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Rebus Undone

Contemporary Scotland and Obstinate Obsolescence

Jade O’Gorman

A Thesis Submitted to the University of Huddersfield for the Degree of Masters by
Research

March 2015

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Abstract

This thesis presents an argument for Ian Rankin's novels as belonging to a mode of fiction – Scottish crime fiction - that meaningfully participates in the representation of Scottishness by examining Rankin's appropriation of the hard-boiled mode. This study argues that Rankin's representations of masculinity are in dialogue with the wider social and political concerns of Scotland during its transition through deindustrialisation, devolution and beyond. In short, this thesis discusses the role that traditional and emerging masculinity scripts play in Rankin's temporal representation of contemporary Scotland and its multiple and evolving narratives. Chapter 1 addresses the implications of the failed 1979 referendum and Margaret Thatcher's subsequent rise to power on the socio-political landscape of 1980s Scotland. It argues that following these events, Scotland's cultural narrative was set up in opposition to the far-right ideology of the South of England and the Westminster Man. Chapter 2 discusses Scotland's evolving cultural and literal landscape in the run up to devolution in 1997. It argues that Rankin reflects the physical and social developments of Edinburgh during the 1990s in his deconstruction of Rebus's hard-boiled working-class masculinity during the mid-series novels. Unpacking the changes in contemporary Scotland and their effects on its social structures, Chapter 3 addresses the ways in which Rankin represents the ageing Scottish male as symbolic of traditional working-class masculinity becoming redundant due to the demands of modern society. By looking at the chronology of Rankin's narratives, this thesis serves to both outline and examine the ways in which evolving cultural and political landscapes impact on the nation's personal and collective trajectories. Combined, the three chapters are intended as an analysis of Rankin's temporal documentation of Scotland's socio-political transitions in order to address both his contribution to Scottish literature and his commentary on the nature and evolution of Scottish identities.

Introduction

Scope of argument

In Irvine Welsh's projection of Scottish youth, *Trainspotting* (1993), Mark Renton proclaims his Scottish brethren to be "[t]he lowest of the fuckin low, the scum of the earth. The most wretched, servile, miserable, pathetic trash that was ever shat intae creation" (welsh, 2004, p. 78). Despite being familiar with Danny Boyle's 1996 adaptation, my first encounter with Welsh's *Trainspotting* was in 2010. As I read I was struck by the apathy of Renton and his peers, in particular their experience of what it has meant, and now means, to be a working-class male in post-industrial Scotland. As I sat down to take the first exam of my Bachelor's degree, a question on the notion of national identities jumped at me, Renton's self-deprecation bouncing around my skull. Since then I have been taken by the concept of national identities and the individual's experience of the nation's trajectory. For Matt McGuire (2009), Welsh's depictions of the urban Scottish male – the junkies, the schemies and the psychotic hard men – are

the disaffected offspring of the protagonists that Kelman and Gray write about. [...] They came of age in the wake of Britain's industrial decline and as such constitute an underclass as estranged from the politics of the Left as they are from each other (p. 134).

For McGuire the generation that came before the Rentons, Spuds and Begbies lived in and amongst the abandonment of the working-class tradition under the reign of Margaret Thatcher. Based on Renton's deeply apathetic experience of a self-

conscious Scottish national identity, the temptation of a temporal study into the experience of Scottish masculinity through the transitions of Thatcherism, deindustrialisation, devolution and beyond was all but too strong.

Following Scotland's failed devolution referendum in 1979, the latter half of the twentieth-century gave birth to a Scottish literary boom. Berthold Schoene (2007a) argues that as a response to Scotland's increasing desire for self-representation, "post-1979 literature rapidly developed into a vibrant and characteristically unruly vehicle for Scottish [representation]" (p. 7). By the 1980s Scottish writing was becoming increasingly self-conscious and, in their approaches to current topical issues, the artistic endeavours of its authors collectively produced a distinctly Scottish voice. Over the past 26 years, Ian Rankin has been a part of this process, recording, relaying and indeed reinventing contemporary Scotland's socio-political trajectory. Due to the series spanning such a vast period (1987-2013), Rankin's narratives run alongside – and therefore engage with – contemporary Scotland's most substantial cultural transitions. Rankin's temporal projection of Scotland presents his ageing hero's masculine identity as being determined by the shifting social structures in modern day Scotland. In this, Rankin's representation of Scotland's transition through deindustrialisation, devolution and beyond both reveals and critiques existing and emerging modes of masculinity, presenting the traditional and modern man as conflicting ambiguities in the multifaceted landscape of late modernity.

Aims

Looking specifically at how the personal and national narratives of Scotland inform masculinity scripts, the principle aim of this study is to present the social construction of cultural scripts – i.e. dominant and subordinate forms of masculinity – as ambiguous by identifying the ways in which Rankin’s temporal documentation renders Scottish masculinity. In order to convey the ways in which Rankin’s narratives contribute to, and reflect, the nation’s trajectory, this thesis splits the Rebus series into three distinct stages, each of which belongs to a particular decade (the 1980s, 1990s, and 2000s) in Scotland and represent Scotland’s specific transitional phases over the past 26 years. In this manner, each of the three chapters focuses on a particular stage of the Rebus series: Chapter 1 addresses the earlier novels, Chapter 2 the mid-series and Chapter 3 the series’ later instalments. Specifically, this study considers how a temporal and holistic consideration of Rebus’s masculinity can shape our understanding of the ambiguity of cultural scripts in Scotland.

National identity

As Mark Renton’s outburst suggests, categorising someone based upon their national identity can be significantly problematic. Since a nation’s members are individuals, it is difficult, if not impossible, to generalise about a culture and its members. However, a nation’s trajectory highlights, and is highlighted by, its cultural landscape, thus providing insight into the consciousness of its people. On cultural identity, Stuart Hall (2000) argues, “national identities are not things we are born with, but are formed and transformed within and in relation to *representation*” (p. 612). For Hall, nations are not just political entities; rather nations come to be a

set of distinct meanings, which are produced by the representations of national culture. The relationship between nation and the individual is a mutually informing one, the idea of the nation is therefore constructed through national culture, with individual experiences and the national trajectory defining the identity of the national community at any one historical moment.

In their simplest form, nations are understood as being a collection of people who inhabit a particular geographical space, bound by a common history, language or culture. As Benedict Anderson (1982) suggests, the notion of national culture is a significantly modern form, emerging from a series of events towards the end of the eighteenth century (the dissolution of the power of religious communities and the dynastic realm of Kingship) that rendered the symbol of the nation as sovereign in modern culture. For Anderson (1991), the nation is “an imagined political community” (p. 6), and is therefore a “cultural [artefact] of a particular kind” (p. 4), imagined into existence over time by its members who “will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion” (p. 6). This communion, Anderson claims, predominantly derives from the style in which the nation was, and is, imagined into being. The rise of print capitalism drives Anderson’s claim that the nation is modular and adaptable due to the fact that a nation’s members to communicate their sense of self despite a lack of any actual interaction. The ways in which individuals communicate their sense of identity imagines the nation into being, rendering individual imagined communities distinct from other nations. On this basis,

the narrative of the nation, as it is told and retold in national histories, literatures, the media, and popular culture [provides] a set of stories, images, landscapes, scenarios, historical events, national symbols, and rituals which stand for, or *represent*, the shared experiences, sorrows, and triumphs and disasters which give meaning to the nation (Hall, 2000, p. 614).

The infinite narratives that coexist within a nation feed the cogs of the machine that generates notions of national identity. Individual, cultural and political narratives are intrinsically bound together by their shared experiences as a nation. Anderson's theory of the nation as imagined community therefore supports the claim that cultural narratives such as literature, media and popular culture are an invaluable contribution to the construction of national identity.

This synthesis relies on the invention and replication of norms and practices through a series of conscious and unconscious acts. Imagined communities produce traditions that, through a process of replication, appear intrinsic. On this basis, a second discursive strategy for the imagining of the nation is, according to Eric Hobsbawm and Terrence Ranger, *The Invention of Tradition* (1994). Hobsbawm states:

Traditions which appear or claim to be old are often quite recent in origin and sometimes invented [...]. 'Invented tradition' is taken to mean a set of practices [...], which seek to inculcate certain values and norms of behaviours by repetition, which automatically implies continuity with the past (p. 1).

The on-going narratives of nations are shaped by traditions, which in turn define the values, norms, and practices that bind the members of an imagined community through shared experiences and history. In his contribution to *The Invention of Tradition*, Hugh Trevor-Roper (1994) supports Anderson's claims by making a connection between cultural narratives and the nation as an imagined construct. Through his examination of the construction of the Highland culture and tradition in Scotland, Trevor-Roper presents the argument that traditions are retrospective inventions that rely upon a process of ascribing antiquity to "distinctive national apparatus" (p. 15). For him, these apparatus are culturally specific symbols that contribute to the distinction of one nation from another.

For Trevor-Roper, the creation of the Highland tradition in Scotland was a three-stage process: the literary forging of an ancient past, the creation of a cultural artefact and the distillation process by which this product found its way into the consciousness of the Scottish nation. The development of literatures in Scotland that asserted the nation as having an ancient history qualifies Trevor-Roper's first stage. He argues that James and Rev. John Macpherson's seventeenth-century reassertion of an old legend triggered the creation of a history for the Celtic Highlanders. Their success in inventing a form of ancient culture for the Highlands opened Scotland up to signifying this history through tradition. Trevor-Roper's second stage of the invention of Highland culture is "the artificial creation of new Highland traditions, presented as ancient, original and distinctive" (p. 16). Trevor-Roper uses the example of eighteenth-century English industrialist Thomas Rawlinson's invention of the kilt as a practical garment for working in the woodlands, and how it was

subsequently adopted in the Highlands due to its convenience in the marshes. The kilt was found to be so popular that it was adorned by many in the Highlands and also found its way down into the Lowlanders' dress. This then leads to Trevor-Roper's third and final stage, "the process by which these new traditions were offered to, and adopted by, historic Lowland Scotland" (p. 16). Trevor-Roper examines the ramifications of the aftermath of the 1745 Jacobite Rising, and the British Government's parliamentary ruling that prohibited Highlanders dress. The kilt thus came to possess an aura of antiquity due to the hype surrounding its ban; when the ban was lifted in 1780, the popularity of the kilt spread amongst the Scottish Highlands and Lowlands due to the sensation that surrounded it. Through these three stages Trevor-Roper presents the invention of a tradition, and by extension identity, that transcends the borders of Scotland and is "now worn, with tribal enthusiasm, by Scots and supposed Scots from Texas to Tokyo" (p. 41). Along with Anderson and Hobsbawm's claims, Trevor-Roper's study conveys the ways in which nations and their identities are born out of distinct historical moments. These moments, these studies tell us, contribute to the overall trajectory of the nation, feeding the narratives of each of its past and present members.

Contextual Framework

Duncan Petrie (2004) argues that the failed devolution referendum of 1979 and Margaret Thatcher's rise to power prompted "an unprecedented explosion of creativity" (p. 2) in 1980s Scotland. On 1 March 1979 the Scottish people cast their vote to decide the fate of their nation, whilst 52% opted yes, 48% voted no. However, George Cunningham's 40% rule meant that because only 63% turned out to vote, only 33% of the total electorate were in favour of devolution. In this, the

nation was deferred once more and the 1707 Union of Scotland and England remained intact. Following the referendum debacle, Thatcher's rapid sweep into power left Scotland feeling increasingly compromised. Throughout Britain, 1979-1997 is considered a period in which the New Right government reversed many of Labour's post-war reforms. Ian Haywood (1997) comments on post-war Labour's programme of reform as "a huge economic, social and ideological investment in what is now called the public sector, as it seemed incontrovertible that unbridled capitalism was wasteful and insufficient" (p. 89) This consensus lasted over thirty years, until Thatcher swept into power and began to dismantle most of these reforms. Once elected, Thatcher implemented a string of neoliberal policies that expanded economic inequality in Britain, weakening further still the union between Scotland and England. Consequently, the Scottish nation began feeling more and more isolated by, and distanced from, its neighbouring country. Craig (2006) considers the consequences of Scotland's isolated status:

[w]ith each of [Thatcher's] following election victories cultural activists in Scotland predicted a 'doomsday scenario' [...] which would culminate not only in the destruction of Scotland's industrial infrastructure but in the elimination of Scottish cultural identity (p. 217).

However, whilst Thatcher's neoliberalism did have a detrimental effect on Scotland's industrial infrastructure, her failure in Scotland galvanised support for a second Devolution Act, and inspired an influx of self-conscious acts of cultural representation. Craig (2006) concludes that in "the traumatic aftermath of the devolution referendum – and in the years of deindustrialisation that followed –

Scotland was a nation painfully turned in upon itself” (p. 219). This meant that Scotland was seen, albeit in a cultural sense, to be withdrawing from its neighbouring country and was therefore utilising the state of the nation to develop narratives that would render a particularly Scottish voice. In short, in the absence of Home Rule, post-1979 Scotland gave rise to an unprecedented wave of self-conscious self-representation, inspiring Scottish thinkers to re-engage with their social patterns and traditions.

By the mid-1990s Scotland’s campaign for the second devolution referendum was well underway. As well as being a direct reaction to Thatcherism, the second devolutionary Act was also due to the efforts of Scottish civil politics. Andrew Marr (1992) defines civil politics as being “politics that involves significant numbers of people outside the parties, well-meaning amateurs” (p. 165). In the late 1980s some oppositional politicians and non-party figures had begun to work together toward a single aim “because of their common failure to influence Westminster government, even marginally” (p. 165). During the run up to devolution, Marr goes on to argue, it is in this world of civil politics, where “the Scottish debate continues” (p. 167). In this climate, civil politics in Scotland threw up a number of bodies such as the Campaign for a Scottish Assembly (CSA) and the Scottish Constitutional Convention (SCC). These groups set out to engage civil society in the devolution debate and develop proposed plans for a Scottish Assembly or government should the Devolution Act be passed. When devolution finally materialised in Scotland, there was a resolute feeling throughout the nation that the success of the 1997 referendum, as opposed to the defeat in 1979, was largely due to the engagement with civil society in Scotland. Thus, Scotland moved away from the 1980s

framework of opposition and isolation, and into a socio-political era that was thinking and writing from within the national community.

On the cultural implications of Scotland's devolution, Berthold Schoene (2007a) notes that it "is imperative that [...] Scotland cease once and for all to identify itself in opposition to all things English" (p.2). Instead, as it enters a new era, and indeed a new millennium, Scotland must address how devolution has altered its experience as a nation, in that it has "changed Scotland's structure(s) of feeling, [and so] the nation's preconceptions and priorities are bound to differ markedly from the late twentieth-century political concerns" (p.4). Ultimately, Scotland's transition from subnational to Home Ruled nation triggered significant cultural change in Scotland. This new era marked Scotland as a cosmopolitan nation, a nation that "is never closed or whole, never fearful or tired of evolving" (Schoene, 2007b, p. 10). The ever-evolving nation is indeed examined throughout the entire Rebus series, and yet in Rankin's post-devolution novels, the presence of modernity and its implications on traditional social structures has a fresh momentum, a notion that is particularly reflected in the representations of the modernisation of the police force and the ways in which it renders Rebus obsolete.

