes", Lenny is missed for being a boy because of her free performance and courageous, physical adventures that are usually restricted to boys. Mrs. Mag says, "Lenny is the bravest little girl I've ever come across, to tell the truth" (Sexton, 2011, 22). Thus, Sexton's Lenny not only challenges the purposeful literary silencing and marginalization of the female adventurer, but also deconstructs "the so-called domestic sphere of women's work and activities across many

times and cultures, includes caring for children, the elderly, and the sick and working close to the land. This has traditionally been regarded as less 'civilized' and therefore lesser in value, than the public sphere of men's work and activities" (Lahar 1991, 32). Lenny, like her mother, is not confined by these biologically determined gender roles. While her mother works and supports her family, Lenny is not afraid to explore public and war spaces. They are strong women, but they are humans too, and so they cry, feel upset or need comfort. In Carbeth, Lenny gets rid of stereotypes between women and primitive nature on the one side and men and the civilized society on the other. She offers a possibility of staying in Carbeth and building her own Scottish identity devoid of stereotypes. Moreover, Lenny, unlike Art, is exceptionally talkative. Her language gives substance to her dreams and defines the inner ways which lead to the cultural identity she seeks for herself and her family. Lenny refuses to be silenced or controlled by the war or stereotypes. Art and Lenny, then, expand the spaces of political action in the form of plural perspectives on the issues of gender roles and individual agency in their societies. Yet, only when Art and Lenny develop an ecological understanding of their lives, do they refuse the linguistic and/or cultural archetypes of their home cultures and are able to think and act differently. They are not isolated or alienated. Rather, Art and Lenny, coming from rural backgrounds, succeed in defending their rights of equal treatment and equal share within their civilized, urbanized political structures.

GOD AND THE NON-HUMAN IN "THE GREEN ISLE OF THE GREAT DEEP" AND "MAVIS' SHOES"

In "Nature's Economy", Donald Worster argues that "Christian imperialism stripped from nature all spiritual qualities and rigidly distanced it from human feelings – promoting a view of creation as a mechanical contrivance" (Worster 1994, 29). Inhabitants of Green Isle are forced into a new ontological relation in which "Green Isle and the administrators who have to rule. The scientists at the seat were, absolutely or mathematically, given. The rationalist philosophers at the seat accepted them as given for all time everywhere. That being so, they were given also for God" (Gunn 1944, 96). Within the secular order in Green Isle, then, politicians render God and his sacred spaces and creations like nature, plants, animals and open spaces as privatized entities that favour and are informed by

their authority and ideologies. Thus, authority is established as absolute and rigid, while nature and the non-human are stabilized as aliens, peripheries, and others standing outside the human discourse. They are to be controlled and modernized as a means of serving God. Consequently, Art's integration with the natural order and animals as "they make friends and Art could have no better guard in the world than the dogs" (Gunn 1944, 90) signifies a redefinition of authority and a challenge to its established socio-cultural and linguistic ideologies. Art's encounter with nature and the dogs, for example, transgresses the human/non-human or animal boundary but could not bring either to fit in Green Isle. The fruit, nature and animals have active and influential presence in Art's resistance plan, but this presence is not translatable into human speech since it is based on innate spiritual and emotional bonds not mechanical or scientific calculations. Thus, Art and the natural/non-human worlds in Green Isle become threatening others; they are uncontrolled, spontaneous, and hence their free presence and agency have to be limited by the administrators in Green Isle. Art's otherness in Green Isle denotes the contrast between a limited anthropocentric sphere of language and culture and an expanded ecological sphere that acknowledges the earth as homes to human beings. It also helps inhabitants of Green Isle to realize their inferior positions. Humans share same experiences and problems with nature and other non-human beings. The marginalized voices belong to both the human and the non-human spheres, and both define each other.

In a similar way, Lenny's traumatic encounters with humans, nature and the non-human mark new perceptions of her identity and her relationships with god and authority. God occupies a central position in Lenny's distressing war experience. At first, Lenny is confused with the massive destruction of the human, the non-human and the natural environments that she believes "God being angry, shouting down at us and tearing everything to pieces, even the trees and the hills [...] sheep hiding against walls and cows huddled against the farm buildings" (Sexton 2011, 27). For Lenny, all-inclusive incidents of death and damage with so many bodies and so many people losing limbs caused by the unexplainable war exceed human power. Gradually, however, Lenny realizes that "humans are playing war" (Gunn 1944, 51). For Lenny to strike a balance between human responsibility towards other beings, nature and creatures on the one side and her confused perception of God's absolute sovereignty on the other, she needs to understand the secular realities and unexplained facts she lives in. Then, she needs to know her needs. These two goals are realized through Lenny's integration with nature and

the non-human. In Carbeth, Lenny realizes that all laws and knowledge become uncertain and nobody claims to know the truth. All human beings are helpless, and nature is neither inferior to human beings nor a symbolic system through which God speaks to them. Rather, nature and the non-human creatures are important in their own terms, as having their own processes of regeneration and resistance and as saving and helping human beings with shelter and substance like bananas and peaches. Lenny's new perception of home in Carbeth is not limited by material possessions of a specific building or conforming to a group of people as in Clydebank. Lenny understands home as a multiplicity of options and alternatives traversed by different, strange and incomplete, yet equal natures, creatures, races, genders, and personal backgrounds.

