

# New Publications



**Scotnote for *But n Ben A-Go-Go*** by Matthew Fitt

by Christine Robinson

Association for Scottish Literary Studies, October 2008

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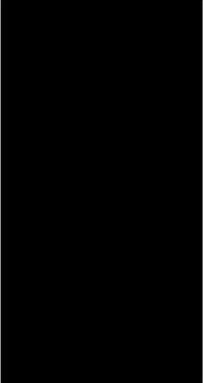
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a formalized division of labor between witnesses and jurors, combined to devalue the authority of witness testimony, magnifying the rupture between experience and knowledge. Juries now pronounced verdicts based not upon the certainty of direct experience but rather upon abstractions of probability or reasonable likelihood. Yet even as these changes were occurring, the Scottish Highlands and Hebridean Islands were attracting increased attention as a region where witness experience in sublime and communal forms had managed to trump enlightened progress and the probabilistic, abstract, and mediated mentality on which the Enlightenment was predicated. Matthew Wickman examines this uncanny return of experiential authority at the very moment of its supposed decline and traces the alluring improbability of experience into our own time.



### ***Kailyard and Scottish Literature***

by Andrew Nash

Rodopi (Scottish Cultural Review of Literature and Language (SCROLL) series) 2007

For more than a century, the word *Kailyard* has been a focal point of Scottish literary and cultural debate. Originally a term of literary criticism, it has come to be used, often pejoratively, across a whole range of academic and popular discourse. Historians, politicians and critics of Scottish film and media have joined literary scholars in using the term to set out a diagnosis of Scottish culture. This is the first comprehensive study of the subject. Andrew Nash traces the origins of the *Kailyard* diagnosis in the nineteenth century and considers the critical concerns that gave rise to it. He then provides a full reassessment of the literature most commonly associated with the term – the fiction of J.M. Barrie, S.R. Crockett and Ian Maclaren. Placing this work in more appropriate contexts, he considers the literary, social and religious imperatives that underpinned it and discusses the impact of these writers in the publishing world. These chapters are succeeded by detailed analysis of the various ways in which the term has been used in wider discussions of Scottish literature and culture. Discussing literary criticism, film studies, and political and sociological analyses of Scotland, Nash shows how *Kailyard*, as a critical term, helps expose some of the key issues in Scottish cultural debate in the twentieth century, including discussions over national representation, popular culture and the parochialism of Scottish culture.

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