Scottish Fiction

Since cultural products are a distinct part of the national framework and the process of nation building, Scotland can be read through the fictional narratives that were prompted by a self-conscious desire for representation during the mid-to-late twentieth-century. As discussed, both Trevor-Roper and Anderson suggest that the nation is an imagined construct, defined by its national and cultural relics that feed

one another. Therefore, Anderson and Trevor-Roper's claims about the constructions of national identity can be used as a lens through which to scrutinise how nationhood has been constructed in Scotland through the transitions of Thatcherism, devolution and beyond.

As Craig (2006) points out, post-1979 Scotland had a major impact on the imagining of the nation, and gave rise to a cultural framework from within which self-representation could be addressed:

Scottish thinkers set out to recollect and reconstruct their national traditions [...], perceived weaknesses of the Scottish tradition were adapted, adopted and exploited by Scottish novelists (p. 222-3).

For Craig, the national imagination serves as the means through which the personal can relate to the wider cultural trajectories. The national imagination is thus “the means by which that trajectory of personal and communal history is made the carrier of unique values” (Craig, 1999, p. 10). In this way the national imagination comes to carry and instil the values, practices and conventions that constitute the nation and its uniqueness from others. What Craig (1999) ultimately tells us is that the nation's personal and communal narratives are entwined in an ongoing interaction, an interaction that is in conversation with

the impact of new experiences and the reinterpretation of past experiences:
the nation is a series of debates, founded in institutions and patterns of life,

whose elements are continually changing but which constitute [...] a dialogue which is unique to that particular place” (p. 31).

The natural progression of personal, communal and national narratives means that each intrinsically blends with the other in order to create a dialogue through which the imagined community can be read and indeed identified. Moreover, the interaction between past and present means that the practices and norms that are no longer surplus to modern day requirements serve to, in some ways, impact on new and emerging codes and conventions.

The socio-political climate of post-1979 Scotland triggered Scotland’s thinkers to begin a new cultural movement that attempted – indeed in a reactionary manner – to re-define the nation. This literary movement has often been likened to the Scottish Renaissance period of the early twentieth century, a movement that was considered to be an awakening of cultural nationalism among Scots of the modernist generation, primarily fronted by Hugh MacDiarmid, Edwin Muir and William Soutar. This revival correlated with the post-modernist claim of the collapse of the grand narratives that were designed to strengthen Western culture and solidarity in the wake of nineteenth-century Imperialism. What’s more, Thatcher’s belief that “there is no such thing as society. [That] there are individual men and women, and there are families” (Thatcher, 1987 cited in *The Guardian*, 2013), encouraged Scotland’s display of more localised narratives, and inspired Rankin’s desire “to find books that [represented the Edinburgh I lived in]. I started writing contemporary books about Edinburgh because nobody else was doing it” (Rankin, 2002, no page). This perceived move towards cultural devolution in Scotland is

supported by Benedict Anderson's claim that, "[nations] are cultural artefacts of a particular kind [and in order to] understand them properly we need to consider carefully how they have come into historical being" (Anderson, 1991, p. 5).

The role of literature in the representation of the nation is thus a crucial one.

Scotland's literary history is long and fruitful and includes influential writers James Hogg, Robert-Louis Stevenson, Arthur Conan-Doyle and William McIllvanney.

Both individually and collectively, these writers have contributed to the on-going discourse between nation, culture and the individual. Both Hogg's *The Private Memoirs and Confessions of a Justified Sinner* (1824) and Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1894) had a lot to say about the nature of their home city, Edinburgh, both authors grappling with the dualities that civil society seeks to suppress in man. Regarding the theme of duality that features heavily throughout the history of Scottish literature, Maureen Martin (2009) uses the term "Caledonian antiszygy" to refer to duality as being indicative of the nation's split personality: "a conflict between rational and romantic, canny and reckless, moralistic and violent" (p.84). In this way, the fictions of these authors, and the many that came before and after them, become self-reflexive, presenting social concerns in a distinctively Scottish context. Post-1979 Scottish fiction, then, has had a lot to say about the nature of Scotland in the uneven terrain that is contemporary British politics. From the 1980s onwards, crime fiction has, with overwhelming success, been adopted and adapted by innumerable contemporary Scottish authors. This upsurge is largely due to the fact that, as Christopher Kydd (2013) acknowledges,

[Scottish crime fiction] provides a valuable sounding-board for interrogating various meaningful issues such as what it means for a text to be culturally Scottish [due to] genre fiction's engagement with place and national identity (p. 11).

Scottish crime fiction is ever expanding because it both engages with the milieus of contemporary culture, and attempts to perceive and define the nation.

Crime Fiction

During the twentieth and twenty-first centuries the crime fiction genre received increasing attention from critics and scholars alike. Many of the analyses performed attempted to classify and distinguish the genres various degrees and offshoots. The whodunit mode of detection is considered as the genres earliest form. This style of detection focuses on the identification of the criminal or perpetrator, in which the process of uncovering through detection is central. According to Martin Priestman (2003), Edgar Allan Poe pioneered the detective genre in his collection of short stories entitled *The Murders in the Rue Morgue* (1841) (p. 2). Although writing before any formulae or rules for the genre had been established, Poe's commitment to uncovering through detection and trails of evidence means that his collection is regarded as one of the earliest examples of detective fiction.

Conan Doyle's *A Study in Scarlet* (1887) was the crime fiction genre's next influential text. Much like Poe's amateur detective Dupin, the character of Holmes is characterised largely through his detection style, namely analysis, deduction and eccentricity. *A Study in Scarlet* (1887) is linked to concerns regarding criminality

and the issue of national identity. Holmes's analysis of fingerprint and footprint evidence symbolises a genetic investigation of not only the criminal, but also the rapidly developing nineteenth-century nation itself, serving to burrow deeper into the psyche of the modern world. Conan Doyle's adaptation of the form allowed for the interweaving of larger societal concerns. The crime fiction format was becoming a vehicle for the discovery and policing of different levels of society.

Next came the Golden Age whodunits. The genre's first major publication was Agatha Christie's *The Mysterious Affair at Styles* (1920). Christie and writers such as Dorothy L. Sayers were at their height during the 1920s and 1930s in Britain. Their stories often featured aristocratic detective figures, favouring reason and logic when crime solving. Although Golden Age fiction enjoyed great success and contributed massively to the crime fiction genre overall, its demise became inevitable with the Second World War. According to John Scaggs (2005), Golden Age fiction declined due to the uncertainties of post-war society, "to which the calm certainties of the [Golden Age fictions] were unsuited and in which they were no longer useful" (p. 29). For the genre to survive and flourish, a new approach in style and substance was necessary.

Golden Age fictions, Plain (2001) notes, suggested the possibility for "cohesion and repair, the prospect of healing and reunion. Chandler, writing shortly after the war, heads remorselessly for the abyss, focusing upon fragmentation, loss of identity and the threat of extinction" (p. 20). With this, the crime fiction genre headed in a new direction. Unlike the Golden Age mystery that provides the reader with closure, the hard-boiled world is decentred, unstable and unpredictable. The novels of Dashiell

Hammett and Raymond Chandler are rarely resolute; they are open-ended because, despite the detective often cracking the case, they are unable to deliver the full truth in an ambiguous and unclear world. Sean McCann (2000) analyses the emergence of the hard-boiled mode in America during the 1920s, and argues that its mass literary and political significance was due to the genre's authors engaging with, and confronting, the social and political landscape of twentieth-century America. Of McCann's study, Donal E. Pease (2000) observes that for these authors, the contradictions of New Deal Liberalism in America were rapidly presenting themselves: "the competing claims of the elite versus the popular, the demands of market capitalism versus conceptions of quality, and the individual versus a homogenized society" (back cover). In line with this, McCann (2000) argues that the hard-boiled mode emerged in an effort to make sense "of the possibilities for public life in a society newly acquainted with the power of the mass media and with the pre-eminence of a national, professional elite" (pp.4-5). The hard-boiled mode is thus associated with the reading and writing of a culture in the midst of upheaval.

The hard-boiled characterisation of its protagonist is also distinctive. Dashiell Hammett's *Red Harvest* (1927) is one of the earliest examples of the genre's archetype, his protagonist, Continental Op, is shrewd, morally certain and inextricably affected by his past experiences of cruelty and human suffering. Based on this, Hammett is often regarded as laying the foundations for the sub-genre. However, it is John Dalys' Race Williams (1923-1955) who is generally considered the original detective hero. Dalys was very much intent on character development, and the results were "a large, tough, violent man" (Scaggs, 2005, p. 55). Those who followed Dalys drew significantly from his formulation of character, and,

consequently, these “tough guy” qualities became the prototype for hard-boiled fiction.

Also fundamental to the hard-boiled detective is their possession of “professional skills, physical courage affirmed as masculine potency, fortitude, moral strength, a fierce desire for justice, social marginality and a degree of anti-intellectualism” (Scaggs, 2005, p. 64). Typically, the violence that is associated with the hard-boiled detective affirms a feeling of anti-intellectualism and anti-authoritarianism that is also linked to the characterisation of the genre. The hard-boiled detective struggles with authority, only answering to himself. For this reason, the detective heroes that inhabit these fictions can be seen to serve a multitude of socio-political functions that exist beyond the literary world. Of Chandler’s archetypal hard-boiled detective, Philip Marlowe, Stephen Knight (1998) notes how he lives and works alone and “drinks and smokes a lot: a single masculine lifestyle [...] he has dropped right out of the normal family and financial patterns of modern culture” (p. 78). This separateness renders him an outsider, detached from the institutional mode of modern policing which often breeds greed and corruption, thus enabling the private investigator to deliver truth and justice in a modern climate of mistrust and uncertainty. The hard-boiled mode and its characterisation of the protagonist detective is of specific significance because, according to Priestman (2003), ‘later developments are either seen as continuations of these [...] traditions, or as deplorable fallings-off from them’ (p. 2). The crime fiction genre has been formulated and adapted so much that it has become an interwoven blend of sub-genres and offshoots each contribute to the illustration and construction of the socio-political climate of their time.

Scottish Crime Fiction

In contemporary Scotland, crime fiction has become one of the most influential and commercially successful literary genres. During the 1970s McIlvanney, Gray and Kelman were exploring new modes of writing that were specific to the Scottish urban. Between these three authors, and others among them, they collectively laid the foundations for a crime fiction that was intrinsically and intentionally Scottish. Since the publication of McIlvanney's *Laidlaw* (1977), the genre has become an increasingly popular and productive way of both debating the Scottish question and presenting the contemporary world. McIlvanney's narrative is widely acknowledged as the first of its kind in Scotland. Stuart Kelly (2006) argues that with *Laidlaw*, McIlvanney "effectively created the genre now stereotypically referred to as 'tartan noir'" (no page), a strand of crime fiction that has a distinctively Scottish voice but extracts elements that typically belong to the wider crime fiction genre.

McIlvanney's narrative is not located within a representative urban city; rather the Glasgow that his characters inhabit is a very real place. *Laidlaw* is set in a Glasgow, which, like Rebus' Edinburgh, is a multifaceted landscape, rife with corruption, poverty and deprivation. Additionally McIlvanney's narratives adopt Glaswegian speech patterns that add a new dimension to his discussion of the urban and its impacts on Scottish identity formation. Simon Dentith (1990) notes that McIlvanney's Glasgow

gives the reader an instrumental knowledge. Granted, street maps do not provide the kind of scientific knowledge of political economy, or a Venn

diagram of unemployment ratios [but] this kind of writing too can be used as a way of providing a social landscape (p. 25).

In this, McIlvanney produces an intimate reading of 1970s Glasgow which extends to the nation. The stylistic choices that McIlvanney made when adopting the crime fiction mode contributed to his resounding success in creating an evocative image of Glasgow and a narrative that allows the reader to engage with the fictional, and in turn the real. What Dentith illustrates is that, since the 1970s, urban Scottish crime fiction has taken on a role of representing and reflecting the realities of the Scottish urban, and subsequently the crime fiction market has exploded throughout Scotland.

In a conversation with the creator of *Laidlaw*, Rankin (2015), who is now dubbed “[t]he reigning king of tartan noir” (Johnstone, 2013, no page), credits McIlvanney as the inspirer of contemporary Scottish crime fiction:

‘[w]ithout meaning to do it and without knowing you were doing it [...] you were influencing a whole generation of Scottish crime writers. [...] [E]verybody remembers reading these books and thinking 'if it's ok for Willie to do it, I'll give it a go as well' (taken from O’Brien, 2015).

Since the publication of the first of nineteen Rebus novels, *Knots and Crosses* (1987), Rankin and his protagonist have gone on to enjoy phenomenal worldwide success. Rankin’s novels have been translated into 26 different languages and have sold over 30 million copies. Rankin’s success in the genre has a lot to do with the genre’s large fan base, and the fact that publishing houses devote entire series to

crime fiction (Erdmann, 2009, p. 11). As a collection, the series has grappled with many of Scotland's technological, social and political advancements, all of which Rebus, the ageing hard-boiled hero, must attempt to negotiate in order to stay afloat. As Cabell (2010) points out, whilst the earlier novels "showcase the primitive Police Force of the mid-1980s, [...] the latter books highlight the technological advances made since then. The books will stand as a social comment written in real time during this exciting [26-year] period" (p. 47).

Despite the series' popularity, cultural relevance, and contribution to wider cultural claims, Rankin's series has yet to receive overwhelming academic attention. Of course there are a number of researchers whose interest Rankin has piqued. Of particular relevance is Gill Plain, who has written several detailed discussions of Rankin's work, including *Ian Rankin's 'Black and Blue': A Reader's Guide* (2002), 'Hard Nuts to Crack: Devolving Masculinities in Contemporary Scottish Fiction' (2003) and 'Concepts of Corruption: Crime Fiction and the Scottish "State"' (2007). Plain discusses the series and its protagonist at length, dealing with issues of gender, class and of course national identity. Plain's work on Rankin is drawn upon throughout this thesis, particularly in the first chapter where Rebus's artisanal masculinity is addressed in relation to 1980s Scotland. Given both the length of this project and its retrospective position, this thesis is able to apply Plain's work to a temporal comprehension of the Rebus novels, thus allowing for a coherent and fluid discussion of Rankin's treatment of class, gender and nation throughout the series. Specifically, this thesis is able to address Rankin's narratives according to the decades from within which each of the novels were produced, thus enabling a holistic and temporal valuation of the ways in which the series has contributed to

the representation of class, gender and nation as a distinct and complete relic of Scottish culture.