In this way, Gunn and Sexton deconstruct the traditional view of the place of natural elements as resources, as passive, static recipients for a system of human use or abuse. In "The Green Isle of the Great Deep" and "Mavis' Shoes", marginalized and helpless humans like Art and Lenny restore their agency and spiritual power through nature. Non-human elements like animals, plants and landscapes are allowed the possibility of a self-sufficient ontology and regeneration, undetermined by any human interference. Put this way, Art's sensitive, humble encounter with the non-human and nature, then, as Catriona Sandilands writes, "this encounter with an ineffable nature signals an encounter with the Real as it appears within both human and nonhuman life. The Real is discursively impossible, always something other than the language that attempts to domesticate it" (Sandilands 1997, 138). Art's explorations of the non-human and the natural worlds indirectly expose the limitations of the imperialist binaries of the linguistic, socio-cultural, economic and political structures in Green Isle. They also show nature as a socio-cultural product of power and politics. Thus, human beings in Green Isle, like nature, are active participants in their own oppression or resistance. While nature resists oppression through its free, spontaneous, unconditioned, physical, enjoyable and rich alterity and productivity, Art resists through his dissidence and unpredictability. As a result, although Art's motives to live in wilderness and hid disobedience of patriarchal authorities remain enigmatic, he leaves noticeable marks on Green Isle people's life and thinking. He shows common human beings as able to survive freely on the margins of the capitalist economy. Here, Art represents secular politics as declaring "oneself for difference (as opposed to sameness or homogenization) without at the same time being for the rigidly enforced and policed separation of populations into different groups"

(Said 1985, 40). Art repudiates the search for a false, hierarchical purity or assimilation of thought, race or nation.

Lenny, like Art, achieves inner growth and spiritual connection with God that she understands that human beings are responsible for corrupting their own worlds. Human inward corruption like hatred, discrimination and greed experienced in Clydebank is reflected in the world's outward corruption like war, the destruction of the non-humans and the pollution of nature. This is the real fact why Lenny's spiritual renewal and wisdom need also environmental action to live in the countryside and to be happy and peaceful. To break away from the traumatic, corrupt past and present, Lenny realizes that violence is already present in her society not only with the Germans. In this sense, God and politics are two separate spheres. While politics is degraded and unethical, God's power is spiritual and physical. Lenny says: "Dear God, please make my mum better and find Mavis and take us all back home soon. [...] Please God, put love in that beaten heart" (Pancake 2011, 40). She asks for God's help but acts to change her realities. Additionally, Lenny realizes God's economic power as reflected in nature and its rich, diverse products and milieus. Lenny, then, disrupts the ideological limits of her urban society precisely in relation to non-human nature. An ecological understanding of her situation as a homeless refugee who lacks feelings of security, equality and family and who needs a sense of peace and gratification, Lenny reaches a form of political remembrance of her trauma that fosters the autonomous appearance of nature as acting against human violence.

CONCLUSION

"The Green Isle of the Great Deep" and "Mavis' Shoes" suggest a decade of political transformation in Scotland as a postcolonial nation in which politics, nature and human rights are inextricably entangled. They clearly adopt a shared progressive and supportive view of ecological-human justice in modern, post-colonial Scottish societies. Both Gunn and Sexton show an early belief in the rights of environment as a precondition to political and social change in Scotland. The two novels certainly relate literature and nature. They explore the ideology and the everlasting effects of neo-colonization, highlighting the specific characteristics of childhood. In "The Green Isle of the Great Deep" and "Mavis' Shoes", the contact between the Self and the Other is direct, confrontational and non-human. Despite the different perspectives espoused by Gunn and Sexton,

they present children that exist in a perpetual state of query and dissidence. Art in “The Green Isle of the Great Deep” and Lenny in “Mavis’ Shoes” aspire to understand their traumatic past and present and to understand the politics of their identity formation. They show patience, endurance, and above all persistence in resisting all forms of oppression and in seeking to change the customs that discriminate against them. Unlike the majority of adults in “The Green Isle of the Great Deep” and “Mavis’ Shoes” whose search for economic security and social stability meant that they are caught within the framework of autocratic politics, Art’s and Lenny’s main challenge is a purely ideological fight for recognition of their humanness. Their environmental awareness interweaves their personal interests and aims with the political conditions of their societies.

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