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Introduction

Keeping the Door(s) Open

In *Spring*, the third novel of Ali Smith's Seasonal Quartet that came out in March 2019, we can read in the blurb that "spring" is "the great connective," that "Ali Smith tells the impossible tale of an impossible time. In a time of walls and lock-down, [she] opens the door." We can say the same for the previous two novels, *Autumn* (2016) and *Winter* (2017), presuming that *Summer*, due out in 2020, will uphold the running theme of highlighting the exclusion of the Other, of putting up walls, of locking out everything that is different, alien, strange. In showing how to keep our doors open, both literally and metaphorically, she speaks up against the policies that are taking over today's world, policies which, to many of us, are unacceptable and are perceived as actions against humanity.

Ali Smith, born in Inverness in 1962, received a joint degree in English language and literature from the University of Aberdeen and has been living in Cambridge since 1992. Her first collection of stories, *Free Love and Other Stories*, came out in 1995 and over the years she has been shortlisted four times for the Man Booker Prize, the last time for *Autumn* in 2017. It is in this first novel of the Quartet that we are witness to Smith's immeasurable anger and overwhelming anxiety at the outcome of the 2016 EU Referendum. In foregrounding what started to take place immediately after the Referendum results were announced: "GO HOME" painted on houses, people reacting to foreign holiday-makers in a negative manner, insults hurled by thugs and anger directed at immigrants, especially Poles and Muslims, as well as quite openly by right-wing politicians in the media, she evokes a very deep thought-provoking reflection on divisions: local, national and international. This is especially evident in the mantra-like chapter in which, referring to the outcome of the Referendum, each sentence repetitively starts with the phrase "All across the country..." showing the existing divisions between, for example, "misery and rejoicing," people feeling "it was the wrong thing" and others feeling "it was the right thing," or that they "had done the right thing and other people had done the wrong thing. [...] All across the country, things got nasty. [...] All across the country racist bile was general. [...] All across the country, people said it was about control. All across the country, everything changed overnight" (59–61).

What, however, has not changed is the very deep and unusual friendship between the main character, thirty-two-year-old Elisabeth Demand, a casual contract junior lecturer teaching a history-of-art course at one of the universities in London, and a Jewish-German World-War II survivor, Daniel Gluck, who has reached the age of 101, is living in a care home and has no next of kin. They have known each other since Elisabeth was eight years old, when Daniel moved into the house next door. Without ever really saying anything about himself or his past,¹ he introduces the little girl to a completely different way of thinking, of perceiving the world, of using language, reading books, and looking at art, pop-art of the 1960s in particular. His staple question on greeting her: “What you reading?” keeps her in good stead. Books are always with her, even when she sits at his bedside when he is in a protracted sleep, still alive but not openly reacting to the outside world. When there is no possibility of dialogue any more, literature and art remain.

Autumn by Ali Smith is an international novel, a novel of contemporary divisions and exclusion, but also a novel of love and enduring friendship. It refers to topics that concern all of us, the love and understanding of one human being towards another, no matter who that person is, where s/he comes from, and also where s/he is heading. It is a reaction to what is happening in our world today, the reflection of which is Brexit, the breaking up of a union, creating borders and divisions that do not lead to anything positive. At the same time, we are also awakened to a wider European phenomenon than solely a British one, or in this case more specifically English, and to what can be perceived today throughout Europe where ultra-nationalist, fascist movements are gaining force.

Smith’s concern with injustice and the absolute mess the world is in is further revealed in her second seasonal novel *Winter*, in which we are reminded of one of Shakespeare’s lesser known plays, *Cymbeline*, being about:

a kingdom subsumed in chaos, lies, powermongering, division and a great deal of poisoning, [...] where everybody is pretending to be someone or something else [...]. And you can’t see for the life of you how any of it will resolve in the end, because it’s such a tangled up messed-up farce of a mess. (200)