Rankin's novels have also been discussed in several doctoral studies. Thomas Christie's *Notional Identities: Ideology, Genre and National Identity in Popular Scottish Fiction Since the Seventies* (2013) examines Rankin's contribution to the crime fiction genre and the wider concerns of gender and national identity. Like Plain, Christie focuses on the role of the urban city and its significance to the construction of national identity in Rankin's novels. His examination of Scottishness looks predominantly at the Caledonian antisyzygy qualities of Rankin's fiction. Although Christie (2013) predominantly focuses on *Knots & Crosses*, he considers the role of duality throughout the entire series, noting how the "splits, schisms and dualities" (p. 135) of both Rankin's cultural spaces and characters present "Scotland's own shifting conception of national identity" (p. 134).

Christopher Kydd's doctoral thesis *A Mongrel Tradition: Contemporary Scottish Crime Fiction and its Transatlantic Contexts* (2013) examines how, despite it borrowing from other literary traditions, Scottish crime fiction has a distinctly Scottish voice, a voice that Kydd claims engages with the processes of modernity and how they can dismantle traditional communities. Kydd's second chapter discusses the construction of hard-boiled hard men in contemporary Scottish fiction. Through his comparison of McIlvanney, Rankin and Welsh, Kydd claims that Rankin's narratives depict "urban working-class masculinity [as] deeply ambivalent, bridging the sizeable gap between the masculinities found in the work

of McIlvanney and Irvine Welsh” (p. 114). On this basis, Kydd’s study is drawn upon to convey how although Rebus’s narrative symbolises the erasure of working-class traditions, it also suggests that the loss of traditional communities is not, in cultural terms, an entirely profitable loss. Moving on from Kydd’s analysis of how the hard-boiled hard man detective dominates much of contemporary Scotland’s crime fiction, this thesis addresses the growing significance of the female detective and the ways in which Rankin develops Siobhan Clarke as a heir to Rebus’s hard-boiled hard man legacy.

Following the 1979 referendum, Scotland, and indeed the world, witnessed Rankin embellishing his protagonist with a specific cultural script by way of refiguring the nation’s masculinities by way of reconstructing Scotland’s national narratives. Since, in the context of the 1980s, 1990s and beyond, the Rebus novels can be read as representing the implications of Scotland’s late-twentieth-century developments on the nation’s masculine scripts, they can also be read as part of the process of inscribing Scottish masculinity. Engaging as it does with the Rebus series in a chronological manner, this thesis’s temporal examination of the Rebus series makes it an original piece of research. By dedicating the entire scope of this study to Rankin’s contribution to the representation of modern day Scotland, this thesis is able to provide a detailed and thorough account of the evolution of Scottish masculinity over the past 26 years. What’s more, since this study is written in retrospect of both the devolution referendum of 1997 and the independence referendum of 2014, it is able to analyse Rankin’s fictional depictions in light of such events. In this, this thesis is intrinsically shaped by the most recent and up-to-date socio-political events in Scotland as well as that of the past 26 years.

Chapter 1: The Hard-boiled Heroic Artisan

As the introduction to this thesis examines, 1980s Scotland was in a state of deferral, living in the wake of the failed devolution referendum and the rise of far right wing politics in Britain. Thus, the novels in which Inspector John Rebus and the Edinburgh he inhabits were introduced to the world, *Knots and Crosses* and *Hide and Seek* (1990), present the reader with a negotiation of a traditional working-class ethos in a post-industrial and deferred Scotland. Rankin produced a protagonist hero whose masculinity blends the hard-boiled hard man detective with what Michael Kimmel (1994) terms the “*Heroic Artisan*” (p. 123). Rebus is therefore set up in opposition to all that is representative of 1980s Westminster politics in a bid to maintain traditional Scottish working-class virtues. On this basis, *Knots & Crosses* and *Hide and Seek* are the focus of this chapter, specifically the ways in which they are situated within, and are part of, the socio-political backdrop of the failed referendum of 1979 and Margaret Thatcher’s reign.

The claims that Anderson and Trevor-Roper make about the constructions of national identity can be used as a lens through which to examine the way Scottish identities were constructed during the 1980s cultural renaissance in Scotland. On the back of this cultural crest, Scotland, and indeed the world, witnessed Rankin embellishing his fiction with a protagonist whose masculinity script ran parallel to the nation’s trajectory, thus enabling a reconstruction of Scotland’s national narrative in the absence of political representation. Since Scotland felt isolated and misrepresented by Westminster politics, in the absence of political Home Rule the role of self-representation was devolved to the independent thinkers and actors of

the nation. In this, the narratives that 1980s Scottish writers threw up were intrinsically political, even if they weren't intended to be. For this reason, Rankin's presentation of Rebus as a distinctly Scottish working-class artisan serves to present a dominant mode of masculinity set up in opposition to the rising middle-class.

Haywood (1997) argues that, "the most productive context for enjoying and interpreting working-class fiction is within a labour movement and political tradition: the collective struggles for equal representation in the political, social and literary spheres" (p. 3). Post-World War Two was a time of great reform in Britain; the Labour government invested economically and socially into what emerged as the public sector. According to Haywood (1997), these reforms meant that the working classes "enjoyed a period of unparalleled prosperity and 'jobs for life' security that was to last until the 1970s" (p. 91). This is of course my point of departure, for the 1970s – the Decade of Discontent – was a period of great upheaval in Britain. The "three-day week" and the three million unemployed, meant that the 1970s was a decade full of endless strikes and poor worker-management relations. In this, Britain's disillusionment with the struggling economic and social climate paved the way for Thatcher's neo-liberalist ideology. Following the hit of the 1979 referendum on Scotland's self-esteem, as a nation built upon the backbone of industry, Thatcher's tirade on the trade unions and New Right regime did little, if anything, to bandage this wound.

The affluence that was being enjoyed in post-war Britain led critics and social commentators to speculate over the fate of the working-class tradition. Haywood (1997) examines the response to post-war working-class affluence as being met

with the anxiety that such advantages may lead to the erosion of working-class tradition in that it may assimilate them “into an extended bourgeois lifestyle or into a classless mass culture” (p. 93). Consequently, post-war writers of working-class fiction began representing “working-class history and traditions before they disappeared for good” (p. 93). This same feeling of loss resurfaced in Britain during the 1980s but in a wholly different manner. Working-class representation during the 1980s was rooted in the threat of unemployment, poverty and complete disenfranchisement that was rooted in mass unemployment during the 1970s and Thatcher’s commitment to deregulation, privatisation and the restriction of trade union power. In this, “the British working class was to be returned to a condition in which there was no right to job security, no right to organised self-protection, and in which the discourse of social relations was ruthlessly commoditised” (Haywood, 1997, p.139). This was largely due to the fact that Thatcher’s rise to power sparked a process of transferring economic power from the public to the private sector. In this, “[t]raditional working-class communities organised around large scale manufacturing industry have all but disappeared from British life; the social imagery of such communities has become nostalgic” (Haywood, 1997, p. 141). By mapping the model of the skilled artisan worker onto his construction of Rebus, Rankin’s narratives are a part of this nostalgic discourse. Specifically, in the series’ earlier instalments, Rebus is presented in such a way that presents the value of the working-class ethos in a world that renders their culture unproductive and essentially worthless in a capitalist society.

During the period of uncertainty and unrest which has so far been outlined, working-class Scotland was challenged by a situation which resembled that of the

heroic artisan in nineteenth-century America. Due to rising rates of unemployment and deindustrialisation, during the 1980s the workingmen of Scotland were no longer able to anchor their identity in the success story of Scottish industries as they had always done in the past. In light of this cultural climate, the hard-boiled genre presented Rankin with a mode that would enable him to take the threats of contemporary society and turn them into a “manageable tale, a political myth containing the contradictions and ironies that [bedevil] the efforts to adjust liberal ideals to the demands of [contemporary society]” (Horsley, 2005, pp. 73-4). In this, Rankin found a successful formula through which to make a lasting contribution to the depiction of Scottish society during a period of such unrest. The fact that the hard-boiled genre possesses an inherent obligation to expose the grainy reality of urban life means that the novels’ protagonists are ingrained with a tough-talking and hard-hitting nature, designed to pack a lasting punch through their exposure of all the facets of contemporary society. Rebus’s as a hard-boiled detective means that he is an intrinsic outsider much like his private investigator predecessors.

Consequently, Rebus’s relationship with institutions and power structures are almost always frayed, leaving him regularly treading the thin blue line. Thus, the structures of the modern police force illuminate Rebus’s “grievous tendency toward subordination and his stubborn refusal to play the corporate policing game” (Plain, 2003, p. 56). To place Rebus on the periphery of mainstream policing is therefore to position him within an oppositional framework from which he can challenge the voice of the establishment, whose political ideologies were fundamentally suppressing and disempowering the proletariat. On this basis, and the fact that the hard-boiled mode grew out of a need to express the experience of angst, the genre proved itself as a fruitful mode against the backdrop of Thatcher’s Britain.

Craig (2006) argues that as a direct consequence of the failed referendum, “Scotland’s cultural identity became delusion, its potential for political action endlessly postponed [...] In such a context it is hardly surprising that ‘deferred’ became a dominant theme in Scottish writing in the aftermath of 1979” (p. 218). Constructed from within the socio-political climate of 1980s Scotland, it is no surprise then that Rankin’s protagonist is lumbered with the dragging weight of emotional baggage, serving only to hinder his progression; John Rebus’s future is deferred. Early on in *Knots & Crosses* it becomes apparent that Rebus is emotionally, professionally and romantically constipated due to his past; his story is fragmented, with Rankin only revealing parts of his personal narrative at any one time. When Rebus and Gill Templar make love for the first time in the novel he becomes disengaged from the act, unable to overcome his demons in order to savour the moment:

‘John?’

But he was elsewhere now, back inside the training camp, back trudging across a muddy field, the Boss screaming at him to speed up, back in that cell, watching a cockroach pace the begrimed floor, back in the helicopter, a bag over his head (Rankin, 2005a, p. 69).

Rebus is reduced to tears. In the aftermath he feels guilt and confusion, frustrated by his inability to control, and therefore overcome, memories that serve only to restrain him. Rankin further notes that Rebus’s “occasional bouts of crying” (Rankin, 2005a, p. 69), witnessed by his wife Rhona, were partly responsible for the break-up

of their marriage. The contribution of Rebus's psychological scarring to the downfall of his relationship with Rhona is also threatening his romantic progression with Gill. Rebus must engage with his past in order to overcome that which is hindering his clarity and his future. Rankin's depiction of Rebus's turmoil can therefore be read as comparable to the nation's need to overcome their disillusionment with the past decade in order for Scotland to progress and move toward a new era where devolution is possible.

For Rebus, and by extension the nation, to overcome that which is holding him back, he must experience a moment of clarity by reengaging with his past. In order for him to move forward, Rebus must not accept deferral; rather he must embrace change, and seek alternative forms of progression. This notion of personal growth and development is symbolic of the 1980s literary movement in Scotland that was at the forefront of a collective re-identification and self-determination, promoting a fresh and outward-looking view on the identity of the nation. Craig (2006) notes, "deferral led not to acceptance of the 'emptiness and unreality' of its 'imaginary' status but rather to a search for the difference by which deferral could be overturned" (p. 222). Rankin actively engages with the 'difference' that Craig alludes to and its significance in the first of the Rebus instalments can be precisely located in Rebus's experience under the spell of hypnosis. Once under, Rebus embarks on an unfiltered interaction with his past, exploring and exposing a part of his life that is unknown to both his brother Michael and his lover Gill. As readers we also gain insight to parts of Rebus's character that, up to this point, have not yet been revealed. He describes his time during his intensive training programme for the SAS as a physical and mental hell, pushing him to breaking point through

constant “marching, training, testing, pushing” (Rankin, 2005a, p. 157). Once his initial training was complete, Rebus and fellow comrade Gordon Reeve were enlisted onto a survival mission. During this mission, the pair were tracked and hunted by SAS regiments, forcing both Rebus and Reeve to live an atavistic existence in the wilderness, gathering and hunting for food in order to survive. However, the real test was yet to come, and did so when Rebus and Reeve were captured and beaten into unconsciousness before being thrown into a cell fit for the purpose of their training. Rebus’s hard-boiled ability to endure the physical and mental torture sees him released from his mission, whilst Reeve is left to continue until he either attains the same strength as Rebus, or cracks under the immense pressure. Rebus admits that he has been tormented by the guilt he has felt over the abandonment of Reeve, causing him to question the entire process: “What was it all about? I’d exchanged friendship for this debriefing” (Rankin, 2005a, p. 170).

Rebus’s suffering is also reminiscent of the several ex-service American hard-boiled detectives, for example Mickey Spillane's Mike Hammer (1947-1996) from World War Two and John MacDonald's Travis McGee who served in the Korean War (1964-1984), whose experiences during the war contributed to their signature hard-boiled cynicism. On this basis, Rebus’s exposure to pain and death suggest that his tormented and isolated nature is a consequence of post-traumatic stress. The baggage Rebus has carried with him for so long, the baggage that, once out of the forces, prevents him from slipping back into a conventional lifestyle, is symbolic of the repercussions of the 1979 debacle in Scotland. Ultimately, then, Rebus’s hypnosis is a ritualistic expelling of his demons, upon which he, and by extension the nation, can free himself of his oppressive nightmares.

At the end of his vision, Rebus has an epiphany. In this, he is gifted with a fresh appreciation for life, and a more optimistic outlook on his own existence:

When John Rebus awoke from what had seemed to be a particularly deep and dream-troubled sleep [...] [i]t was growing light outside. The birds were back into their untiring routine. Rebus was glad that they were calling him back into the real world (Rankin, 2005a, p. 175).

Rebus now has tuned in to the bird's song, suggesting optimism for his future, and symbolising a similar shift in the Scottish consciousness following the knock it experienced after the events of 1979. Rebus's cathartic rebirth is thus symbolic of a new start for Scotland.

In his discussion of American masculinity, Kimmel (2005) posits the heroic artisan as one of the prevailing models of masculinity over the period he considers (1832-1930), identifying this masculine script as an amalgamation of physical strength and a strong work-ethic (p. 38). A humble and honest craftsman, the artisanal figure produced good quality and tangible goods with his hands. Brett and Kate McKay (2010) observe the “direct link between [the heroic artisan's] labor and the final product. His work not only provided a living but also gave him an identity of which he could be proud” (no page). However, with the rise of industrial society came the loss of skilled and independent production; thus the heroic artisan becomes a mythic working-class hero. Kimmel (2005) argues that the loss of independent craft and skill to the faceless factories of industrialisation meant that, in America, by the end of the nineteenth-century “the realm of production had been so transformed that

men could no longer anchor their identity in their position in the market” (42-4). Skilled craftsmanship giving way to new technologies brought on by industrial progress meant that as the producing classes adapted to industrial society, the artisanal figure became an intrinsic symbol for the link between work-ethic and social pride, placing great emphasis on this script as a mode of masculinity relevant to the defence of the proletariat lifestyle.

In Erin Smith’s (2000) study of the rise of the hard-boiled mode, she discusses the relationship between artisan culture and the hard-boiled detective, positing the hard-boiled detective as a maintainer of the working-class trajectory. Smith argues that hard-boiled detectives did not buy into mass production and consumerist culture, but “[i]nstead, they did valiant battle to protect their autonomy [and although] the artisan republic was increasingly irrelevant, both to corporations and to labor, it lived on in the pages of pulp detective magazines and paperbacks” (p. 101). The mark that the rise of Thatcherism left on 1980’s Scotland is paralleled therefore in Rankin’s characterisation of his protagonist hero as the hard-boiled artisan, designed to fight off threats to the culture that he represents. Plain (2003) draws parallels between the working-class condition in 1980’s Scotland and the hard-boiled heroic artisan that John Rebus embodies:

Rebus the hard-boiled detective and heroic artisan must fight off threats to his autonomy [...] represented by the Marketplace Man. Although not necessarily synonymous, [the Marketplace Man] can be seen as a relative of Westminster man: both types are contaminated by Thatcherite values and threaten the Scottish democratic tradition (p. 60).

With Thatcher's government endorsing free-market capitalism and global trade, the basis of the proletariat culture in Scotland was in trouble; the avaricious marketplace man threatened to usurp the modest living of Scottish coal and steel workers. Defined by Kimmel (2005) as "self-made" (p. 38), the marketplace man measures his identity against the power, wealth and status he derives from his success in the capitalist market. The marketplace men present in the Rebus series represent the threat that modernisation held over the traditional working-class ethos in Scotland. The fact that they are driven by material wealth, success and career development, threatens the traditional face-to-face communities in Scotland, and instead replace them with an individualism that is driven by capitalist greed. Consequently, in the earlier Rebus novels, Rankin's adoption of the artisanal figure serves as an antipathetic characterisation of the working-class ethos in the face of the marketplace man.

When we meet Rebus he is a mid-life and mid-career, hailing from a working-class mining town in Fife; he is a conservative man with old-fashioned ideals. His construction in *Knots & Crosses* and *Hide and Seek* renders him as an assertion, and indeed celebration, of a mode of Scottish working-class masculinity that embodies the heroic artisan ethos. Rebus's heroic virtue in the series' earlier novels is indicative of Kimmel's claim that the heroic artisan is a risk-taker. Rebus possesses the qualities of fearless bravery and nobility that one would associate with national figure Sir William Wallace. In *The Myths We Live By* (1990), Raphael Samuel and Paul Thomson argue that in order for a national figure to emerge there needs to be "a construction of coherent narrative whose logic works to draw the story towards

the fable" (p.8). National storytelling through the narrative of the urban working-class hard-boiled detective, described by Plain (2003) as "upfront, hard-edged and honourable" (p. 58), is thus the medium through which the figures of these fables can meet with the everyday Scottish working man. In this sense, the risk-taking toughness of the hard man artisan that is projected onto Rebus presents him as the working-class hero. With his mother and father having passed away, his relationship with his brother Michael distant and his dispirited ex-wife Rhona in the South of England with their daughter Sammy, Rebus is all but alone. His intensity for his job has resulted in the loss of any real security in his personal life. What's more, Rebus's unhealthy lifestyle is a result of the long and gruelling hours he works, not for his own material gain, but to satisfy his need to restore order in the world for the greater good. Ultimately, through his sheer dedication, Rebus has severed ties with his loved ones and also puts his own health and safety at risk; therefore his contribution to his role and to greater society sees him embodying the virtues of a working-class hero. What's more, in traditional hard-boiled fashion, Rebus's self-sacrifice extends to his "ability to inflict, and stoically endure, physical punishment" (Scaggs, 2005, p. 64). Both the conventional hero's trait of great feats of strength when in battle and the heroic artisanal physical prowess, pit Rebus as the typical hard-boiled detective fighting for the maintenance of the working-class tradition in a distinctly Scottish cultural landscape.

Whilst the aggressive and violent macho man conjures a negative picture of masculinity, it appears that in the earlier instalments of the Rebus series, Rankin is in fact celebrating certain aspects of this model of masculinity as brave and therefore heroic. As the action of *Knots & Crosses* climaxes, Rebus finds himself

entangled in a battle with Reeve in the depths of Edinburgh's Central Library. Reeve shoots Rebus, but blinded by an overwhelming need to deliver justice: "[Rebus] felt an onrush of something, coming up from his soul. It was the blinding force of anger. He was not about to lose this one" (Rankin, 2005a, p. 217). In this we observe that Rebus's need to deliver justice is so strong that it allows him to ignore his physical suffering. Rebus's victory suggests that Rankin is celebrating the industrial muscle that was a valued attribute of the working-class tradition. Therefore, Rebus's ability to endure physical punishment, suggests that he, and the working-class ethos he represents, possess a passion and resilience that enables them to fight back and reclaim the pride and composure industrial Scotland had afforded their masculine identity.

The second of the qualities attributed to the heroic artisan that Rebus embodies is that of the hard and skilled-worker. When Rebus returns in *Hide and Seek*, he has been granted a promotion to Detective Inspector for his involvement in the Reeves case. The praise that Rebus receives for his contribution is in spite of the fact that his actions led to Reeve's death. In this capacity, Rebus's style and work ethic were deemed valuable in these earlier novels. As a soldier, Rebus had always worked hard, dedicating himself to the intense and traumatic training programme:

He had trained for the SAS and come out top of his class [...] He had his medal and his commendations. [...] And when he had left, the police had been reluctant to take him. He understood now that it was something to do with the pressure applied by the Army to get him the job he wanted. Some people resented that, and they had thrown down banana skins ever since for

him to slide on. But he had sidestepped their traps, had performed the job, and had grudgingly been given his commendations here also (Rankin, 2005a, p. 25).

Rebus's transition from his success in the SAS to the begrudging acceptance he encountered in the police force reflects the workingman's loss of confidence in his trade in the face of the emerging service industries in Scotland since the 1980s. This provided a platform from which the complexity of industrial relations and working-class masculinity in a post-industrial Scotland can be explored. Jim Phillips (no date) argues that pit closures and job losses were accepted in Scotland during the deindustrialisation period between the 1950s and the 1990s chiefly because "economic security for individuals, households and communities was guaranteed, either through miners transferring from older and smaller to larger, more mechanised and higher productivity pits, or with the provision of alternative industrial employment" (p. 4). The position in which Rebus finds himself as he is begrudgingly accepted onto the force, exemplifies the situation that skilled miners found themselves in due to the deindustrialisation of Scotland. Despite his lack of experience in police or detective work, Rebus's success in his role displays Rankin's endorsement of the working-class ethos and the skills that they possess. The early Rebus novels place emphasis on the impact that the unravelling tradition of industrial Scotland had on the working-class masculine script, and therefore celebrate and indeed indicate the value of hard and skilled workers, promoting the notion that they can enjoy success again despite their displacement in the face of deindustrialization.

The alternative employment that the working class industrial labourers were offered, however, was regarded as “feminine” work. Thatcherism pushed Britain towards the service industry and away from the realm of industrial production. The erosion of traditional heavy industries in Scotland and the rise in technological advances resulted in a move toward the service sector and “cultural feminisation”. In their treatment of contemporary 1980s Scotland, the early Rebus novels inevitably engage with that which is lost to the working classes during the transition through the deindustrialisation of the extractive sectors in Scotland. The rise of neoliberalism and fall of heavy industry in Scotland provided a context from within which Rankin was able to engage with the social stratifications in contemporary Scotland by treating the economic infrastructure as a driving force in society. This notion is given stark consideration when Rebus is introduced in the opening pages of *Knots & Crosses* whilst visiting his hometown of Fife. By the second paragraph Rankin posits Fife as a dark and desolate wasteland “where ghosts rustled in the shells of empty houses and the shutters went up every evening on a handful of desultory shops” (Rankin, 2005a, p. 3). David Leishman (2010) argues that the Rebus series looks toward various locations other than Edinburgh “as it endeavours to portray a composite picture of contemporary Scotland as a whole [...]. [T]he pre-eminent sense of place [...] is primarily directed not at Edinburgh, but at the region which lies immediately north of the city on the opposite banks of the River Forth” (p.3). As a landscape of social and economic decline, Fife therefore harbours the plight of the producing-classes, whose reality meant that their artisanal skills, which once bred success in their profession, are now redundant. Fife was one of the industrial areas “punished by the post-1979 Conservative governments’ economic regime of tight monetary policy, high interest rates, and public sector

disinvestment” (Phillips, no date, p.6). In this, Rankin’s portrayal of a rain-soaked and grey Fife thus serves to place emphasis on the afflictions that deindustrialisation dumped on the working man, and becomes a part of the discourse regarding the dichotomy between the old and forgotten heavy industries, and the new capitalist market represented by the city of Edinburgh where the working classes were forced to seek employment in the financial and service industries.

Such a bleak depiction of Fife inspires abhorrence within Rebus: “[he] hated it all, this singular lack of an environment” (Rankin, 2005a, p. 3). Rebus’s relationship with his hometown thus becomes representative of the forlorn mark that deindustrialisation left on the working classes in Scotland, and prepares the ground for the resentment felt by the workingman toward the consumerist businessman who was now populating contemporary Scotland. The dank and dark Fife that represents the decline of industrial Scotland and Edinburgh that represents the new, are paralleled in the early books with Rebus’s feelings of separateness from the bourgeois businessmen he is expected to cosy up to in exchange for a professional boost. Despite his promotion for his performance in “a long, hard case, full of suffering” (Rankin, 2011a, p.16), the Rebus in *Hide and Seek* is still an outsider in the upper echelons of the police force and wider society. In the novel’s opening pages we encounter Rebus at his then girlfriend Rian’s dinner party. Rebus feels self-conscious and his discomfort is revealed through his aversion to the dinner talk:

He didn’t much want to speak to the other guests – a female lecturer to his right a male bookseller to his left – about ... well whatever it was they’d just been discussing [...]. Would they laugh at the story of the police Alsatian

and the severed head? No, they would not. They would smile politely, then bow their heads towards their plates, acknowledging that he was ... well, *different* from them (Rankin, 2011a, p .2).

The dichotomies between Rebus and the educated wealthy represent the wedge that contemporary society was driving between the old and the new, Fife and Edinburgh, Scotland and England. However, Rebus as the outsider represents Craig's (2006) analysis of deferral in Scotland, and his claim that deferral did not lead to an acceptance of 'imaginary' status for Scotland, rather it led to "to a search for the difference by which deferral could be overturned" (p. 222). The "difference" that Rebus is labelled with in this passage indicates that he is a product of a claim for the survival of working-class tradition in Scotland, a maintenance that lies in the lack of an ability to assimilate the rising bourgeois lifestyle Thatcherism was advocating.

As previously discussed, the hard-boiled genre emerged out of the material conditions of post-war America, by way of harnessing the anxieties of society and turning them into a manageable tale. Some fifty later years across the Atlantic the political ideals take on a different narrative, yet the fundamental proletarian and liberalist applications of the genre stay much the same. As a symbol of the workingman in Scotland, Rebus the outsider represents the distinction between the ruling class in an England perceived as effeminate, and a Scotland that asserts its virtue through a protestant work ethic. Rebus as an outcast in this social situation also gestures towards the fact that the clashing of these characters is symbolic of the neo-liberalist, right wing bourgeoisie being diametric to the blue-collar working classes that Rebus represents. The tough talking hard-worker thus symbolises the

quest for detachment, and ultimately independence, from the British union and all that it entailed during the climate of Thatcher's reign. In short, the dinner party guests represent values that came from England, whereas Rebus is symbolic of the industrial legacy of Scotland that opposes and resists the business class ideals of Westminster politics. However, Rankin's narratives also suggest that as Scotland settles into its post-industrial role, its social structures will undergo an inevitable process of transformation. Despite the influences of national and global politics, the issue is an internal one and is implicitly connected to changing class structures in Scotland. Therefore, Rebus is an outsider not just to the elites associated with Englishness; he is isolated by any (specifically educated) elites. In this, his discomfort at the dinner table transfers itself to any situation where Rebus engages with a form of supposed elitism.

Rebus's experiences are shaped by his hard-boiled characterisation, and as Rebecca Biron (2000) notes, hard-boiled fiction "resist elitism through its attention to the underclasses [and] its distrust of all institutions" (p. 19). On this basis, Rebus's cynicism towards and discomfort around institutions, is highly indicative of the anti-intellectual hard-boiled detective in that it presents a class barrier that is fundamental to the genre:

Rebus felt uncomfortable. Institutes of higher education, from the simplest college up to the present confines of the University of Edinburgh, made him feel stupid. He felt that his every movement, every utterance, was being judged and interpreted (Rankin, 2011a, p. 46).

Although Rebus may be deemed uneducated in the traditional sense, the earlier Rebus novels place great emphasis on his love of literature, particularly the more traditional and canonical works of Robert Louis Stevenson and James Hogg. In this way, Rankin is suggesting that whilst Rebus may not possess an education from a recognised institute, his knowledge of specifically Scottish cultural artefacts both equips him with the ability to read the signs that the middle classes distinguish themselves through, but it is also a distinct part of his working-class characterisation.

However, as *Hide and Seek* progresses, Rankin addresses the fact that there is already a developing sense of the marketplace man as a successful mode of masculinity, a notion that Rankin touches upon in 1991 but addresses more directly later in the series. For now there is only a sense that the police force is becoming more like a university in its nature: “after the summer there would be a new intake, and with every year’s fresh intake, [Nell] felt that whole year older, and more distanced from the student (Rankin, 2011a, p. 150). Like Nell, the University’s librarian, Rebus is becoming more attuned to the emphasis that modern society places on education over experience: “[t]hey all had highers these days, it seemed, all these extraordinarily young-looking constables” (Rankin, 2011a, p. 79). In a system that is starting to exchange savvy detection for computer files and typing skills, experience for education, Rebus and his artisanal mode of detection are under threat. The reality that a younger, more educated constable can easily replace a skilful and hard worker is strengthening with every new year and every enrolment.

Together, the cultural climate depicted in *Knots & Crosses* and *Hide and Seek* shed light on how, as the industrial infrastructures in Scotland fell away, the workingman found himself in an uncompromising position that rendered his masculinity in crisis. During the height of Thatcher's reign, and on the backlash of the failed devolution, the Scottish trajectory was bound up in what appeared to be a threat on the autonomy of the nation. Following suit, the workingman, who in an industrial Scotland was not only the backbone of his family, but also a valued member of the nation's largest source of economic production, was rapidly becoming redundant. However, as discussed, the key to Scotland rejecting the burdens of contemporary society and overcoming an innate feeling of side-lined self-determination was not to accept deferral in any sense, but rather to confront that which had been hindering its progression. What this chapter shows is that, like the nation within which he resides, in order for Rebus to break the boundaries which suppress and shroud his potential in *Knots & Crosses* and *Hide and Seek*, he must engage with the definitive events in his earlier life which had several implications for his ability to overcome his deferred state of mind. Thus, in his response to the rise of neo-liberalist policy and the decline of industrial infrastructures in Scotland, Rankin created a protagonist who is an amalgamation of the hard-boiled detective and working-class artisan. In order for Rebus to overcome his trauma, and the Scottish psyche its political and social upheaval, Rankin presents Rebus as a mode of masculinity that celebrates the strength and virtue of the proletarian work ethic. What's more, Rankin's representation of Rebus as the working-class hero re-instates the masculine trajectory that served to figuratively separate Scotland from a Britain that was becoming synonymous with individualism and consumerism. Ultimately, Rankin's characterisation of Rebus in the early novels serves to present the

working-class ethos as a viable and dependable masculine script in the battle against Thatcherism and modernisation. Rankin thus successfully contributes to the reconstruction and re-imagining of Scottish working-class masculinity, an identity that was deemed damaged beyond repair during a period of great unrest and uncertainty at the end of the twentieth-century. Rankin's early-series construction of Rebus is a nostalgic representation of the traditional masculinity of working-class industry. His macho violence is therefore tied to a heroic code and ethic of honour set to defend the frontiers of the community he represents. However, whilst the hard-boiled artisan may have fit the purpose for a cultural revolution against the rise of capitalism during the 1980s, this masculine script does not translate toward the devolution era. Ultimately, as Rebus and Scotland move towards this new era, Rankin must consider the potential implications of a devolved Scotland on the existing cultural scripts that are ever evolving within a new political context, and whether or not Rebus's masculine identity is at risk of becoming defunct.

Chapter 2: Devolutionary Masculinities and the Deconstruction of the Hard-boiled Hard Man

Rebus belongs to a category of masculinity that is becoming defunct [...] constructed in the era when hard men had a value in society [...] Thus Rebus, as an heroic artisan, must fight off the threats to his autonomy [...] represented by the marketplace man. That he is in this position, however, indicates that the mode of masculinity he represents – the Scottish hard man – is in crisis (Plain, 2002, p. 53-55).

Masculinity is not a fixed concept; its boundaries are not set within a rigid structure; it is determined by particular historical moments. As Plain's reflection suggests, masculine identities and cultural landscapes are intricately linked; thus, identity scripts vary according to the developments of the social structures that contain them. Within the complex arena of gender relations, multiple models of masculinity can emerge simultaneously, meaning that existing forms and variants are susceptible to becoming defunct. In this, R. W. Connell (1995) proposes that at any given time, "one form of masculinity rather than others is culturally exalted" (p. 77). Whilst various forms of masculinity can coexist, certain models prevail over other, "insubordinate" forms, rendering them inadequate. This claim engenders the concept of hegemonic masculinity as embodying "the currently most honoured way of being a man, [that requires] all other men to position themselves in relation to it" (Connell and Messerschmidt, 2005, p. 832. Drawing on the contextual framework of 1990s Scotland, this chapter argues that in the mid-series novels the prevailing and reclining models of masculinity – the bureaucratic man and the working-class

artisan – are symbolic of the transitional stage that Scotland finds itself in as the nation teeters on the brink of devolution.

As Kydd (2013) points out, Rankin's crime fiction rhetoric "has a lot to say about working-class Scottish life, community, tradition, and masculinity, particularly how these relate to the distinctively Scottish crises of modernity" (p. 3). The fact that Rankin ages Rebus in "real time" (Rankin, 2006, p. 20) allows him to engage with Kydd's stated variables of identity over a prolonged period of time, and assess whether identities are changeable according to historical moment. Moving on from Chapter 1's discussion of Rebus's working-class masculine identity as "the predominant mode of Scottish masculinity" (Plain, 2002, p. 53) during the late 1980s and early 1990s, this section will address how the mid-series Rebus novels address ageing and masculinity as crosscutting variables that are shaped by cultural frameworks.

By the late 1990s the material condition of Britain had taken a new direction. Haywood (1997) reflects on the state of working-class traditions, noting that, on the wave of Thatcherism, "a colossal transfer of economic power from the public to the private sector has taken place in Britain [and][t]raditional working-class communities [...] have all but disappeared from British social life" (p. 141). With this in mind, *Let It Bleed* (1995) and *Black and Blue* (1997) are examined with reference to how the novels are written in line with, and contain within them, the anxieties of a Scotland in limbo in the lead up to devolution. The chosen period was a transitional phase for Scotland, a time of potential but also great uncertainty; written within such a context, the mid-series novels are at once both nostalgic and

forward looking. Thus the ways in which Rankin depicts contemporary Scottish masculinities during the mid-series can be seen as an exploration of the ambivalence of 1990s Scotland, as they both critique the marketplace man and his business-class ideals, whilst rendering Rebus's artisanal masculinity as ill-equipped to deal with the evolving state of the nation. For this reason, like the framework from within which they are written, the chosen texts are multi-faceted and ambiguous, driven by the fear, anxiety and nostalgia that the evolution of Scotland provokes.

As the introduction of this thesis discusses, American hard-boiled detective fiction was created on the back of social and political uncertainties in post-war America. In a similar manner, 1990s Scotland was a complex socio-political landscape within which the dichotomies of public value and private virtue were played out, where Rankin's hard-boiled fiction presents the detective as attempting to maintain order against the emerging, heedless professional elite. Since nations are nothing more than narratives through which "identities are in fact established, maintained and elaborated through the form of narrative art" (Craig, 1999, p.10), the narratives of the nation and its individuals continually shape and inform one another. The relationship between fiction and reality is therefore a mutually informing one: national and personal trajectories can never be truly separated because the narratives that construct them are defined by culturally specific historical moments. As addressed in chapter 1, following the major setback of the 1979 referendum, the political situation in Britain intensified support for Scottish Home Rule, and prompted a cultural attempt for self-representation and the evasion of deferral. On the back of the failed referendum a cultural movement swept the nation in an attempt to maintain the boundaries of what were perceived as the frontiers of

Scottish tradition. However, the feeling that emerged at the end of the 1970s, from which Rebus's characterisation emerged, differs substantially from that in the 1990s. As discussed in the introduction of this thesis, the pressures and success of civil politics during the 1990s in Scotland, contributed heavily to the resurrection of the Scottish government by May of 1999. The possibility of devolution and democratic inclusion that came with it during the 1990s thus inspired a new wave in the psyche of the Scottish nation, bringing with it a whole multitude of new possibilities and ideas. However, the socio-political change that Scotland was on the brink of created problems. On this basis Rankin's fiction can be seen as a critique of what devolution might mean for Scotland and its existing and emerging cultural scripts. The notion that Rankin's mid-series novels are indicative of the anxieties of a nation born out of socio-political transition, will be addressed through the ways in which Rebus's masculinity is deconstructed and ultimately destroyed by contemporary modes of masculinity.

The physicality of Edinburgh and its changing structures can be read as both symbolic of and informing the city and the nation's cultural scripts. On this basis, by way of reflecting how the modernisation of the city runs the risk of wiping out traditional working-class communities, Rankin presents the physical developments of Edinburgh as diametric to Rebus's depletion. In *For Space* (2005), Doreen Massey argues for the re-imagination of space, on the basis that the identity of a space is determined by human relations and interactions, and vice versa. Massey believes that an analysis of these trajectories and spatial dimensions is essential for the understanding of social politics, and offers three propositions of space from which to construct an understanding of space as a social dimension. Massey's third

definition is that space is “always under construction [...] it is always in the process of being made. It is never finished; never closed” (Massey, 2005, p. 9). This prompts a reading of Edinburgh’s development as running parallel to, and therefore determining – and being determined by – the social scripts of its inhabitants. Space as a continuous construction also evokes Anderson’s claim that nations, and their identities, are modular and adaptable, that they can “merge and be merged with a correspondingly wide variety of political and ideological constellations” (1991, p. 48): space is in constant flux because the intentions and ideologies of the people that inhabit it are continuously shifting. Massey’s claim that space is always under construction evokes an intrinsic link between physical evolution of Edinburgh and the ways in which Rankin presents the identities of the nation as malleable and therefore vulnerable to the inflictions of modernity.

By Rebus’s seventh outing in *Let It Bleed*, the physical face of Edinburgh had undergone a series of cosmetic procedures. As well as the city’s inner throngs becoming home to modern developments, the city’s peripheries also underwent a series of changes, not least the district of Leith, a traditionally working-class area of Edinburgh. As Rebus stands elevated by the steps of a disused building, he observes Leith’s changing face:

Leith was taking a few faltering steps towards respectability. [...] Leith’s revival had begun down on the Shore and had all but stopped there [...].

Now the revival had been given a fresh momentum: the new Scottish Office HQ was under construction at Victoria Dock, and a sailor’s home had been turned into a luxury hotel (Rankin, 2005b, p. 178).

The “fresh momentum” in the development of Edinburgh evokes the feeling that new political and cultural movements were spreading across the nation during the devolutionary period; despite having a way to go, the perceived progress of Leith suggests that the process of demolition and reconstruction was well underway. The fact that Leith was a traditionally working-class area raises questions about what a “new” Scotland will mean for the nature of the nation’s identities. Rankin’s presentation of Leith’s cosmopolitan veneer is symbolic of the shift of emphasis from the proletarian ethos as displayed in the earlier Rebus novels, to a newer more refined masculine model that pays lip service to elitism. The fact that Rankin explicitly references the redevelopment of an old sailor’s home into a “luxury hotel” suggests the erasure the working-class identity of Leith, to be replaced by a more cultivated façade. In turn, this representation of the reworking of areas like Leith, throws Rebus’s distinctly working-class masculinity into question. In short, Rankin’s depiction of the reconstruction of Edinburgh as a conglomerate project, presents the working-class ideal as moving toward obsolescence, rendering Rebus’s masculine identity as making similar steps towards depletion. And yet, the fact that Leith still had a few more steps towards “respectability” to go, and “still retained its old, unique charm” (Rankin, 2005b, p. 178), provokes a reading of a deeply working-class representation. In the midst of the “glamorisation” of Edinburgh there was still ambivalence that prevented total erasure of the proletariat culture. Those “few faltering steps” that Leith had taken suggests an apprehension that perhaps stemmed from a fear of the Westminster man in a Scottish context.

On the basis that holding on to some of Leith’s old charm symbolises the

anxieties that stemmed from the feeling of apprehension and uncertainty in 1990s Scotland, Rankin's depiction of the evolving urban landscape raises questions about the possible implications of devolution on Scotland's existing social foundations. Up to this point, the criminality that Rebus deals with has been dominated by isolated acts or individual crimes; for example the "maniac" murderers of *Knots & Crosses* and *Tooth and Nail* (1992) and the dubious cases of money lending and cover ups in *The Black Book* (1993) that are so customary in the underworld. *Let It Bleed* can therefore be seen as Rankin shifting the focus of the series' action from individual isolated crimes to more systematic modes of criminal activity, and what this might suggest about society more generally. Predominantly focussing on conspiracy at the highest levels of Scottish governance and finance, *Let It Bleed* reveals the depths of systematic corruption, a very different milieu from the isolated incidents Rebus has thus far dealt with in the perceived locations of major criminal activity in the peripheries of Edinburgh. Rebus's investigations into the multiple layers of the social strata resonates with Massey's (2005) second proposition of space, where space is "the sphere in which distinct trajectories coexist; as the sphere therefore of coexisting heterogeneity" (p. 9). Massey's claim evokes the concept of dualism that has been explored throughout the Scottish literary tradition, as seen in the works of Stevenson and Hogg, whose narratives explore the darker side of "respectable" society and serve to expose the corrupt nature of man. In the same vein, Rankin's engagement with the stratifications of the capital reveals how a closer inspection of the Scottish elite reveals cracks in the veneer of corporate Edinburgh.

In *Let It Bleed*, when ex-prisoner "Wee Shug" McAnally takes his own life in front of local government councillor Tom Gillespie, Rebus becomes entangled in a web

of scandal and deceit so complex that it poses more questions than it does answers. Believing that McAnally's suicide was orchestrated from the start, Rebus pursues his suspicions and attempts to uncover hidden documents that will reveal McAnally's suicide as being linked to shady development plans for Scotland's computing and technology sector "Silicon Glen". Rebus finds himself on the verge of exposing the corrupt heart of the Scottish political institutions; building a case that will, as Ian Duncan (2007) observes, implicate "the US. Consulate and the Secretary of State for Scotland in "Silicon Glen" corporate malfeasance" (p. 53), and see them caught in a web of corporate scandal, deceit and murder. Rebus's suspicions heighten when rewards are hinted at by influential Scots and he is offered a promotion by the DCC Allan Gunner, who is wrapped up in this complex web of corruption in order to serve his own professional gain. Ultimately Rebus's case enters a state of gridlock, and he reflects on how

Scotland was a big machine if you looked at it from the outside. But from the inside, it assumed a new form – small, intimate, not that many moving parts, and all of them interconnected quite intricately. Rebus knew he was still outside the machine, but he knew [...] that Sir Iain Hunter was inviting him in (Rankin, 2005b, p. 258).

Through this exposé of the power stratifications in Edinburgh, Rankin reveals the "city's corrupt heart" (Rankin, 2005b, p. 357). And yet, a lack of evidence on Rebus's part and the blackmail and cover-ups on the part of the "powers that be", contribute to the feeling that the novel's open ending reveals how the likes of Sir Iain Hunter, and those who attend his pheasant-shooting parties, are "the

Establishment, and the Establishment would be protected at all costs” (Rankin, 2005b, p. 341). Sir Iain Hunter, the Permanent Secretary of Scotland, aka “Mr. Scotland”, “is the Scottish Office [he’s the] [p]olicy initiator for the whole country [...] he’s got the power” (Rankin, 2005b, p. 218); he is protected at all costs because “you simply can’t have the Permanent Secretary mixed up in anything unsavory” (Rankin, 2005b, p. 335). In light of this, Rebus’s inability to expose Hunter and his cronies suggests that, in the landmine that is contemporary politics, Rebus’s proletarian artisanal masculinity cannot jump the barriers of institutional betrayal, and is therefore at risk of being made redundant. On the one hand Rebus is limited by the boundaries of his masculinity script. And yet, in pitting Rebus against the corrupt Establishment, Rankin is presenting the good, honest elements of his protagonist’s artisanal masculinity, suggesting they are worth holding on to in a modern world rife with increasing social and political corruption. The governmental corruption Rebus is attempting to expose conjures a sense of nostalgia for the “honest” masculinity he represents. As the old and familiar withers away in Scotland, a minefield of oppressions and callous potentialities is emerging and taking its place. Once again, Rankin’s conflicting masculinities conjure a feeling of ambiguity and uncertainty regarding the nation’s trajectory and the models of identity that it throws up at this time.

Moreover, Scotland’s evolution as being intimately linked with the projection of dominant and subordinate modes of masculinity is strengthened by Rankin’s (2005a) reflection on his projection of Edinburgh in *Knots & Crosses*:

Already *Knots & Crosses* feels like a historical document, written in and

about an Edinburgh that no longer exists. As for the book's hero, well, he's changed in time as well (p. xi).

Rankin's commentary strengthens the claim that, be they static, shifting or emerging, his depictions of masculine identity scripts run parallel to the evolving state. In light of this, Deborah Hoonard's (2009) claim that, as men age, "it becomes more and more difficult for them to claim masculine attributes for themselves" (p. 70), can be applied to a reading of Rankin's hero over time. Whilst Rebus's tastes and opinions have altered over the course of the series, it is ultimately the perception of him that changes over time. His masculinity is anachronistic because he is ageing and thus less able to claim for himself the attributes that are associated with hegemonic masculinities that are shaped around, and value, youthfulness. In short, Rebus's masculine identity is set firmly within the boundaries of this "historical document", which is what prompts his movement from hero to hard man, and from hard man to old man. By pairing the city's development with Rebus's changing role, Rankin's statement supports the notion that, due to his masculine identity being a product of such a distinct era, the relationship between nation, masculinity and ageing determines the tone of Rebus's drift into obsolescence.

Hoonard (2009) uses the approach that masculinity is a performance, and that "men are always in a position of having to establish that they are real, masculine men through how they present themselves and what they do" (p. 70). Following *Let it Bleed's* representation of the glamorization of working-class areas in Edinburgh such as Leith, in *Black and Blue* Rankin begins to deconstruct Rebus's masculine

identity, restricting his ability to perform, and therefore establish, his masculine identity. In this way, the urban development that Rankin depicts in *Let it Bleed* is reflected in Rebus's deterioration by way of representing the disenfranchisement of the workingman. Hoonard's (2009) conceptual model for the understanding of dominant masculine scripts, proposes that they possess qualities that are typically regarded as "highly valued masculine attributes" (p. 70). These attributes are outlined within Hoonard's three proposed conceptual areas: moral components, including "*manifesting power and control [...] being independent and self-reliant [and] exhibiting stoicism [and] self-control*" (p. 71); doing aspects of masculinity, focussing on what men do and how they do it, for example "*heroic acts [and] bravery in the face of danger*" (p. 71); and social orientation, which looks at the success of men in the social realm, focussing on "*achievement in the work world [and] being in the male center*" (p. 71). In a similar manner, regarding the qualifiers of dominant forms of masculinity, Kimmel (2005) note that the "hegemonic definition of manhood is a man in power, a man with power, and a man of power. We equate manhood with being strong, successful, capable, reliable, in control" (p. 125). In short, for a man to successfully fulfil the valued moral, doing and social components of manhood, he must possess these attributes. By examining Rebus's hold over these three components, this chapter addresses and categorises contemporary Scotland's emerging masculine scripts in relation to Rebus's anachronistic identity in order to present the developing nature of a Scotland in transition.

Hoonard (2009) claims that there is a distinct lack of masculine scripts that apply to older men, claiming that in order for masculinity to remain culturally relevant and

relatable as men age, “masculinity must change at the foundations as a prerequisite” (p. 69). In Hoonard’s terms, at the beginning of his life as Rankin’s protagonist, Rebus was assigned a comprehensive masculinity script that posits him as the hard-boiled detective. In this way, due to the fact that his identity is bound up in a traditional working-class discourse, Rebus’s script resists change, his anachronism rendering him redundant. For this reason Rebus undergoes a process of regression through which he assumes the identity of a “dinosaur” (Rankin, 2008, p. 34). His resistance to change marks Rebus’s obsolescence. The fact that his masculinity script is no longer surplus to modern day requirements means that Scotland’s changing social structures trigger his depletion. By addressing Rebus’s performance of Hoonard’s proposed components of masculinity, how far the significance of the artisanal hard man was able to stretch beyond the context of 1980s Scotland will be considered throughout this discussion, measuring whether Rebus’s static masculinity renders him as an anachronism around which the action of the novels, and indeed contemporary Scotland, unravels.

Black and Blue is a complex and comprehensive novel, both in terms of its literal and figurative scope. The novel traces “a network of guilt and complicity across the length and breadth of Scotland” (Plain, 2002, p. 26). The immense political and geographical landscape of the novel sees Rebus on a journey that reveals Scotland as having been swept by the force of corporate capitalism and all its erosive qualities. As Rankin’s portrayal of Edinburgh’s social and physical shifts in *Let it Bleed* represents, the corporate capitalism that has swept the nation serves, as suggested by Plain (2002), to obliterate traditional Scottish urban and rural landscapes (p. 27), and with them the values and traditions of their communities.

With the erosion of Scotland's traditional working-class identities comes the depletion of Rebus's masculinity. By way of driving Rebus's experience with modernity, Rankin presents alternative, and current, modes of masculine identities that evolve from this ever shifting landscape, leaving Rebus to negotiate his masculinity in an altering, faltering world.

Over the course of *Black and Blue*, Rankin's protagonist becomes a victim of numerous accounts of physical and mental battery. His experiences of antagonism serve to strip Rebus of the three proposed conceptual areas of hegemonic masculinity – moral components, doing aspects of masculinity and social orientation – coinciding with Hoonard's (2009) claim that they “provide particular challenges for men as they age” (p. 70). Thus, the decline of Rebus's masculine identity is linked to, and represented through, his ageing. This serves as a metaphor for the ways in which his hard man artisanal regression is representative of the deterioration of working-class prominence. When read in light of the doing aspects of masculinity (youthfulness, heroic acts and bravery in the face of danger), the characterisation of Rebus in *Black and Blue* renders him as a subordinate male.

Whilst the Rebus of *Knots & Crosses* and *Hide and Seek* is presented as protecting his and the nation's autonomy in fearless battle against the “bad guys”, the enemy in the later novels is altogether much more complex. The marketplace man in the earlier Rebus novels was a remote and anonymous threat, presented as oppositional and belonging to the distant world of Westminster politics but by *Black and Blue*, the threat is much closer to Rebus than his artisanal masculinity is comfortable with. The world of industrial capitalism that Rebus is a product of is rapidly changing, and so too is masculinity: with the rise of the service industry came a new emphasis

on an outward display of masculinity, measured by material possessions and an attempt at sleek sophistication. In this manner, CI Ancram and Rebus are set up in stark opposition to one another, Ancram's slick suits and flashy car representing the new capitalist man, and Rebus the traditional, modest artisan. Ancram, as Plain elucidates, is the "personification of much larger political structures – he symbolizes new, and in Rebus's eyes, corrupt forces of government" (Plain, 2002, p. 54). Over the course of the novel, Rankin pits Rebus against the capitalist force that Ancram represents, serving, in Whyte's (1998) terms, to present Rebus as "struggling to re-establish authority in a world which will no longer attribute it unquestionably to [him]" (p. 248); his powerlessness thus symbolises the deterioration of modest artisanal living in the face of evolving capitalism.

As the novel progresses it is revealed that during his early days in CID Rebus was involved in the trialling and prosecuting of Lenny Spaven for the murder of Elsie Rind. Lawson Geddes, Detective Inspector and Rebus's "one-time mentor, boss, protector [...], had been playing cat and mouse [with Spaven] for a couple of years – aggravated assault, pimping, the hijacking of a couple of cigarette lorries" (Rankin, 2000 p. 34-5), none of which ever amounted to any satisfactory reprimand in Geddes's eyes. So when the body of Elsie Rind – a one-time girlfriend of Spaven – was uncovered in the middle of a farmer's field, Geddes put pressure on Rebus to help him convict Spaven for the murder. Over time Spaven's case became big news. His unexpected and suspicious death sparked media frenzy and resulted in the re-investigation of his trial, headed by Ancram. When Rebus is informed by Colin Carswell that there is to be an internal enquiry on the Spaven case, Rebus is instantly posited as a suspect, and it doesn't take long for him to fulfil the role:

“Rebus was on the run – moving target and all that [...] He’d packed first thing, a suitcase only half full, left his pager lying on the mantelpiece” (Rankin, 2000, p. 155). Rebus is not only posited as a criminal by “the establishment”, but his behaviour suggests that he is relenting to this projection; he becomes secretive, aloof and is paranoid to the extent of disguising his voice when attempting to contact his ally Brian Holmes. This criminal bit part confirms Rebus’s outsider status, forcing him further into the depths of isolation. Whilst in the earlier novels Rebus’s outsider status was set up in opposition to the supposed elites of Westminster in an attempt to defend the frontiers of the Scottish working-class tradition, here the notion of an “internal enquiry” conjures the feeling that Rebus’s masculine identity is under attack from forces within Scottish society. Rebus’s masculinity is under interrogation from CI Ancram, who symbolises the threat that the “modern man” poses to the autonomy of traditional working-class Scotland. Furthermore, the fact that Rebus has purposefully extracted himself means he is no longer fulfilling Hoonaard’s third proposition of masculinity, social orientation: his job is at risk and he has removed himself from the male centre. The fact that Rebus is no longer participating in a professional or even social sphere further weakens his claim for a dominant masculine identity. In this, contemporary Scotland is presented as a problematic place, a place where secrecy and oppression breed blurred boundaries, where the fighters of crime and the upholders of civil society flirt with, and indeed dabble in, corruption. The fact that Rebus himself is incriminated suggests that there is no longer such a clear-cut case for the good and bad, right and wrong, Jekyll and Hyde.

During the deconstruction of Rebus’s physical and mental barriers, Jack Morton,

Rebus's old colleague and onetime hard-hitting, hard-drinking, hard-boiled detective, is assigned to the observation of Rebus. Ancram's instruction to Morton to observe and report his every move, is the first step in stripping Rebus of Hoonaard's first conceptual area of masculinity, moral components, which proposes that in order to maintain a manly identity, men must exhibit independence, stoicism and self-control. Ancram's orders to Morton are clear: "don't let him out of your sight. If he goes for a dump, I want you keeking through the key-hole. If he says he's taking the rubbish out, I want you inside one of the bags" (Rankin, 2000, p. 286). Put under surveillance Rebus's masculine agency begins to deteriorate. Robbed of his independence, he is unable to negotiate or protect his identity from within the confinements of his home, his castle. The attack on Rebus's personal, spatial autonomy breaks down and fragments his masculine performance, suggesting further that the mode of masculinity he represents – the Scottish hard man – is under threat from the increased numbers of white-collar, money-orientated individuals.

The last time he and Rebus had met, Morton "had been a couple of stone overweight [and] a heavy smoker with a cough that could crack patrol-car windscreens" (Rankin, 2000, p. 68). Now he's kicked the cigarettes, alcohol and poor eating habits and exchanged them for an identity that meets the demands of contemporary Scotland which is becoming more and more aligned with the "new middle class" bourgeoisie:

[Jack] might have changed – become a "yes man", a pencil pusher, a careerist – but John was the same as always ... only worse. Time had

seasoned his cynicism. He wasn't a terrier now, he was a fighting dog with locking jaws (Rankin, 2000, p. 373).

Traditionally associated with working-class, violent, macho entertainment, the image of the fighting dog renders Rebus a fully-fledged hard man, complete with a distrustful cynicism to compliment his "fighting dog" exterior. What's more, the fact that Morton and Rebus are reacquainted under such circumstances, and posited in an oppositional manner, pits Rebus's weakening grip on his autonomy against Morton's ability to adapt, and therefore survive. In this sense, Morton signifies the increase in white-collar careerists, who are redefining the prospects of the working classes. In line with this, Rebus's locked jaws evoke a sense of stasis and silence in the working class brought on by an inability to change and adjust to modernity. The surveillance of Rebus contributes to the breaking down of his hard man persona and the his moral components of masculinity, which in turn symbolises the marginalisation, and indeed isolation, of the working classes alongside the influx of new social forms.

Once rid of his independence, the next step is to attack Rebus's physical barriers. Rebus embarks on a quest to prove that in a Glasgow run by leading gangster "Uncle Joe", the likes of DI Lumsden accepts bribes to fund his marketplace man lifestyle: the "legit and the illicit [work] side by side, each feeding the other" (Rankin, 2000, p. 391). Consequently, he is attacked by who he takes to be "messenger-boys" (p.263), sent to put him off his trail and deter him from his perusal of justice and truth. This attempt to break down his physical protective barriers, is preceded by a mentally draining interrogation skilfully navigated by

Ancram and his team in their attempt to expose him as Johnny Bible – Rankin’s “copycat killer” based on the real life Bible John who terrorised Scotland during the 1960s – and subsequently pin the murder of several women on him. The notion of Rebus as suspect, and therefore isolated outsider, is strengthened during this passage:

He was where a lot of men and women, some of them barely adult, had been before him. Same chair, same sweaty room, same set-up. Hundreds and thousands of them, suspects. In the eyes of the law, innocent until proven guilty. In the eyes of the interrogator, the other way round” (Rankin, 2000, p. 269).

Rebus’s interrogation mirrors the destabilising of the hundreds of thousands of men, and women, whose working-class autonomy is being stripped of its significance in post-industrial Scotland. Following his grilling, Rebus returns home to find his door has been forced and his flat broken into. Upon inspection it appears everything is much the same as he had left, bringing Rebus to the conclusion that “this is Ancram trying to rattle me” (Rankin, 2000, p. 313). When Rebus admits to Morton that “[m]y home no longer feels like my castle anymore” (p.217), it appears that the break-in has been a success, breaking down both physical and psychological boundaries set up by way of protecting his autonomy. Thus, the break-in evokes Massey’s (1994) reading of spatial and social structures, specifically her claim that spatial dimensions are “dimensions along which run relations of power and control, of dominance and subordination” (p. 88). Rebus’s domain being under attack from the high-status, high-powered representatives of corporate Scotland – his perceived

enemy – is thus evocative of the problematic relations between class, power and control in 1990s Scotland. Rebus’s lack of spatial control is therefore symbolic of the working-classes’ deteriorating control over space and therefore their access to power. Ultimately, in his efforts to “rattle” Rebus, by ridding him of his personal autonomy, segregating him further mainstream society, Ancram breaks down Rebus’s masculine constructs and widens the gap between the modest artisan and the rising professional elite; both Rebus and the working-class ethos he represents are marginalised by Scotland’s evolving social structures.

Ultimately, as the outsider detective, typical of the hard-boiled mode, Rebus is, as Plain states, “a PI within the police force [...] In Rebus’s case, the relationship between individual detective and state apparatus is a deeply problematic one. Government and police are seen as corrupt forces that feminize the individual detective by depriving him of his agency” (Plain, 2003, p. 59). Together Morton’s “spying” on him, the accusations of murder against him and the invasion of his home, result in Rebus being stripped bare – figuratively and indeed literally speaking when he finds himself locked in a cell for the evening – and he is pushed further and further to the edge until, eventually, he cracks. The forces that are constraining Rebus create so much pressure within him that he becomes a ticking time bomb, ready to blow at any moment. Upon seeking out Spaven’s ex-cellmate Mike Hine to shed light on the case that is almost forgotten to him, Rebus is haunted by Spaven’s final proclamation of innocence, and, as an outsider and suspect, is overcome by a sense of empathy for the criminalised he has never felt before:

‘God knows I’m innocent Mick, but I’m so tired of saying it over and over.’
[Rebus] could identify all too easily with Spaven’s epitaph; even perhaps -
just a little - the man himself’ (Rankin, 2000, p. 324).

The innocence of both Spaven and Rebus, who have both endured external and internal attacks to their agency, comes to symbolise the experience of the industrial man who is rendered powerless and in a process of decline in the modern world. In this Rebus is aligned to the very group he has spent his career trying to defeat, and once again the dichotomy of good and bad is blurred. This echoes the notion that, in a landscape of futility and uncertainty, to align himself to the “new” mode of policing, which breeds corruption and discontent, is to wipe out the goodness and honesty within him which drives his passion for conviction. Rebus is once more rendered ambiguous: despite his hard-edge and emotional constipation, there are clear-cut aspects of Rebus’s old, traditional, working class masculinity which Rankin presents as sovereign in a modernised and individualistic society.

Before long, much like with Spaven, Rebus’s torment becomes too much to bear. His confusion, anger and fear culminate in his attack of Morton in the park, which exhibits Rebus’s inability to practice self-control, rendering his ownership of the moral components of masculinity under threat. What’s more, Rebus’s ability to possess Hoonard’s proposed moral components (manifesting power and control, independence, self-reliance and exhibiting stoicism and self-control) of masculinity is further compromised by his inability to exhibit stoicism during his clash with Morton. Despite having his “[t]eeth bared” (Rankin, 2000, p. 325), when Morton fights back, Rebus chooses not to defend himself: “Instead, he waited for the

impact. [...], doubled over, fell to his hands and knees, and spewed on the ground” (Rankin, 2000, p. 325). As the hard-boiled hard man, Rebus possesses a durability and sustainability that allows him to endure physical punishment and continue in battle. However, in this, his quest for the exorcism of his torment, Rebus must refrain from stoicism and abandon his usual “proving [of] his masculinity not through assertion but through endurance” (Plain, 2003, p. 64). Thus his experience with the physical triggers a literal and metaphorical purging of his psychological struggles: his relenting to the pain cracks his hard-man veneer and reveals his fully exposed, raw emotions. The passage climaxes when Rebus breaks down in tears, “[c]rying for himself and for Lawson Geddes, and maybe even for Lenny Spaven. And most of all for Elsie Rhind and all her sisters” (Rankin, 2000, p. 325). Rebus’s tears for Geddes, Spaven and Rhind symbolise his anguish for “all the victims he couldn’t help and would never be able to help” (P. 325), all the victims that he has been so afflicted and tormented by. Rebus’s voyeurism, his innate need to know and understand, “was a drug. And the thing was, when he had all this knowledge, he then had to use booze to blank it out” (Rankin, 2000, p. 329). Rebus’s mental and physical stoicism are rapidly deteriorating. Catching his reflection in the window, Rebus concludes: “I’m almost not here at all” (Rankin, 2000, p. 329). Over the course of the novel his lack of affirmation and self-assertion, inherent of his hard man persona (Whyte, 1998, p. 279), has reduced Rebus to a ghostlike figure; his inability to perform Hoonard’s proposed components of masculinity has thus climaxed in his deterioration as a human being, let alone a male one.

The fact that Rebus suffers physical and mental attacks throughout the entire novel, suggests that his autonomy, masculinity and ultimately agency is under threat.

Reflecting back on the quote from Plain (2002) at the beginning of this chapter, the attempts to break down and fragment Rebus's masculine performance indicate "that the mode of masculinity he represents – the Scottish hard man – is in crisis" (p. 55). Together with his isolation from social orientation and his inability to do aspects of masculinity, the loss of his moral components of masculinity render Rebus – as comprehended by common society – as "unmanly" and therefore an "unfit" projection of contemporary Scottish masculinity. Throughout the novel, and indeed the series, Rebus undergoes a process of emotional and physical battery, and ultimately his autonomy is compromised because he is rid of the components of masculinity that ensure he is perceived as "manly". The intensification of Rebus's emotional baggage, reliance on alcohol, abuse to his body, and his self-destructive behaviour, culminate to demonstrate Rankin's reflection of Rebus as being a "punch bag" (Rankin, 2015, cited in Thomson, 2015, no page). Faced with a new, systematic and institutionalised form of corruption, Rebus is unable to exert the heroism that is so characteristic of him in *Knots & Crosses*; his ability to exhibit bravery in the face of danger is compromised so much that he is rendered powerless by the efforts of Ancram and his team, a process which ensures the loss of Rebus's remaining conceptual areas of masculinity, social orientation and moral components. In order to eradicate Rebus as a threat to their corrupt misconduct, Ancram et al must strip Rebus of his social orientation, ridding him of his resources and thus hindering his ability to uncover the truth and deliver justice. Without his heroic attributes and his ability to manipulate the professional world of policing, Rebus is denied his hard-boiled autonomy. What's more, the loss of these two masculine components sees Rebus's ability to demonstrate the personal qualities that render him a "real" man – his moral components – eradicated, resulting in

Rankin's "punch bag" becoming physically and emotionally deflated. Rebus finally breaks. His emotional breakdown presents him as far removed from the "unblushing" (Hoonard, 2009, p. 70) masculine ideal; he is therefore worthless to the cause, and his deconstructed masculinity lies scattered in the park in need of an alternative from in order to survive in the shifting world that is devolutionary Scotland. In many ways, Rankin's characterization of Rebus is a paradoxical one, and yet perhaps that is the very point. There is a sense that whilst Rebus's is presented as a collapsed model of masculinity, which is rapidly reclining into obsolescence, Rankin is at the same time casting doubt on that of the rising "professional elite", rendering modern masculine identities as ambiguous contradictions. Their preoccupation with the inner workings of the varying social stratifications means that both *Let it Bleed* and *Black and Blue* shine an inevitable light on the corrupt nature that contemporary society breeds in man. Contemplating the prevailing injustices of society in *Let it Bleed*, Rebus reflects that "[i]n nature, there had to be a balance; as some rose, others fell or were pushed or made the leap themselves" (Rankin, 2005, p. 278). During this period of devolutionary writing there was a new breed of optimistic writers, and Rankin, like Rebus, is faced with a new challenge: evolve or die. Within the cultural climate of 1990s Scotland, a climate that was rapidly adapting to the modern world, Rebus's mode of masculinity has become subordinate to the rising business class. By weaving the professional elite into the fabric of his narrative, Rankin therefore projects and, indeed exposes, the innate contradictions and corruption that the pressures of modern society breeds in man. In a system that fails some whilst nurturing others, in an ever more individualistic society that breeds social decadence and corruption, is it possible for a "laconic, working-class [male] to impose justice on a fallen world

riddled with economic inequality and political corruption” (Kydd, 2013, p. 59)? Is there any room left for John Rebus?

Chapter 3: The Ageing Scotsman

I took the decision early on to age Rebus in ‘real time’. That is to say, he would age between books. After all, if I wanted to write about the changing face of Scotland, it was more realistic if my detective was allowed to change, too (Rankin, 2006, p. 20).

Capitalistic societies do not provide clear final phases for their exalted masculinity stories. Put somewhat extremely, Western masculine scripts are not designed for elderly men, and thus are concluded somewhere before ‘old age’ (Spector-Mersel, 2006, p. 74).

Reflecting on social progressions in late modernity, notably feminist and gay and lesbian activism, Chris Haywood and Martin Mac an Ghaill (2003) consider how “men’s lives and their experiences have been much debated within a range of literatures” (p, 13). Their study argues that masculinity and the way it is discussed is linked to wider sociocultural developments, and that these transformations are “marked by the disintegration of older social collectives” (p. 13). These changes, Haywood and Mac an Ghaill argue, are a consequence of “the pluralisation of identities involving processes of fragmentation” (p.13). On this basis, the disintegration of older social collectives contributes to the dislocation of masculine identities, suggesting that late modernity throws up individual rather than collective narratives.

Similarly, regarding the narratives of ageing individuals, Hanne Leceulle and Jan Baars (2014) claim that late modernity “harbours a plurality of individually shaped

life trajectories that can no longer revert to traditional frameworks” (p. 34). In this capacity, cultural scripts that are based on older or disintegrated traditional social structures are non-transferable in late modernity. Laceulle and Baars, along with theorists such as Margaret Gullette (2004), argue that ageing is culturally contingent, and that the Western concept of ageing is often presented through narratives based on notions of decline. Such cultural narratives, according to Laceulle and Baars (2014), “restrict the meaning we are able to ascribe to later life and to ourselves as old(er) individuals” (p. 37). In this capacity, the notion that age denotes decline is intricately linked to the cultural scripts that are available to older men. As previously discussed, contemporary Scotland has moved away from industrial to consumer-based capitalism, which has, over the 26 years of Rebus, had a major impact on working-class trajectories. Thus, the societal developments of Scotland in late modernity determine the ways in which these narratives of decline are developed and ultimately mapped onto ageing individuals; shifting cultural landscapes define the identity scripts of both the nation and its people.

Gabrielle Spector-Mersel’s (2006) temporally based conceptual framework suggests that dominant cultural narratives are “tied to specific phases of the life course” (p. 71). In this, Spector-Mersel argues that these scripts “end somewhere before old age” (p. 73) and are therefore truncated. Cultural narratives can therefore become anachronistic and, as society develops they threaten to render ageing males’ scripts as defunct. Due to the fact that positive discourses of masculinity end at middle age, as the traditional framework from which he emerged disintegrates, Rebus’s masculinity script renders him obsolete. Both Spector-Mersel and Laceulle and Baar’s claims shed light on the fact that, as an ageing man, Rebus struggles to

access hegemonic masculinity scripts, a notion that is yoked to the idea that his hard man mode of masculinity becomes anachronistic in the ever-evolving landscape of contemporary Scotland. Following his mid-series deconstruction, Rankin's representation of late 1990s masculine identities renders Rebus, the elegiac hard man, as having reached a state of obsolescence. Thus, in light of Spector-Mersel and Laceulle and Baars' claims, Rebus, – who is rapidly approaching retirement – and his masculine identity, become redundant due to the truncated nature of dominant masculinity scripts. Thus, in contemporary Scotland, both his ageing and his identity symbolise decline. In order to identify how socio-political structures "throw into sharp reality the meanings of [Scottish] masculinity in later life" (Arber, Davidson and Ginn, 2003, p.1), this chapter charts the teleology of the late Rebus series in which modernity justifies the gentrification of detective work.

Since many crime writers tend to write whole series, the ageing process is a common one in detective fiction, and is seen, for example, in Conan Doyle's Holmes series as well as the more recent Inspector Morse and Ruth Rudnell's Inspector Wexford. In order to examine the implications of Rebus's ageing, this chapter analyses Rebus's changing role in *Set In Darkness* (2000)¹, *Resurrection Men* (2002), *Exit Music* (2007) and *Standing In Another Man's Grave* (2012), Laceulle and Baars and Spector-Mersel's claims are used to shed light on how and why Rebus's experience of masculinity is determined both by his ageing and the changing socio-economic landscape of Scotland. In this way, the ageing of Rebus functions to symbolise the deterioration of a version of the past, i.e. industrial Scotland, which contemporary Scotland cannot accommodate.

¹ The edition used is part of the omnibus *Rebus: Capital Crime: Dead Souls, Set in Darkness, The Falls* (2004). The original publication dates for the individual texts are *Dead Souls* (1999), *Set in Darkness* (2000), *The Falls* (2001).

Following the success of the 1997 referendum, on July 1st 1999 the Scottish Government sat for the first time since the union of 1707. John Lancaster's (2000) claim that, for Scottish authors, devolution meant that their tendency to define "contemporary Scottish identity as appositionally not-English", was replaced by a shift in self-representation that meant focus was "not on a Scottishness defined by its quarrel with England so much as by its internal contests and divisions" (no page). As discussed in chapter 2, the mid-to-late 1990s saw a shift in subject matter for Rankin, be that the bureaucratic maleficence of the state officials in *Let It Bleed*, or the corporate greed that has in some way infected every echelon of society in *Black and Blue*. Whilst previous novels have also tended to focus on topical issues such as moneylending and paedophilia (*The Black Book* and *Deal Souls*, 1999), *Set in Darkness* is the first novel in the series to address a topic that is specific to Edinburgh, and indeed Scotland. Rankin (2006) reflects on his decision to take Rebus to parliament as taking the opportunity to discuss "a pivotal moment in Scottish history" (p. 54). And yet, the tone of the novels stayed much the same. As observed by Plain (2007), for Rankin, "devolution has meant business as usual" (p. 135). However, as previously suggested, Rebus and his crusades for truth and justice are an anachronism around which the action of the series and the nation unfolds. Whilst yes, devolution may mean business as usual for Rankin, in the wake of a new era in Scotland, his investigations into the conceptualisation of modern Scottish masculinities mean tackling the frictions that exist between the new and the old, past and present.

Rebus's investigations in *Set in Darkness*, as with many of the previous novels deal with the inflictions of the past on the present. For Rankin, dwelling on the past "is typical of a sort of Scottishness: brooding and filled with guilt" (p. 55). *Set in Darkness* – Rebus's 13th outing – begins at Queensbury house, a part of the construction project on the Holyrood site that is set to house the new Scottish Parliament Building. During Rebus's visit to the construction site, a body is discovered behind a blocked fireplace. The body is believed to have been there since around the same time as the failed referendum for devolution in 1979. This is highly reminiscent of Rankin's claim that the past is restrictive and indeed reductive for the Scots. Reflecting on the archaeologists' excitement and his discovery, Rebus notes, "[i]t was nice to see people so happy in their work. Digging up the past, uncovering secrets... it struck Rebus that they weren't so unlike detectives" (Rankin, 2004, p. 352). Rankin's comparing of both archaeologist and detective in this passage is evocative of his claim that in order to overcome their setbacks, Scotland must confront the relics of their past and investigate the cause and effects of such events. In this, the unearthing of the corpse and the solving of the mystery can be read as a way exorcising Scotland of its socio-political knockbacks during the late-twentieth-century. What Rankin's narratives suggest then, is that in order for Scotland to progress and evolve in terms of its self-perception, representation should move away from defining the self against the other, Scotland vs. England, and instead look within the borders of the nation and engage with the challenges that lie there.

In the wake of devolution and at the turn of the century, self-proclaimed dinosaur, Detective Inspector John Rebus, is the last of his kind. Gone are the maverick,

rogue detectives who occupy the pages of hard-boiled fiction, and in their place, Rankin argues, are the "touchy-feely human resources" (Rankin, 2013, cited in Furness, 2013, no page) detectives of the twenty-first-century police force. Spanning from the 1980s right through to the present day, the Rebus series has charted the ways in which the roles within the modern Scottish police force have developed in order to keep up with the rapidly evolving social and political landscapes. Whilst Rebus's workplace opponents in the earlier novels were representative of the business elites affiliated with Thatcherism, Derek Linford's by-the-book style of detection functions to denote the gentrification of detective work, and ultimately Scottish politics, at the turn of the twentieth-century. On this basis, an introspective reading of Scottish masculinity indicates that the hard-boiled hard man of *Set in Darkness* is faced with a new challenge to his masculine authority in the form of self-made man Derek Linford.

Unlike the corrupt nature of the marketplace men that Ancram, Lumsden and Grogan represent in *Black and Blue*, Rankin's construction of Linford in *Set in Darkness* presents us with a far less intimidating version of the marketplace man, whose threat to Rebus is neither physical nor psychological. Instead, Linford's characterisation echoes Sara Arber, Kate Davidson and Jay Ginn's (2003) claim that "advancing years herald removal from 'centre stage' in order to make room for the upcoming "Young Turks" (p. 5). Linford comes to represent Petrie's (2004) acknowledgement of "the emergence of a very different kind of policeman typified by the well-groomed, media-friendly corporate man" (p. 154), a figure well read in the art of media liaison and customer relations, whose policing style is reared not by the independent artisan but rather by the pursuit of the "business class" ideal. As a

part of his character development, Rankin injects Linford's trajectory with a personal dimension by revealing aspects of his family background and working-class roots:

The first time Derek had owned up to voting Tory, his father had disowned him. [...] His son had sneered at him: 'How can you be working class? You haven't worked in twenty years.' It was true: disability benefit for a mining accident. [...] And Derek's mother, slogging her guts out in a factory until the final illness took her. Derek Linford had succeeded not in spite of his background but because of it (Rankin, 2004, p.478).

By presenting Linford's past as such, this passage sheds light on class climbing in modern day Scotland. Despite his working-class background, Linford has aligned himself with the white-collared customs of capitalism by way of repressing his roots. Linford's father's mining accident is indicative of the disenfranchisement of the working-classes in Scotland, and suggests that in order to improve or simply maintain a quality of life, there are, in the modern world, two options: advance with the times or, like Linford's mother, become "[w]orn out, like some machine run to death [...] like a machine [that has] lacked care, lacked maintenance" (p. 478). In this way, Linford becomes representative of the so-called "new" middle-class, whose members are fundamentally proletarians but are separate to the "real" wage-workers due to the fact that their labour is intellectual rather than physical, resulting in their tendency to supervise or oversee. Therefore, in Linford's case, with "each rung he climbed" (Rankin, 2004, p. 478), he was disassociating himself not only from his begrudged father, but also from his proletariat background. Linford, is part

of the “Fettes fast-stream, headed for big things at Lothian and Borders Police HQ. Late twenties, practically deskbound and glowing from a love of the job” (Rankin, 2004, p. 345). To Rebus, ““All Linford knows are his desks at Fettes and which arses to lick”” (P. 397). Either way Linford occupies a favoured position within the police hierarchy, and is a younger man speeding through the ranks, over taking, and indeed overlapping, the dinosaurs of Rebus’s generation, whereas Rebus is more frequently finding “[t]he word [retirement] bouncing around his skull” (p. 449). In this capacity Linford feels he ought to exude superiority, and assume the role of supervisor or overseer, rendering him representative of the interests of capital in comparison to labour. Consequently, when Linford is seconded to St Leonard’s to work with police liaison team for the new Scottish parliament, Linford is isolated due to his craving of career progression: “[w]hen you worked as hard as he did, that was what happened: you got the promotions, but lost the intimacy. People steered a course past you” (p. 435). Rankin is critiquing Linford’s masculinity script, which is based on a notion of personal progression, and suggests that individualism serves to disintegrate social comradery and ultimately collective structures and identities. Linford, and the “new” middle-class that he represents, clashes with the proletariat worker, John Rebus, and the pair find it almost impossible to stand united in their quest for the same goal.

Despite the fact that Linford represents the capitalist, marketplace man, he is not made of the same hardened mettle as the marketplace antagonists in Rankin’s previous narratives. By presenting his personal trajectory in such a way, Rankin provokes the reader to feel sympathy for Linford and therefore relinquishes him of the ability to summon respect from both the reader and his colleagues, restricting

him from any real possibility for possessing authoritative qualities. By exposing Linford's pain to the reader Rankin juxtaposes him with Rebus's hard man persona, rendering this type of masculinity as insufficient in the hard-boiled world of policing, encouraging us to read the hard-boiled detective as more successful. For example, after his attempt to date Siobhan Clarke, Linford begins to spy on her from within the tenement across the way from her flat. When Linford is finally exposed, it is by none other than John Rebus, who brands him a "peeping tom" (Rankin, 2004, p.499) and a pervert. This convenient discovery by Rebus serves to rebalance the power struggle between the two men, rendering Linford not as a threat to Rebus, but rather, as observed by Plain (2003), "a sexually inadequate voyeur [and] a lousy policeman" (p. 60). Clarke duping Linford not only renders him romantically catastrophic, but also, in the traditional realm of masculinity, serves to emasculate him based on his inability to woo the opposite sex.

Linford's inability to assert his masculine authority in a professional sense also renders him subordinate. Throughout the novel Linford is presented as an inconvenience to Rebus, serving only to hinder his investigations. Seeing Linford as weak, inadequate and now, through his discovery, a pest by all accounts, Rebus threatens Linford and intimidates him off the case they have been working on together. Rebus's attitude towards Linford and vice versa supports the notion that, despite them not being from dissimilar backgrounds, the two of them cannot unite for the sake of their investigation, and that Rebus, as the maverick outsider on the road to obsolescence with nothing to lose, embodies both the hard man persona and the title of aggressor that comes with it. Ultimately, when compared to Linford's weak masculinity, Rebus's presence, which is attained through aggressive and

intimidating behaviour, aligns him further still to the hard man ethos, a persona that, in the modern world, will see him not only retired but also defunct as, “[o]ne man’s retirement was another man’s redundancy” (Rankin, 2004, p. 449). Whilst Linford is non-threatening and perhaps a little pathetic, by contrast Rebus comes to embody all that is in opposition to the touchy-feely human resources cop that Linford represents. In this capacity Rankin posits Rebus as the hard man dinosaur. His roguish ways lead Rankin to conclude that Rebus is a "working class, Scottish guy of a certain generation" (cited in Furness, 2013, no page). Aspects of his character, for example the fact that he drinks the same drinks in the same bars and has an almost Luddite approach to technology, signify that he embodies a redundant and static form of masculinity in an ever evolving Scotland.

Having investigated the implications of modernity on existing modes of masculinity by pushing Rebus to the brink and experimenting with the changing police structures in *Black and Blue*, as Linford serves to present, by the time of *Set in Darkness*, Rankin is investigating the gentrification of the police force and its implications on the masculinities that exist within this world. The fact that Linford is conveyed as incompetent means he is not a successor for Rebus who, despite his flaws, is a successful detective. Rankin addresses the fact that, as an ageing man, Rebus does not possess a script that contemporary Scotland can accommodate, by conveying that the threat to the balance in the homosocial world of policing is not the emerging modes of male identities; rather it is that of the female. According to Plain (2002), this paradigm shift renders the police force not as the homosocial world that Rebus has resisted thus far, but rather “a sphere of constraint from which the truly masculine detective must flee” (p. 50). His breakdown in *Black and Blue*

and the emergence of the Derek Linford model in *Set in Darkness* means that the effects of Scotland's modernisation on Rebus's masculinity are reflected in the perceived feminisation of the police force.

Throughout the latter end of the series Detective Constable Siobhan Clarke begins to emerge as a major character. Rankin's development of Clarke is significant due to the fact that she is able to negotiate the space that Rebus is rapidly becoming obsolete in, and reflects the fact that the traditional view of policing as a masculine domain has been significantly challenged over recent years. Typically, policing has been viewed as a male-dominated occupation due to the view that physical strength is widely considered as a fundamental attribute of a police officer, whereas female officers' work is generally of low status and deals predominantly with the "sensitive" aspects of the job. However, David Blok and Jennifer Brown's (2005) investigation into the ways in which "the Police Service has been dismantling the gender divide in the recruitment and subsequent deployment of police officers" (p. i), considers how work on policing standards recognised that "the well-conducted constable needs a variety of social, emotional and cognitive skills" (p. i). Rankin's development of Siobhan Clarke can therefore be read as presenting a character who is able to not only negotiate the space which Rebus is ostracised by, but, as a woman, possesses the skills that are essential to modern day policing. What's more, Rankin's decision to foreground Clarke suggests that his manipulation of the crime fiction genre is such that he has created a space which accommodates significant cultural changes despite being bound to a set of genre-based codes and practices, of which the homosocial has tended to feature heavily. With this in mind, the focalisation of a female detective thus "effectively explodes the homosocial

environment of the hard-boiled [mode]” (Plain, 2014, p. 92), and provokes a reconceptualisation of the relationship between the form and contemporary culture. Ultimately Clarke’s significance in the series’ later instalments suggests that Rankin’s ability to re-read and re-contextualise the hard-boiled form enables a similar reconfiguration of the tropes of a nation undergoing a series of pragmatic paradigm shifts.

Like Linford, Clarke is an ambitious university graduate keen to make a successful career for herself in the police force. Upon first encounter Rebus is as dubious as ever, “waiting for her to put a foot wrong” (Rankin, 2011b, p. 22). In order to prove herself worthy, Clarke must go through a series of “coming of age” cases, investigations and tests, through which she proves to be faithful to Rebus and his methods despite pressures on her from the powers that be (Templer, Watson, etc.) to perform in a more standardised and routinely manner. In time Clarke proves herself to be worthy colleague, friend and, above all, inheritor of Rebus’s legacy, and perhaps this has a lot to do with the fact that “[d]espite being English, there was something of the Scottish Protestant in Siobhan Clarke” (Rankin, 2001b, p. 53). She, like Rebus, possesses a passion for the job that goes beyond the normal expectation. Comparing Siobhan to the Scottish Protestant aligns her to the skilled and modest artisan who possesses a strong work ethic and devotion to their post. What’s more, when Siobhan tells Linford that she is originally from Liverpool, he refers to her as “a settler... one of the New Scots” (p. 181). This suggests that as a “New Scot”, Siobhan has adopted not only Rebus’s Protestant work ethic and the unrelenting style of detection that comes with it, but she is also an emblem for Scotland’s devolved era, an emblem of the new generation. Thus, through Siobhan

Rankin is enabling Rebus's working-class legacy to permeate a new generation of detective. Rankin's gradual development of Siobhan into worthy inheritor can therefore be seen as both evocative of the changing police structures throughout Britain toward the end of the twentieth-century through to the present day, but also, perhaps more importantly, the fact that that Rebus's artisanal nature can in some way survive in contemporary Scotland.

In *Resurrection Men*, the series' 13th instalment, just a few days into a high profile investigation, an unexpected outburst from Rebus towards DCS Gill Templer sees him sent into the exile of the Scottish Police College. Consequently, newly promoted Detective Sergeant Clarke is given a leading role in the investigation into the murder of Edinburgh art dealer, Edward Marber. With Rebus out of the way, Siobhan is granted greater control over both the Marber case and the overall flavour of the novel. With this we get a taste of Siobhan's ambitions and desires, which pit her as being torn between two very different modes of detection, and with that two very different mentors. In *Resurrection Men* Siobhan's allegiance to both Rebus and Templer threatens to see her drift away from the independent artisanal mode of detection, and into the elitist realm of the careerist:

Siobhan took the whole office in with a sweep of her eyes. Window and filing cabinets, potted plant, a couple of family photographs. She wanted it. She wanted someday to be sitting where Gill Templer was (Rankin, 2008, loc. 754).

Siobhan, a young, determined, educated woman is, on paper, the antithesis of everything John Rebus. This passage reveals that, at this point, she is driven by career progression and job satisfaction and presents her as drawn to the same hoops and ladders that Derek Linford has had to jump through and climb in order to secure his position at Lothian and Borders HQ. However, in *Exit Music*, when DCI Macrae informs Siobhan that she will be leading the investigation into Russian poet Alexander Todorov's death, he is explicit about the fact that once out the mentor's shadow she can begin to prove herself, "[s]ooner you're free of him the better.' Clarke prickled visibly" (Rankin, 2008, p. 96). Clarke's discomfort with this statement signifies that in some way perhaps she is aware that without Rebus's guidance she might begin to tow the corporate line.

With Siobhan becoming more affiliated with artisanal style of Rebus, as the series progresses, Rankin renounces Rebus – the out of step, maverick outsider who struggles to communicate with the men and women in his life – as the main focaliser, and instead instates Siobhan's narrative perspective as a dominant one, allowing her a degree of authority over the overall tone of the novels and what they have to say about contemporary Scotland. After witnessing Laura Stafford's murder, Siobhan is tormented by the events, and plays out different scenarios in her mind. In time Siobhan's narrative becomes dominated by the ghosts of the victim she desperately seeks justice for; like Rebus she is consumed by the harsh reality of a compassionless society:

She'd replayed the event so many times [...] wondering how she could have helped [...]. *Got to push it all aside*, she thought.

Think about Marber ... Edward Marber. Another victim seeking her attention. Another ghost in need of justice (Rankin, 2008, loc. 5032).

Her narrative voice echoes Rebus's haunted thoughts of past victims, friends and lovers. Clarke and Rebus are equated by their feeling that they must go beyond the normal call of duty and make some kind of personal choice or action in order to get results in a society that is corrupt on all levels, which often puts their own autonomy at risk of coming undone.

By the end of *Resurrection Men* Clarke is at risk of becoming an outsider, a rogue cop seeking justice in a mangled and corrupted system, which ultimately forces her into acts that she would have deemed unthinkable when she first appeared ten years prior in *The Black Book*. This is exemplified in Clarke's willingness to cross the thin blue line that Rebus often finds himself on the wrong side of, when her investigations bring her closer to Cafferty than she'd ever have expected. Like Rebus, her willingness to strike a deal with him in order to get results reveals that she is at risk of contamination through contact. The deeper she goes with her cases, the further she gets from the touchy-feely policing methods of the twenty-first-century police force, the more she becomes the artisan's apprentice, further outside of the mainstream procedurals and closer to the outsider maverick detective.

Resurrection Men ends with Clarke's appointment with career analyst Andrea Thompson. Here Clarke wonders whether she is cut out to "play the game" of the highflying careerists Gill Templer and Derek Linford. So far Clarke's career has been a success; she has enjoyed a promotion and a whole wealth of praise from her seniors, and yet Thompson wonders whether Clarke's success is problematic: "You

don't *want* that easy success? You want to be an outsider, someone who breaks the rules with only a measure of impunity?' She paused. 'