

**Chapter 1 : Waverley, Scotland's Referendum, and Scottish Identity**

*Scottish national identity is a term referring to the sense of national identity, as embodied in the shared and characteristic culture, languages and traditions, of the Scottish people.*

Share via Email Are the British and Scottish identities exclusive? What if you feel a blend of the two, as site member Firebird does? To them, the fact that Sir Arthur Conan Doyle was born in Scotland means that anything he wrote is automatically "Scottish", despite the fact that his mother was Irish, his father English, and the character he created is inextricably linked to London. I have my own experiences with this kind of confused nationality. I was born in Aberdeen, have lived in Scotland all my life and consider myself Scottish "and yet many Scots think I am English, because I have an English accent like my parents. It is true that my parents were both born in England, and that I do have English ancestors, but I also have Scottish, Welsh, Irish and Romany all mixed up in my family tree. So while I feel Scottish, I also identify with Britain as a whole "and yet there is a referendum coming up that might make me choose between the two. Which raises the question "what does it mean to be Scottish? Instead I chose books that were either set in Scotland, featured some distinctly Scottish characters, or were written by someone who had been very strongly influenced by Scotland during their childhood or working life "a definition that includes books by authors as diverse as J. K. Rowling. Firstly, the famous Scottish weather. Without a doubt, Scotland is the only place in the UK where we have proper winters. The way the wind gusts through the icy corridors of Hogwarts Castle in winter, and the snow piles in drifts several feet thick is pretty distinct to the Scottish Highlands, and when I read about how "the temperature in the castle dropped so low that many students wore their thick protective dragon skin gloves in the corridors between lessons", I could almost be back in the history classroom at my own school. A model of Hogwarts Castle covered in snow, created for the Harry Potter films. The weather is just as mixed in the Maisie books, tales by illustrator Aileen Paterson about a little kitten who lives with her Granny in Morningside a very nice part of Edinburgh. And of course, there is the dreaded Scottish midgie. During the Edinburgh Festival, Maisie manages to convince two Canadians who are visiting her that the haggis is "a wee grey animal that feeds on thistles and neeps, and is found only in Scotland", but the haggis they are chasing turns out to be a grey squirrel. Maisie also visits Bute on a puffer boat and has ice-cream there, in a vivid demonstration of just how closely the Maisie books are tied to real places in Scotland. I live five minutes away from the "huge, frozen green wave" of the Ochils, and as a child I found it completely thrilling to read an adventure story set in the hills that I could see from the school window. For Gavin, the Scottish landscape is completely different from anywhere else he has ever been: He follows a very specific route, from the Isle of Mull, over Loch Linnhe, north to Loch Erricht and then south to Stirling and over the Firth of Forth to Edinburgh, a route that can still be traced on a map today. The Ochil hills in Scotland. Alamy The geography of Scotland is an integral part of all of the above books "they could not be transplanted to another country. Yet contrary to popular perceptions, Scotland is not one homogenous whole, any more than England is. Just as there are huge differences between Cornwall, London and the Lake District, so are there great disparities between Edinburgh, the Islands, the Borders, and the Highlands, which is one of the things that make any kind of coherent national identity so hard to pin down. The same could be said of the various Scottish languages and dialects "all different, but all Scottish. As for the East of Scotland, they have always spoken Scots, which brings up another question "what on earth do we mean by Scots? The conflict between the different Scottish languages is seen very clearly in *Kidnapped*, set in , when the lowlander David Balfour cannot understand the Gaelic spoken by the highlanders. He does however, use many distinctly Scottish words and idioms, and looking back at the books I read as a child, I found that many others contain uniquely Scottish vocabulary. Each Maisie book, for example, has a glossary at the back to explain Scots words like blether chat , pernickety fussy , peely-wally pale and crabbit bad-tempered , while the website about the TV series of Katie Morag lists words such as fankle muddle, lit. Through the Gaelic place names, the history of Scotland is quite literally written into the landscape. In *Kidnapped*, we see the aftermath of a different battle against the English, the Jacobite rebellion of 1746. Apart from hostility against the English though, there is also plenty of

conflict between Highlanders and Lowlanders, and between the different clans, particularly the Stewarts and the Campbells. Similarly, in *Spy for the Queen of Scots*, Theresa Breslin shows the bitter conflicts between different factions of the Scottish court, split by religion, divided by clan and in disagreement over whether to ally with France or England. Although all these great historical events were at the time nearly as divisive as the Rangers-Celtic conflict in modern day Scottish football, the passage of time has served to smooth the complexity of such narratives, and in the popular imagination Mary Queen of Scots and Bonnie Prince Charlie are now seen as unifying figures, just as William Wallace and Robert the Bruce have been simplified into Scottish icons. The Nac Mac Feegle embody the stereotypical Scotsman to great comic effect: In later times, the Picts passed into legend, and it was believed that they lived in underground chambers and burial mounds. According to Scottish mythology, the 12th century King David I was hunting when a white stag charged him. As he grasped its antlers they miraculously turned into a large cross and he was inspired to build a shrine to the Holy Rood Holy Cross at the site of what is now Holyrood Palace in Edinburgh. While all the books mentioned have taken much of their character from an existing Scottish identity, it is not a one-way process. All these stories also feed into the rich vein of mythology and tradition that makes up the complex, fascinating, shifting fusion of characteristics that we call Scottish. To my mind, nationality is not to do with bloodlines, but is very much the choice of the individual. And yet, while I find exploring what makes Scotland unique is fascinating, I am wary of placing too much importance on national identity. I am not proud to be Scottish – it is not something I have achieved, like an exam result. It was pure luck that I was born and brought up in Scotland, but I am very glad that I was. At the moment, the independence referendum is dividing us – nationalists against unionists, Scotland against Britain. After all, while I read lots of very Scottish books as a child, I also read plenty of books from other parts of Britain and from other parts of the world. All of these stories informed my way of thinking about the world, just as Scottish literature did. As the Greek philosopher Socrates said, "I am not an Athenian or a Greek but a citizen of the world".

My top Scottish recommendations:

- Beautifully illustrated by the author. The Maisie books by Aileen Paterson When the scruffy, kilted kitten Maisie goes to live with her Granny in Morningside, she causes plenty of havoc, appalling the pernicky Mrs. The Tartan Rainbow A collection of short stories from well-know Scottish authors, including Theresa Breslin, that celebrate the culture of modern Scotland. Read Folklore of Discworld to find out more about the myths behind the books.
- Ginette, lady-in-waiting to Mary Queen of Scots, negotiates the complex politics of the court as she tries to protect the young Queen from her enemies.
- Kidnapped by Robert Louis Stevenson This classic yarn follows David Balfour around Scotland as he becomes tangled up with the Jacobite Alan Breck after a shipwreck and has to flee from the law.

### Chapter 2 : Trainspotting and the Dilemma of Scottish National Identity | Philosophy in Film

*Scotland's national and cultural identity is defined by our sense of place, sense of history and sense of self. It is defined by what it means to be Scottish; to live in a modern Scotland; to have an affinity to Scotland; and to be able to participate in Scottish society.*

Magnus offered us a brief summary of his argument in that pamphlet. He observed that so far there has been a great deal of head in the independence debate, but not much appeal to the heart. Identity is a way into that side of the debate, and may yet become an important theme. It is assumed that Scots have a strong sense of identity but on closer examination, he argues, most of the symbolic markers for it are flaky, based on bald assertions and half-truths. Take the supposed sense of social justice and egalitarianism and the preference for community over individual. The statistics tell a very different story: The recent Oxfam report from which this last statistic is taken did not accord with a nation devoted to social justice. And the advocacy for such values is not distinctive. All modern social democracies claim to be in favour of social protection and greater equality. Today the government has to try to force universities to take children from poorer households and even then not enough of them are ready to take advantage of the offer. Scottish educational superiority has taken a hit too as shown by the latest PISA figures putting the country 26th on the international list and with no improvement since. There is a growing interest in revisionist Scottish history, but it is scarcely gathering a public following. So what is left? The establishment of the Scottish Parliament has made it less easy to place the blame on England for all woes, which has drawn the sting of anti-Englishness. That may show up on the football terraces or at Murrayfield, but now either with a sense of embarrassment or with typical detached irony. Scottish identity today seems to be changing. There is still a strong sense of being Scottish. There was a time when, for example, Hugh MacDiarmid and Lewis Grassie Gibbon insisted that in order to be a Scottish writer you had to write in the Scots language. There are echoes of that same position running through more recent writers like James Kelman, Alasdair Gray or Irvine Welsh all of whom have voiced strong views on what it means to be Scottish. And the rich vein of Scottish humour, gently pointing fun at ourselves, continues. Scottish identity is in practice diverse and local. It varies from place to place. Bill McLaren famously said that any day out of Hawick is a day wasted. That seems rather too strong a statement today, when that sense of identity is more difficult to define, more capacious, more diverse. Magnus concluded that it is difficult to tell what influence the debate about identity will have on the coming referendum on independence. Both sides need to be clearer what that identity is before they get into an argument about it. This prompted an interesting discussion, including the following points: It is clear that although the Scots are seen as typically canny and cautious, they also want more powers for the Parliament rather than the status quo. And a no vote is also likely to prompt at least in part of the population another strong Scottish characteristic: Those with any get up and go have got up and gone. Perhaps the Darien disaster, which played its part in driving Scotland into the Union, played a part also in bringing a caution about opening up to the world. That has not always been true. Compare the period of the industrial revolution. But that led to a dominance by big industry, the rise of the unions and a rising left wing sensitivity; Are we trapped in a nineteenth century discussion about identity? Most people now cannot trace their ancestry to a single country and instead enjoy multiple identities and varied character. Place where we call home seems to be much more important, and more local. Gender feels like a much more important topic in Scotland than Scottishness. Nationalism and discussions about national identity feel old-fashioned; Over the years our institutions have become less Scottish. Big business is generally headquartered elsewhere. It seems there is even more of a mystery today about the nature of British identity. Borders, boundaries, barriers are important physically and metaphorically. Identity lives in our heads it is not a real thing. But once it is there we need to ask what does it see from there? And more importantly, how did it get there?

**Chapter 3 : Scottish Identity, Performed and Portrayed**

*The subject matter is Scottish national identity - so one might, therefore, assume that independence is key to Scottish national identity because of it is constantly referenced throughout the article interchangeably with Scottish national identity, which is not acceptable and not neutral.*