At the same time, we are presented with a very beautiful 21st-century Christmas tale thanks to one of Smith’s “radiant disruptors,” to quote the writer and critic Olivia Laing (qtd. in Preston, 2019), who appear in a number of Smith’s novels. In *Winter*, it is Lux, who brings life, warmth, and quiet understanding into the dead-end existence of Sophie, one of the novel’s characters, who lives in an empty, neglected fifteen-bedroom house. Smith’s ever-present concern over the shameful and totally unjustified British system of refugee detention and immigration policies surfaces in the position Lux finds herself in. This unexpected ‘disruptor,’ an immigrant to the UK, is Smith’s connective, bringing good, hope and optimism

into a world of misery, despair and disruption. Lux is not the typical immigrant or refugee seeking a new and better life in a more prosperous country or escaping poverty or death in war-torn parts of the world, but is a Croatian-born girl from Canada who “started a university course [in England] three years ago but ran out of money and now can’t afford to complete it” (246). And, to quote Lux herself, having to lie low: “now I can’t get a good job because nobody knows if I’ll still be able to be here this time next year or when they’ll decide we have to go. So I’m keeping myself below the radar [...]” (247). This situation has its all too clear reflection on the concourse in King’s Cross Station in London in such news headlines appropriately appearing, for example, on “two huge Sky News JCDecaux Transvision screens at either end of the departures boards [...]” (219):

[A] poll has found that citizens of this country *oppose a unilateral guarantee* for the citizens who live here and who are originally from a lot of other countries to be able to stay here with full rights of residence after a certain date.

Panic. Attack. Exclude. (220; original emphasis)

It is these three last words that permeate Ali Smith’s overpowering concern over what she sees as ever-present and totally unacceptable in contemporary British politics and propaganda. They also express the main themes of all three novels that have appeared within the seasonal quartet so far. The blunt realism of the presented image of our contemporary world clashes with magic realism and with the introduction of art and artists who mean a great deal to her: Pauline Botty, Barbara Hepworth and Tacita Dean, thanks to which we have, as Alex Preston says in his review of *Spring*, a “dazzling interplay of ideas and images” (2019).

It is in *Spring*, which appeared according to plan in the spring of 2019, that we are brutally confronted with a sinister security firm known as SA4A,² which had made itself first known to us in *Autumn*, and the British system of refugee detention, a system Ali Smith has been actively fighting against for years. She has also been involved in what is known as the Refugee Tales Project, which is a call to end indefinite immigration detention. The UK is the only country in Europe that holds people, many of them asylum seekers, in what are officially called Immigration Removal Centres for an indefinite period of time. There are ten such centres whose stated purpose is to detain people who the government intends to deport. The security levels are similar to that of prisons, the conditions often worse than in prisons, and the indefinite period of detention may last for years.

The Refugee Tales themselves have appeared in four volumes to date, starting in 2016, published by Comma Press in Manchester. They are the true stories of asylum seekers who have suffered at the hands of Britain’s policy of ‘indefinite detention’ and are told to writers, poets, dramatists, critics and academics, some of whom are prominent figures in the literary world. They take the form

of a modern *Canterbury Tales*, e.g. “The Detainee’s Tale” as told to Ali Smith (2015) or “The Smuggled Person’s Tale” as told to Jackie Kay (2018).³ Let me just quote a short excerpt from the former tale that first appeared in *The Guardian*:

On the train home this evening, I’ll think of the moment you say to me, as we’re saying goodbye: people don’t know what it’s like to be a detainee. They think it’s like what the government tells them. They don’t know. You have to tell them. (2015)

It was not only in this tale presented to the public through different media that Smith introduced us to the situation of so many detainees in the UK today, but also through her very young and quite amazing character Florence Smith, another of her ‘radiant disruptors’ in *Spring*:

The girl is like someone out of a legend or a story, the kind of story that on the one hand isn’t really about real life but on the other is the only way you ever really understand anything about real life. She makes people behave like they should, or like they live in a different better world. [...] Another old word from history and songs that nobody uses in real life any more. She is good. (314)

As the above-mentioned *Guardian* critic Alex Preston wrote in his review:

Like Florence Smith, her namesake, Smith is good. She has always been a profoundly moral writer, but in this series of novels she is doing something more than merely anatomizing the iniquities of her age. She’s lightening a path out of the nightmarish now.

In all three seasonal novels to date Smith has been unquestionably and astoundingly outspoken on matters that concern immigrants, refugees, detainees, on closing the door to all those who may be in some way inconvenient, but also simply because they are different, alien, from outside. It is also highly significant that in *Spring* – for the first time in these seasonal novels – Smith introduces the Highlands of Scotland, the land she knows so well from her childhood and young adult life, and certain tragic events of that region from the past. Through her intermingling of themes as well as implicit and explicit presentation, the knowledgeable reader will understand the references to the historical complexities leading to the many Highlanders’ loss of language and culture, the disastrous Jacobite defeat at Culloden near Inverness in April 1746, people being cleared off their land for the benefit of sheep-farming, among others, that led to closing the door on thousands of Gaels. This in turn resulted in mass migration within Scotland itself and emigration to distant continents.⁴ The analogy between past and present is striking, the only difference being in who the dispossessed happen to be. The tragic consequences are often very similar, if not the same.

As has been illustrated above, Ali Smith's outrage at the injustices of the world has its very pronounced reflection in her writing and what she wishes to pass on to that very world. There is openness and understanding; in other words, her door is kept open, even wide open. We can say the same for the following articles included in this special Scottish issue of *ANGLICA*. The authors, coming from different countries and academic milieus, show only too clearly how different doors have been kept open in the past or are being kept open today. This is presented, for example, through travel and tourism, through a confrontation with otherness, as well as through translation and an interest in other languages and cultures.

Gillian Beattie-Smith's presentation of a Highland Lady abroad on the basis of Elizabeth Grant's *Memoirs of a Highland Lady* (1898) shows emigration and the travelling Scot in a somewhat different light to what we so often associate with the Highlands of Scotland. The daughter of the Laird of the Rothiemurchus estate in the Cairngorms, very near to the small town of Kingussie which appears in Ali Smith's *Spring*, experiences different forms of emigration but never is she made to feel unwelcome. We read about the time she spent in England and Ireland, France and India. Due to her father's debts, the family was forced to live in India for a while, whereas a number of years later, there was a move to France for two years (1843–1845). This in turn was due to the need to reduce expenditure on her husband's Wicklow Estate in Ireland. Wherever she went, however, she was always the Highland Lady, foregrounding her Highland identity even when drawing cultural parallels, for example, between France and Scotland. She could afford to do this as her emigration was only temporary, even if brought about by strained circumstances. The doors were always kept open for her. The opposite, however, can be observed on Elizabeth Grant's husband's Baltiboys Estate in County Wicklow where during the famine and as a result of the Poor Law of Ireland, which brought about the opposite of what was planned, brutal capitalism took over compassion. Tenants started facing evictions and were encouraged to leave for America. The doors in Ireland were rapidly closing on them.

It is interesting to note that Elizabeth Grant's family home, the Rothiemurchus estate, has, over the years, become quite a tourist attraction, also due to it having been the residence of the 'Highland Lady.' Through her memoirs this Lady created her own identity, whereas her family estate, still in the Grant family today, is an example of the construction of place identities. **Irmina Wawrzyczek's** article "Scottish Wilderness Rejuvenated. The Regional Identity of Scotland as a Tourist Destination in *The Scots Magazine* 2017–2018," written within the field of Tourism Studies, shows how the said magazine, with the active involvement of Scottish National Heritage, promotes Scotland's wilderness, ironically brought about in part by the forced exodus of many thousands of Highlanders in the past. The Scottish wilderness is presented as the dominant identity marker of the region. Within the context of today's identity-based economy, every trick is laid out on the table to bring the tourists in. Everybody is welcome.

Elizabeth Grant wrote her journals that included descriptions and reflections on her travels abroad in the first half of the 19th century, where her personal identity as a ‘Highland Lady’ was foregrounded. *The Scots Magazine* promotes region, or specific localities as an identity marker to bring travellers in, whereas the contemporary Scottish writer⁵ Kenneth White’s mental journeys become the backbone of his travelogues – also called waybooks – and poems. **Monika Kocot**, in her “Writing the Road: On the Drifting and Travelling-Seeing in Kenneth White’s Geopoetics,” introduces us to the writer’s intellectual nomadism, to White’s philosophy of travelling, to how he perceives ‘life as a journey,’ as well as to his exploration of different mindscapes and the inseparable link between writing and walking.⁶ White, through his ‘road literature,’ is presented to us as a ‘border-crosser,’ as a traveller whose mental cartography is completely freed from the constraints of any ideology or religious beliefs. Here we also learn about his perception of drifting, of what he calls travelling-seeing (*voyage-voyance*), with special emphasis on one of his travelogues/waybooks, *Travels in the Drifting Dawn*. His philosophy of life has its reflection in the International Institute of Geopoetics that he founded in 1989. The Scottish Centre for Geopoetics was set up in Edinburgh in 1995 and the following year, the National Library of Scotland held the exhibition *White World, the Itinerary of Kenneth White*, curated by Toni McManus. It is of significance to note that it was subsequently re-titled *Open World*.⁷

Kenneth White’s intellectual nomadism, ‘travelling-writing’ and ‘travelling-seeing’ point to an open world, as reflected in the above-mentioned exhibition, and he and his work – as observed above – can be perceived as ‘border-crossers.’ Another ‘border-crosser,’ but in the more literal sense, is Alan Riach, to whose collection *Homecoming: New Poems 2001–2009* (2009) and the journey motif **Barry Keane** devotes his article “Finding Your Way Home. Explorations of the Journey Motif in Alan Riach’s *Homecoming*.” Here we encounter the poet’s remembering, leaving, finding and rediscovering home. ‘Home’ is regarded as a place of departure but the motif is also understood in terms “of an internationalist summation which locates and bolsters Scotland’s own sense of identity,” the collection of poems encompassing “the arc of departure, settling, travelling, returning, and re-settling,” to quote the author of the article. As we know, people are constantly on the move, always searching for something, aiming towards something, or escaping from something. There is forced emigration and the lack of acceptance as has been depicted in Ali Smith’s seasonal novels, but there is also emigration accompanied by acceptance as in the case of Alan Riach’s move to New Zealand. The door to his new destination was wide open as was the door to Scotland, a country he always could, and finally did, come back to.

The doors were also open for Polish physicist Marian Smoluchowski (1872–1917) when he went to Glasgow in 1896. He spent the academic year of 1896/97 at Glasgow University as Research Fellow working with Sir William Thomson, later known as Lord Kelvin. His academic collaboration with the

Glasgow physicists of the time resulted in long-standing friendships and an exchange of research in the field of physics. Smoluchowski also loved mountain-climbing and, when in Scotland, he made the most of the opportunity to travel to the Highlands and experience the Scottish mountains. He was always made very welcome. **Aleksandra Budrewicz's** "A Polish Physicist Visits Glasgow. Marian Smoluchowski's Depictions of Scotland" gives us an interesting account of the physicist's experiences both as a researcher at Glasgow University and as a tourist and climber. The account is based on his diaries, which have survived the passage of time, and on his essays entitled "Wycieczki górskie w Szkocji (1896)" ['Climbing Excursions in Scotland (1896)'], which appeared in the magazine *Taternik* during the years 1915–1921.

Moving from the elite Glasgow society of 19th-century academia and the highly positive experiences of a foreign tourist in the Scottish Highlands, **Tom Hubbard** brings us into somewhat more recent times with his "*Namiętność* in a Caledonian Metropolis. Scottish Urban Fiction and Its Cultures." The fiction in question presents Scotland's Irish, Jewish, Polish and Asian incomers, presented by Patrick McGill, J.D. Simons, Fred Urquart, and Suhayl Saadi respectively. With the exception of Fred Urquart's works, in which we have Edinburgh and "a slightly disguised Cupar in Fife," as Tom Hubbard describes it, we are confronted with a totally different Glasgow, that of the city's infamous slum district, the Gorbals. We are also witness to an ethnic mix resulting in multiple identities, the not always easy co-habitation of different cultures, but also the acceptance of the mutual need of one another. Despite the difficulties and frequent misunderstandings, there is enrichment through diversity, a reminder of what we also encounter in Ali Smith's *Winter*.

Unfortunately, as has been revealed all too often, acceptance does not always take place. Diversity may not be desired and any form of otherness is frequently rejected. **Ewa Szymańska-Sabala** investigates Kafkaesque surrealism revisited by Jackie Kay when she asks: "What lurks behind the shell?" Scots Makar Jackie Kay, who knows only too well what it means to be rejected and perceived as the Other simply because she looks a little different than the vast majority, also knew how to prove her point when she reached out to Kafka's modernist novella "The Metamorphosis" from 1915 for her short story "Shell" that came out in 2002. Both the stories themselves and Ewa Szymańska-Sabala's analysis give much food for thought concerning what social exclusion means to those concerned.

Moving from a European writer from the beginning of the 20th century and one of the leading Scottish literati of today writing about what it means to be different in our contemporary world, let us now turn to the building of relationships and the enhancing of intercultural communication through the compiling of bilingual or multilingual dictionaries. **Mark O'Fionnáin** introduces us to the quite amazing venture undertaken by the German Peter Simon Pallas (1741–1811) who decided to create a comparative dictionary containing near on 300 words in Russian and

their equivalents in 200 languages and dialects. Among the languages taken into consideration, we can find Scottish Gaelic, of course as perceived in the 1770s. The dictionary itself appeared in St Petersburg in the 1780s. We can learn a lot from the article about the history and layout of the dictionary, but of special interest is obviously how Scottish Gaelic is presented and compared with other languages.

Remaining in the world of the Gaels, **Petra Johana Poncarová** looks into the Gaelic dimension of the Ossianic controversy and into leading Gaelic writer and scholar Derick Thomson's contribution to the dispelling of certain long-standing beliefs. In her article she not only wishes to highlight the detailed work Thomson put into researching James Macpherson's phenomenally successful 18th-century 'translations' of the 3rd-century hero Fingal as told to his son Ossian, but also to encourage research on the significance of Derick Thomson's work in promoting the Gaelic language and culture. Although Thomson's research into the Gaelic sources Macpherson used for his work – fourteen or fifteen ballads – was described in his *Gaelic Sources of Macpherson's "Ossian,"* published over a half a century ago (1952), and that the conclusions reached by Thomson, as Petra Johana Poncarová writes, "go against the widespread impression that there were no sources and that Macpherson made it all up," it is still often overlooked by scholars and the controversy still does not seem to have come to an end. At the same time, we have to remember how throughout his long academic career as Professor of Celtic at Glasgow University (1963–1991) and in his numerous other roles as poet, publisher and editor Thomson quietly and in his own steadfast manner worked towards opening the door to that still little-known cultural world of the Highlands of Scotland.

This same world is more often than not still perceived by many through the prism of Shakespeare's depiction of the medieval King of the Scots, Macbeth, which does not always fully correspond with Scottish historians' accounts and view of this monarch (e.g. see Steel, 34; Halliday, 122–123; Barrell, 12–13). **Agnieszka Piskorska**, however, is primarily concerned with the resemblance of Shakespeare's *Macbeth* to its cinematic depiction by Justin Kurzel (2015), at the same time looking at how the film director's version differs from other film adaptations of the play. Looking at her chosen topic from a Relevance-Theoretic perspective within Translation Studies, she refers to the notion of intersemiotic translation, interpretative resemblance, and interpretants. It is interesting to see how this most recent screen adaptation works towards making medieval Scotland believable to the contemporary viewer.

Within the medium of film and Translation Studies Agnieszka Piskorska's article looked into how Justin Kurzel was translating Shakespeare's *Macbeth* for the contemporary viewer. **Dominika Lewandowska-Rodak**, on the other hand, looks more closely at what she calls "the art of translating Alasdair Gray," one of Glasgow's best known contemporary writers. Of particular interest is how Gray's texts function as book-objects and how very often the actual text is only

part of the story, as, for example, in his masterpiece *Lanark* (1981), *1982*, *Janine* (1984), and *Poor Things* (1992).⁸ Because many of Gray's works are illustrated by himself, the illustrations making up an essential part of the book in question, his writing is often described as book-making, not book-writing. Being objects of art, when deprived of their illustrations, they lose an essential part of their composition. This is what happened in the Polish version of *Poor Things*, which appeared as *Biedne istoty* in 1997. Dominika Lewandowska-Rodak's insightful presentation of Gray as a writer and artist, and of what happened in the transference process – also in reference to a certain dose of manipulation in the Polish translation of the novel – is a thought-provoking example of how doors can close on one of the most interesting writers of today.

The accepted synonym for translation is communication and ideally we translate to pass on something new, interesting and often culturally quite distant to our target readers. We wish to acquaint them with works that have appeared in a different culture and in a language they are not familiar with. In the process, however, as the example presented by Dominika Lewandowska-Rodak has shown, this also often involves – for all sorts of different reasons – manipulation, which, in turn, hinders or redirects the communication process we ideally desire. The manipulation of another literary work of art has been observed by **Izabela Szymańska** and is analysed in detail in her article “Transediting Literature. R.L. Stevenson's *A Child's Garden of Verses* in Polish.” Reaching for André Lefevere's work on rewriting and manipulation (1992) as her theoretical framework, she provides us with an insight into the Polish version of this collection, which appeared in 1992 under the title *Czarodziejski ogród wierszy*.⁹ The poems in question were selected and translated by Ludmiła Marjańska, a well-known Polish translator of the post-war period. Here we are introduced to the relatively new notion of ‘transediting,’ involving the selection, translation, and editing of a given work of literature, which in the case of Stevenson's famous collection of poems for children resulted in a Polish volume of verses that is significantly different to its original. The motives lying behind such a process make fascinating reading.

The above issue concerning what often happens in the translation process begs the question concerning the ethics of translation, which has been taken up by **J. Derrick McClure**, albeit in a completely different context. The title of his article “Translating Polish Poetry into Scots: An Ethical Question” touches upon whether we should translate from a language we do not really know very well. A highly skilled translator from and into several languages, the author is fully aware of the misinterpretations that may occur and the potholes he may fall into simply because of his imperfect knowledge of Polish. The temptation, however, of trying to render into Scots poems by such masters as Adam Mickiewicz or Tadeusz Różewicz, for example, simply cannot be resisted. The discussion that ensues touches upon various aspects of poetic translation, the primary concern, however, being how well the translator needs to know the source language to produce valid

translations. Of interest are undoubtedly Derrick McClure's own included renderings of Polish poetry, ranging from the 19th-century Mickiewicz to the work of our contemporary, Piotr Sommer. It is the work of such enthusiasts that opens the door for people to at least have a peep at what has been written in a strange and often unknown culture.

Elżbieta Niewiadoma concludes this special Scottish issue with her analysis of the recent Polish translation of the special 25th anniversary edition of Glasgow-born Grant Morrison's ground-breaking Batman graphic novel: *Arkham Asylum: A Serious House on Serious Earth*. Fascinated by the graphic novel as a genre, its tradition, and the complexities involved in translating it into another language and culture, she introduces us to the history of the Polish renderings of this particular work (2005/2015) and guides us through her observations of the translation process, reaching her own conclusions as to the competence of both the translators and editors of such a venture.

To conclude the above discussion and presentation of the authors included in this special Scottish issue of *ANGLICA*, we can clearly see that the topics touched upon by them reflect the opening of innumerable doors, or the desire to create awareness of the need for such an opening. This is, in a variety of ways, in line with Ali Smith's very strong message in her recently published seasonal novels.

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Notes

- 1 We can learn a little and guess more through the chapters recalling the Gestapo occupation of Nice in the south of France in 1943, the arrest of Daniel's twenty-two year old sister Hannah, at that time going under the name of Adrienne Albert (63-66), and his end-of-life recollections concerning his "[1]ittle sister. Never more than twenty, twenty one. There are no pictures left of her. The photos at their mother's house? long burnt, lost, street litter" (189).
- 2 These security firms are privately owned.
- 3 The Project also involved the idea of '28 Tales for 28 days.' In the call for a 28-day time limit for detention, 28 tales appeared online each day over 28 days. They were filmed in August 2018, released daily, starting from 11 September, and on 25 October, the message of the tales was taken to parliamentarians inside the Palace of Westminster (cf. <http://refugeetales.org/crowdfunding-28-tales-for-28-days/>).
- 4 For an amazingly well researched and detailed account of one of the most tragic eras in Scottish history, see T.M. Devine's *The Scottish Clearances. A History of the Dispossessed* (2018).

- 5 It is worth noting that although born in the Gorbals in Glasgow in 1936 and with a double MA (Hons) in French and German from Glasgow University, Kenneth White grew up on the west coast of Scotland in Ayrshire, and since the 1960s has been primarily based in France.
- 6 For more on the origins of White's writing, according to the author himself, see the highly enlightening interview conducted with him by Marco Fazzini in *Scottish Poets in Conversation* (2012).
- 7 On White as a philosopher and academic – he lectured at the Universities of Glasgow and Bordeaux as well as at the Sorbonne – see <https://www.scottishpoetrylibrary.org.uk/poet/kenneth-white/>
- 8 Another very interesting example is *Something Leather* from 1990.
- 9 There have been no subsequent editions or new translations of this work.

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<http://refugeetales.org/crowdfunding-28-tales-for-28-days/>

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