Together with the political and economic arguments that are often debated, the question of national identity is also worth considering, write Charles Pattie and Ron Johnston. They explain why a majority of Scots could reject independence once more. When the UK voted for Brexit, it took a large step into the unknown. There has been much speculation on the likely consequences of Brexit but, in most policy areas, no real consensus. Yet one prediction did achieve something closer to general agreement: Brexit would dramatically increase the chances of a second referendum on Scottish independence. That prediction took a large step closer to being fulfilled on 13 March, when Nicola Sturgeon announced her intention to demand a second independence vote in late or early Indyref 2, as it was quickly dubbed, is now on the agenda though Westminster has to grant the referendum. A battle of wills is now developing between the Holyrood and Westminster governments over quite when IndyRef 2 might be held. The timing and nature of the vote must be controlled by the Scottish government, and happen before Brexit, Sturgeon insists. Theresa May is equally adamant there will be no new independence vote, at least not before Brexit is complete. The stakes are very high for both Sturgeon and May. Nicola Sturgeon is under pressure from her own pro-independence activists but she also knows polls in Scotland since the first independence referendum have generally shown a fairly clear majority for remaining in the UK. This does fluctuate, and some polls have reported majorities for independence. Even so, a majority for independence cannot currently be guaranteed, and a second failure to achieve one would probably put an end to further attempts for the foreseeable future although that was said in too! For Theresa May, meanwhile, the gamble is over whether and when to allow a second independence vote. An outright refusal seems unlikely: Timing has become the issue, with Sturgeon pushing for a vote before Brexit negotiations are complete, and May wanting to prevent a vote until after the UK has left the EU; both argue that their timetable is sensible. Sturgeon argues that once the terms of Brexit are known probably in late Scotland should be able to express its opinion before it is forced to leave in spring. But May is reluctant to have two major constitutional issues to deal with simultaneously, and is almost certainly calculating that, the longer the independence vote is delayed, the more time there will be for the SNP administration to begin to suffer the setbacks and losses in popularity that all governments eventually face. So the debate over Europe seems to be pushing Scotland ever closer to the UK exit. There are continued worries over the state of the Scottish economy. But oil prices have tumbled since the first independence vote. Of course, things might look rosier economically for independence come Indyref 2, while the economic fallout of Brexit is as yet unknown. But at the moment, the economic prospects of an independent Scotland do not look comfortable. But, when all is said and done, Indyref 2 will turn on issues of the heart as well as on those of the head. Questions of identity, sovereignty, and self-determination will loom large as they did in 2014. And it is here, paradoxically, that Europe, having been the catalyst for Indyref 2, might yet provide some of the glue that keeps the UK together. To see why, consider the question of national identity. Thus far, most attention has been given to the relative balance of Scottish and British identities. Most Scots feel a strong sense of Scottish identity, and a somewhat weaker though still appreciable sense of Britishness though a substantial minority feel Scottish and not British. But given Indyref 2 is likely to come down to a choice of remaining in a Union with the rest of the UK, or applying to re-join a Union with the EU it seems legitimate to compare how much Scottish voters identify with Britain to how much they identify with Europe. Immediately after the Brexit vote, respondents were asked to rate how Scottish, British, English, or European they felt. Not surprisingly, Scottish respondents reported feeling noticeably less British and more European than did English or Welsh respondents Northern Ireland residents were not surveyed. Most also felt strongly Scottish the average Scot scored 5. On the face of it, this might seem to support the claim that Europhile Scots might choose independence over remaining in the UK. But look more closely. The average Scottish voter, even in the immediate aftermath of the Brexit shock, scored

over half-way up the Britishness scale with an average of 4. A sense of Britishness is the majority feeling among Scots. That scale tells a striking story. But this is a majority nonetheless. If Indyref 2, whenever it happens, turns into a choice between a European or a British future, therefore, the emotional landscape of identity might well push a majority of Scots to choose the UK. Leaving the EU has increased the risk that the UK will break apart. But, paradoxically, it might also be one of the things that eventually keeps the country together. But there are many unknowns both known and unknown that will come into play before that referendum is held. The result of the March Northern Ireland Assembly elections show that, for the first time, the parties supporting the Union no longer have a majority there and it could well be that the Irish government could offer the Northern Ireland electorate an attractive future within a united Ireland, within the EU. Should that happen, would some Scottish opinions be changed?

## Chapter 4 : Thistles and tartan: the fun and Games of Scottish identity

*As Scotland marks St Andrew's Day on Monday, and the Scottish government outlines plans that could lead to a referendum on independence, events are taking place across Scotland bringing down the curtain on a memorable 10 months for those who took part in Homecoming.*

The film is narrated by one of the young addicts, Mark Renton, who struggles between staying loyal to his dysfunctional friends and parents, and attempting to stay in control of his crippling addiction. These various relationships are portrayed through an episodic narrative and frenetic visual style. While many of the narrative and aesthetic qualities of the film can be described as distinctly Scottish, this description is problematic. A combination of historical and cultural factors have, over time, created a lack of national identity in Scotland. The oppressive rule of the English has been prevalent in Scotland since the early 18th century. More recently, Scottish identity has been defined by the continued economic and political dominance by the English, and the all-pervasive influence of American pop culture. The narrative and visual style of *Trainspotting* are both reflections of the history of colonialism and the influence of American pop culture in Scotland. Since the inclusion of Scotland into Great Britain in 1707, Scotland has been under the unofficial rule of the British. Though some Scottish citizens were in favor of joining Great Britain, many Scots particularly in the Highlands fought back with little success. The scum of the fucking Earth! The most wretched, miserable, servile, pathetic trash that was ever shat into civilization. Some hate the English. We, on the other hand, are colonized by wankers. The reaction to his speech is just as significant. Tommy, Sick Boy, and Spud say nothing because they agree with Mark, even if they are too afraid to admit it. And because the depressing nature of their situation is a hard thing to confront, they decide to use heroin to ease the pain. Many of the characters in *Trainspotting* also reflect the dissatisfaction with colonialism and the global image of the Scottish people. Mark, for example, is the perfect model of ambiguity and moral indifference. These characteristics echo the general traits of many Scots. He knows he wants happiness, he just does not know how to achieve it, so he turns to heroin. He is neither sympathetic nor repugnant, and he is the flawed hero that most accurately represents the Scottish people: Though he is a much more sympathetic character than Mark, he too chooses heroin because he feels that he has nowhere else to turn. Tommy is the only character that represents the global view of the quintessential Scot. He is a kind, sympathetic, and passive character that helps reign in the antics of the rest of the gang. However, the film uses Tommy to disprove this enchanted image. Even though Tommy starts out as the most likeable character, he loses his girlfriend and suddenly his life plummets to the level of his friends. He chooses to use heroin and eventually dies due to complications with HIV. Rather than being gracious, he belittles Mark and orders him to buy more cigarettes and beer. Soon after, Sick Boy shows up and moves in as well. At first there was a lot of resistance to Thatcherism, especially from the youth culture. *Trainspotting* puts particular emphasis on this political climate through the setting and indifferent attitude toward drug use. The film takes place in a particularly poor district of Edinburgh, the capital of Scotland. Rather than using the picturesque hills and valleys of the Northern Highlands, the film uses the backdrop of a gray metropolis to reflect the poor living conditions in the city that are a direct result of Thatcherism. Besides referencing and showing the results of Thatcherism, many decisions made by the characters also seek to rebel against Thatcherism. At the start of the film, the characters choose not to participate in capitalist society. They reject the notion that a person needs to work to be able to buy certain luxuries. Even though some of the characters are not altogether sympathetic, we are forced to sympathize with them in their struggle to find happiness. Therefore, we are forced to sympathize with his joblessness and drug use. The film is rebelling against Thatcherism just by portraying drug use and encouraging the audience to sympathize. Instead of being productive, obedient citizens, the characters in the film just use heroin. This is not only an unproductive hobby under the ideals of capitalism, but also illegal, and thus rebellious against the dominant conservative government. While British dominance has served to oppress and frustrate the Scottish people, the intrusion of US culture has taken away their sense of national identity. American pop culture has become so prevalent in modern Scotland that a distinctly Scottish culture has become almost impossible to

identify Elsaesser American trends, fashion, films, music and even politics have almost completely replaced any inherent Scottish culture that may have once existed. Even though the narrative has an episodic structure, which is more often a trope of European art cinema, the film uses certain key elements of the classical Hollywood narrative to appeal to international audiences. Mark, for example, is a protagonist who usually has clear goals. Even though some of his motives are ambiguous, overt psychological forces most often drive his actions. Mark resides in Scotland, which, due to the intrusion of American pop culture, lacks national identity. Therefore, Mark as a Scot wants to gain a sense of identity. Since he is a naturally passive person, rather than taking action to fix his situation, he turns to heroin. Once he starts using, his addiction drives him to get heroin at whatever cost. He then realizes that drugs do not solve his problems, and since his friends are just enablers, he must rid himself of them and start fresh. From beginning to end, the general motives for his actions are all coherent and plausible, much like a protagonist of the classical Hollywood cinema. *Trainspotting* also shows its American influence through references to American pop culture. The character of Sick Boy is especially notorious for these references, particularly his references to James Bond and Sean Connery. While Sean Connery himself is Scottish, he became a huge film star in the United States and everywhere else portraying James Bond, a British secret agent. Another star mentioned frequently is American punk rocker Iggy Pop. He is discussed in the film on multiple occasions, with his concert serving as a catalyst that inadvertently pushes Tommy to heroin. Much of the dialogue and imagery concerning American musicians subversively criticizes the overwhelming influence of American pop culture in Scotland, but American artists dominate the soundtrack, reflecting the very influence that is being criticized. Strategically placed posters of Iggy Pop continue this criticism of American influence. In the scene where Tommy and Lizzy discover they are missing a tape of themselves having sex, a fight ensues that eventually leads to Tommy becoming a heroin addict. A large poster of Iggy Pop is visible in the background throughout this scene. Later, after Tommy has developed HIV, Mark comes to visit him in his dingy, depressing apartment, where the only decoration is a poster of Iggy Pop on the wall. Though much of the narrative resembles that of the classical Hollywood cinema, the visual style is also heavily influenced by American cinema and pop culture. In particular, the editing and camera movement resemble the look of a Hollywood action movie. The use of fast-paced music and quick editing together is also a result of the rise of the music video in the United States. In *Trainspotting*, a breakneck pace is set from the very first scene. Having been caught for shoplifting, Mark and Spud run down a busy street with security guards in hot pursuit. However, it is more than just the music and the action on screen that set the pace; it is also the movement of the camera and the fast-paced editing. Though the location quickly shifts to another space where Mark is shooting up, the opening scene on the street lasts just under 30 seconds and uses 13 different shots. The camera is almost constantly moving to capture all the kinetic energy on screen, giving this brief moment a greater sense of urgency. The narration continues over several different places, including a soccer field where the gang is playing and a beat up apartment where they cook heroin. All the while, the music continues so as not to lose the pace established in the first 30 seconds. A similar approach is used when the three respective couples in the film Tommy and Lizzy, Spud and Gail, Mark and Diane return home after a night at the dance club. From the moment they leave the club, the entire scene lasts about 2 minutes and 30 seconds, and consists of 42 shots, with each subsequent shot getting shorter as the scene progresses. The quick editing adds to the sexual energy and comedy of the scene. Mark is the only one who is successful in his encounter, while Tommy falls short due to a mix up with a pornographic videotape, and Spud passes out from drinking. *Trainspotting* is interesting in its ability to be strangely self-aware. The film is heavily influenced by different social and artistic influences, and yet it is able to make social commentary and even directly reference many of its own influences. This odd self-criticism by Boyle seems like yet another example of the Scottish confusion over identity: The visual style is similar to many American films, while much of the different narrative qualities can also be attributed to classical Hollywood cinema and American pop culture. The social aspects of the film reflect the dominance of England and the impact of colonialism, which in tandem with American pop culture and Thatcherism caused a lack of national identity in Scotland that is reflected in the narrative of the film. While *Trainspotting* is definitely a unique film, it is hard to define where its origins lie. It was made in Scotland by an English director, with a mostly Scottish cast, using

Scottish dialect, and yet it is somehow not Scottish. But is it even possible for a film to be Scottish? With the years of economic and social oppression from England and the social takeover by American pop culture, it is hard to say that Scotland has any kind of distinct culture to be shown in film. Face to Face with Hollywood. From Trocchi to Trainspotting: Scottish Critical Theory since British Film Institute,

Chapter 5 : What's Next? Scots, Scottish Gaelic, and the Scottish Identity ~ Linguis Europae

*The Year at a Glance in Context 5 May – 12 July. There was a feeling voiced by at least some critics that the Summer Exhibition of was a year for celebration.*

As it was the first time a reigning British monarch had visited Scotland since the visit of Charles I in 1651, the tour helped solidify a Unionist conception of Scottish identity premised upon an idealised, Romantic fusion of Highland and Lowland cultures. Finishing the project stretched out for years, and the painting was finally shown at the Royal Academy only in 1844. The inclusion of the tugboat must have been remarkably modern, even as Huggins seems to have been uncertain quite what to do with it, content largely to let a smokestack denote the namesake of the Scottish inventor. As viewers would have read in the catalogue: The Veteran of Culloden, Patrick Grant, aged 62. He was a serjeant-major in the Highland army in 1746, and one of those who escaped over the walls of Carlisle, to fight among his native mountains. His Majesty recently granted him a pension of fifty guineas per annum, with remainder to his daughter. He is now living in good health in a cottage on the estate of the Hon. William Maule of Panmure, M. The sitter is swathed in plaid, including tartan trousers, with a crucifix around his neck, a sporran in his lap, and hands rested on the hilt of his sword. While he hardly looks to be 62, he radiates thoughtful, measured composure, reflection rather than action. It is a remarkably sympathetic portrait. From the context of 1844, distant history was weirdly made present, though also disarmed and tamed by the ensuing decades. The picture works as a portrait to be sure, but it also serves as a kind of history painting. Tartan conveys a range of nuanced meanings. I have no doubt you have made a good picture of the veteran of Culloden, you did quite right in ordering him a suit of clothes. I hope you have been particular as to his costume in the Highland garb, etc. George IV in Scotland, London: For the intersections of history and myth around questions of Scottish identity and the fusion of the Highlands and Lowlands, see Neil Davidson, *The Origins of Scottish Nationhood* London: Oxford University Press, 2007. With this essay, I suggest that we might also attend to the ways artists, too, helped construct a Scottish past and its attendant heightened national consciousness. From Caledonia to the Continent London: Royal Collection Trust, 2007. Edinburgh University Press, David Douglas, 2007. Shaping National Identity New York: Routledge, 2007.

**Chapter 6 : BBC News - What is the appeal of Scottish identity?**

*How has Scottish identity been shaped by history and people? What does being Scottish mean today? Scotland is known for its long and complicated history, its proud nationalism, and its enduring connections to much of the world.*

Article[ edit ] This is just clutter. No attempt at NPOV has been made. There are numerous other articles on en: No focus or purpose to the article. JW , much of your criticism is correct. I note that Mais oui! As should become clear from revisions to this article, such a redirect would be wholly inappropriate All I did was add the stub tag to the article. Wee May having written it makes more sense It has to record the debate not have it. Scots can feel both Scottish and British - but do they? Sources at present are minimal: No sensible person in Scotland really believe anyone oppresses their culture or what have you. And to suggest that British identity is somehow false or manufactured is nonsense. Breadandcheese This article needs some whinging about the oppression and marginalisation of Gaelic culture by the English lowlanders. The Identity of the Scottish Nation: Forgot to sign in when making that big edit. I also think it should be changed to "Scottish Identity" rather than "Scottish National Identity" - the first term is suitable, as well as politically neutral. Scotland is not a state, nor is it a region, nor a province. It is a member of a political union of four constituent Nations, or countries that were previously sovereign states in their own right. We even have a phrase for them collectively "The Home Nations".

*Scotland's continued membership of and access to the EU is at the forefront of a possible second independence referendum. Together with the political and economic arguments that are often debated, the question of national identity is also worth considering, write Charles Pattie and Ron Johnston.*

For the first time the fiery and independent Scotland was united with its southern neighbour via the monarchy, yet they remained independent kingdoms with their own parliaments, legal and religious systems. In the Union of Scotland and England occurred. Through the terms of the Act of Union the Scottish parliament was abolished and England and Scotland were joined as the one kingdom of Great Britain, yet as before Scotland retained its religious and legal independence. The last Jacobite uprising occurred in and with the defeat of Bonnie Prince Charlie an end was put to the movement to try to return the Stuarts – the one time kings of Scotland – to the throne. Almost all Scots were now firmly under the Hanoverian banner and they gradually became active citizens of Great Britain. The Scots of the 17th and 18th Centuries can roughly be divided into two groups – the highlanders and lowlanders. The highlanders of northern Scotland were composed of the clans – powerful aristocratic landowners and their families and peasants such as the Macdonalds and Campbells, who practically ruled their respective territories from large houses and manors and who had great influence in the towns which they oversaw. They were the chief supporters of the Stuarts and had their own although as we shall see it was later augmented distinctive culture. The southerly lowlanders were much more like their English neighbours – living relatively freely in towns and cities and on the land with their own lords and earls and knowing little of the highland culture or politics. Prior to most of the highlanders viewed the Union with contempt, while the lowlanders had mixed feelings. Some of the bourgeoisie supported the increased opportunities for trade and advancement, while others resented the loss of some of their independence, and many who went south found their opportunities limited because of discrimination against the Scots. The private jurisdictions of the clan chieftains were abolished and replaced by the power of the king. The wearing of tartans and kilts was banned except in the army and the Highland culture was shunned as being backwards, feudal, rough and unrefined, as indeed many Lowlanders and Sassenachs [3] had always thought. Episcopalian clergymen were required to take new oaths of allegiance to the king. Bute was only the tip of the iceberg, as Scots took up important positions all over the empire. Alexander Wedderburn was appointed Attorney-General in 1761. Then there was Henry Dundas, who held a number of important positions during the late 18th-early 19th Centuries such as home secretary, secretary at war and first lord of the admiralty and who came to dominate Scottish politics in his time. The ever increasing British Empire presented many opportunities to enterprising Scots and this people, who appeared to be on the whole more adventurous than the English, took advantage of these. By contrast the Scots, who often came from poorer and less established backgrounds and who were at times as much outsiders in England as anywhere else in the empire, were far more willing to travel and take risks in amassing wealth, promotions and prosperity in the far reaches of the empire. This meant that many more talented Scots were available than their English counterparts and many of them made full use of this advantage. This resistance was led by John Wilkes. Wilkes was born in London in 1725 and was a thorough rogue yet also a fervent patriot of England. He was at times involved in trade, was an author and a MP. Wilkes firmly supported whiggism and hated the Scots and was outraged as what he saw as the Scottish takeover of the English administration. Whiggism was an English political and historical ideology that saw English history as the progression of a strong ethnocentricity based on Protestantism, an ancient constitution, limited monarchy and a special and expanding place for England in the world. In contemporary politics Whigs supported policies that upheld these principles and continued their progression and improvement. There was also Scottish Whiggism, based around a Presbyterian-aristocratic ideology. The Wilkites argued that the Scots were politically dangerous. They had a taste for arbitrary power and rule – had not the hated Stuarts come from Scotland? With such attitudes history and upbringings, how long would it be before they infected and threatened the building blocks of England? However Scotophobia, while an important force in England, could not impede the course of events. With the influx of Scots, their

rights and place as British citizens and the viewing of Scotland as an important ally backed by the crown and the chief ministers, the importance of Scots in England the rise of Britishness continued and flourished into the 19th Century, aside from the occasional discrimination against Scots seeking promotions in the heart of the civil establishment, as noted above. Chief among these was the Highland Society of London, founded in The Disarming Act which had banned the wearing of any of the traditional Highland garb was repealed in largely through the efforts of this society. The curious thing was that the tradition that found prominence would have been almost unrecognisable to the Highlanders of years before. It all began with James Macpherson. He was a poet and scholar and a member of one of the great Jacobite clans and he took a great interest in ancient Scots Celtic works. This was followed in by Fingal and then Temora in , both of which were complete epic poems. Macpherson claimed that they had all been written by a Celtic bard named Ossian in the 3rd Cen. Here were Scottish epics to rival the Iliad which proved that the ancient Celtic culture had been culturally sophisticated and colourful. However their true nature and authenticity has been debated ever since. Macpherson retained his Jacobite sympathies throughout his life, but he thought that Jacobitism was lost, confined to a past in which the old Celtic highland spirit lived on. The poems reflect this. They picture a Gaelic world in which the old order of the warriors and heroes, the spirit, romanticism and traditions of the people, of a pre-modern life without corruption, are all falling, never to rise again – a romantic world. Even though their were early claims of forgery against Macpherson, the Ossianic poems turned out to be a great success across Europe and were one of the first significant works of the Romantic movement. Mighty figures such as Goethe and Napoleon were fascinated by Ossian. No one had a greater influence over the recreation of the Highlands than Sir Walter Scott, the famous Lowland Scottish novelist. Scott fully supported the Union. He believed that it would heal the divides between the Scottish people and offer new horizons to them, and he actively set about seeing that this was achieved. Scott had some sympathy with Jacobitism and indeed he went on to record it as representing Scottish national feeling as a whole. Yet he saw it as a romantic past, in a similar way to Macpherson – a time of primitive emotion, passion, excitement, heroics and old traditions and an allegiance gained by the seductive Stuart charisma. He described it as having been overtaken by the new rationalism and advancement of a United Britain and its government, a process through which it inevitably had to go. Scott largely ignored the radical politics of the Jacobites and the cruel suppression of them and the highlands by the Hanoverians. Scott thus stripped it of its political elements and any active role in the future, confining it to a common Scottish past which one could be proud of and yet which had no bearing on the present world. Celtic culture, dress, tradition, music bagpipes as opposed to the older Celtic harp and poetry were all celebrated during the visit, as Scott amalgamated all Scots into the Highland tradition. This allowed him to further shift Scottish allegiance as one whole from a Jacobite ideology to that of the Hanoverians and the Union which he supported. The Highland Society of London, in conjunction with the cloth manufactures of Edinburgh and surrounds cashed in on the festivities by creating a range of separate clan tartans to be worn by the various clans present. This aided the restoration of the clan system that was abolished after the final Jacobite uprising, although the new form it appeared in was somewhat different to the historical reality. These works claimed to trace and identify the different tartans of the various Scottish clans and their long history. The manufacture of clan tartan clothes and goods took off and has remained strong ever since. In fact individual tartans were only a creation of the 18th Century at the earliest. They had most likely begun in the various highland regiments in the army to distinguish them from each other and were then first introduced into the civil world as recently as the instances described above. While tartan in the Highlands does indeed stretch back to at least the 16th Century, its patterns were usually only whatever was available or which were the latest styles of the day. Nevertheless its connection with the Jacobites and this event was enough to make it the garb of choice by Scott and the others who brought the Highlands back into focus, rather than the far older plaid. Current events of great concern, even to the Highlands themselves, such as the clearances of the first half of the 19th Cen. The past and the nationalism on which it was built did not clash with a simultaneous allegiance to Britain. With Jacobitism gone, the government harnessed the significant military potential of the Highlands and Scotland in general – the Highlanders had long had a reputation as fierce and devoted warriors. Approximately one in four regimental officers in the mid 18th Cen. The highlanders in particular were dominant,

with more than 48, of them recruited between and , while during the Seven Years War one in four males were in service. Senior politicians commented on the merits of the Highland soldiers. War with the French continued on and off for over years from to The English were also at war at one stage or another with all the European powers and numerous other peoples all over the world. As we have seen in most cases the Scots fought alongside the English, forming a bond with them on the battlefield. The highland soldiers began to understand their identity as being not only Scottish, which was an accomplishment in itself, but as British. The old divides between highland and lowland, Scottish and English, were being wiped away in and via the army. The Scots needed to feel that the risks they took and the blood they shed in the army and navy was for a good cause – a cause that served their interests and advanced and protected something that affected them and which they cared about. This could only be achieved by the belief that they were fighting for a united Britain whose allegiance and nationhood they upheld. And, increasingly, as the wars went on, they defined themselves in contrast to the colonial peoples they conquered, peoples who were manifestly alien in terms of culture, religion and colour. Even though their main denominations were different they were both fiercely Protestant and very much anti-Catholic, or at least against the Roman and papal influence they could spread via the Catholic Church. In Rome divided Britain into separate dioceses for its churches and this only served to heighten the fear and was seen as an unwanted outside influence. Their great enemies the French were Catholic, and were they not superstitious and unfree as a result? With all this occurring and the rise of the Evangelicals across Britain both Scots and English had great cause to be proud and supportive of their common Protestantism. Indeed the Scottish Enlightenment has become well known, far more so than any corresponding achievements in England. Engineers and architects such as James Watt became world famous and there were also prominent authors and poets such as Robert Burns and the aforementioned Walter Scott. Scottish universities were flourishing and produced a wealth of people trained for such professions and also a host of medical doctors. While in the years from England produced doctors, Scotland produced 10, Naturally many of these went south and further abroad in the search for work. Various industries such as coal and other mining, iron, steel, textiles and linen, tobacco, engineering and cotton all flourished. Steel and iron were particularly profitable. Scottish towns and cities also flourished. The urban population doubled between and , Glasgow became an industrial powerhouse and Edinburgh a modern, attractive city with a true blend of the Scottish past and British present. The commercial empire thus opened up a whole new world to the Scots and invited them to become a full part of Britain, an invitation that many accepted with relish. Were they not superior to the peasants of Europe and the natives of Africa and Asia? The rough times of the s and 40s were the greatest test of this support, including the rise of the Chartist movement, but things improved somewhat from the s onwards. New technologies such as the train had greatly improved and increased the speed of travel and the Queen and her family made numerous trips to Scotland. These were popular and regal events and attracted many people. The two peoples thus had another common bond in their support for a common ruler, largely outside of the political and party sphere. By playing up to the Highland tradition, the monarchy managed to largely avoid becoming involved in contemporary political problems in Scotland, they achieved the shift of the old Scottish familiarity with monarchy from the Stuarts to themselves and they helped to uphold Scottish conservatism by recalling the times when the chiefs and aristocrats had supposedly been respected and revered figures. A combination of a retained semi-independence, a tendency to stick together and a questionable yet highly popular tradition forged from a deep Highland past, gave the Scots a sense of their own national identity that went beyond being a Highlander or Lowlander.

**Chapter 8 : What is Scottish Identity? - Edinburgh Scholarship**

*As Scotland considers defining a political identity separate from the United Kingdom, it's worthwhile to look at both Gaelic and Scots as having unique linguistic merit within Scotland's cultural landscape and the formation of Scottish identity.*

Messenger Since September, the mascot of the Glasgow Commonwealth Games, Clyde the thistle, has been popping in and out of the media radar; greeting children, featuring on merchandise, cheerfully promoting both the competitive forum of the Commonwealth Games and the host city of Glasgow, Scotland. Named after the river that runs through Glasgow, this mascot takes the form of a he: Designed by Scottish teenager Beth Gilmour and selected by the organisers from a reported 4, entries, Clyde the thistle is also remarkable as the first non-animal mascot to be used in Games history. Tan, turquoise and fuchsia tartan – perhaps the most disquieting aesthetic melange every attempted: When applied on a national level, such caricatures – via their symbolism – must allow for an increasingly diverse group of individuals to be able to relate to both it and each other. Writing in , political theorist Michael Walzer summarised the role of imagery in establishing national solidarity in this way, noting: The state is invisible; it must be personified before it can be seen, symbolised before it can be loved, imagined before it can be conceived. For several reasons, Scottishness is a more fraught and contentious form of national identity than almost any other in the western world – because Scotland is a stateless nation. To compensate for this power disparity, Scotland, since the early 19th century in particular, has asserted a cultural potency separate from that of England. This agenda, of retaining a distinctive and vibrant Scottishness within the British union, has in turn lent the country its kilted identity. Prior to that, the wearing of tartan was restricted to select Highland regions, colours for the fabrics having been drawn from the pigments of local vegetation. Such were the golden days of non-fuchsia kilts. Like tartan, the thistle has come to serve as a distinguishing motif of Scotland, yet its history as a cultural marker far predates the dissemination of tartan as a national dress. Existing to this day, the chivalric order serves as an expression of a united British establishment, albeit one with a clear Scottish character, since it was founded following the union of the Scottish and English Crowns in . With this appointment, which was announced in the New Year Honours of , Lord Smith, born and educated in Glasgow, became himself a symbol of Scottish participation in the Commonwealth and the former British Empire. Undoubtedly Scottish national identity is being put to the test in , on a number of fronts. The confluence of hosting the Commonwealth Games, commemorating the victory at the Battle of Bannockburn , and voting in September on whether Scotland should form an independent state has served as a collective memory prompt, compelling people to consider what Scotland means in a contemporary context. In the weeks leading up to the launch of the Commonwealth Games on the July 23, commentaries have been divided on whether the global event will bolster the pro-independence voice or fortify the bonds of the British union in the eyes of voters. A risk only emerges when such symbolism is used as propaganda or as evidence of a historic past that never existed. Thereby also eschewing the brilliance of competitiveness born of mutual respect. Of course, national identity can also go awry when it becomes the facilitator of sartorial faux pas.

Chapter 9 : How Britain shaped Scottish identity and Brexit could reshape it further - blog.quintoapp.co

*The film presents a very positive depiction of Scottish life during the late 19th and early 20th centuries, ranging from discussions about how the land has defined Scottish identity to how a football match is symbolic of a new, vibrant and strong national identity and pride.*

This, after all, is what most political argument inside liberal democracies is about – small economic gains and losses that might accrue to different sections of the population. For politicians brought up in this culture, it is not surprising that they should appeal to voters in the referendum on that basis: But should this really be the focus when what is at stake is a fundamental redrawing of the boundaries of a democratic state, and the ending of at least three centuries of political co-habitation in a single unit? Admittedly Alex Salmond does intersperse his economic arguments with appeals to democratic principle. He objects to Scots being ruled by a Westminster government that they did not elect. But the trouble with this argument is that it can be reiterated endlessly wherever the political boundaries are drawn. Should we conclude that these places should withdraw from Scotland and become mini-states on their own? Whatever the actual decision, there will be some people who would prefer to be part of either a bigger or a smaller unit. But this does not mean that boundary-drawing is entirely arbitrary. For a number of reasons it makes sense to draw the lines around the communities that people actually identify with, for cultural, historical, linguistic or other reasons. If democracy is about citizens deciding on their own future, they will want to do that with those they see as sharing the same underlying values and loyalties. So political identity is the key, but the problem is that it is also fragmented. It has long been observed that most Scots have multiple identities, seeing themselves as Scottish for some purposes, British for others, and perhaps as Europeans on a few occasions as well. Scottish identity has been strengthening over the last decades but it has by no means obliterated these other allegiances. The political arrangement that best respects this state of affairs is one that gives expression to each fragment, rather than responding just to one. Practical concerns aside, that was the main reason for creating a devolved Scottish Parliament, and it may well provide reasons now for further extending its powers. There are distinct concerns that people have qua Scots and they should be addressed at that level. But independence would involve denying the other identity that nearly all Scots have, as citizens of Britain. It would involve turning their backs not only on three hundred years of shared history, replete with triumphs and disasters, but on the close cultural ties that exist today across the Anglo-Scottish border. Of course the SNP likes to claim that the wider identity will still find expression, through the crown, the shared currency if permitted, and so forth. But keeping an identity alive demands more than just symbols. Will it survive her demise? Would it in Scotland? But why anyway should it matter if British identity withers away north of the border? It leaves the rest of the country in a mess, identity-wise. The existing problem with British identity – the preponderance of the English, and the resulting tendency to conflate Englishness and Britishness – becomes exacerbated as more than half of the non-English British depart. And what it means to be British becomes hazier, as the geographical definition residing on the island of Britain and the political definition being a citizen of the British state come further apart. There is also the issue of the border itself. This would inevitably change if Scotland became a separate state. How far the change would go is a matter of conjecture. One can imagine a worst case scenario in which Scotland joins the EU and Schengen while Britain departs, entailing that the border would need to become a hard national border with the full apparatus of controls. None of this is a reason for saying that, if the Scots show that they are determined to secede, they should be prevented from doing so. It would simply be a reason to regret a decision that was taken when there are better ways of addressing the identity issue. This also has a wider significance beyond the Scottish case. For those who value the nation state as the primary unit of governance, there is a perennial issue raised by the existence of nested or overlapping political identities. The way forward is to find more flexible political arrangements that give each of these identities some form of expression. Although these arrangements are always in need of fine tuning, it appeared that Britain had made a success of devolution to Scotland, Wales and the much more difficult case of Northern Ireland, and to that extent was an example that could inspire solutions to more intractable conflicts in other parts of the world,

such as Kurdistan or Kashmir. But if, despite three centuries of shared history and the absence of deep cultural or religious cleavages, two political communities cannot find a way to inhabit the same state, the outlook for these much harder cases is surely bleak.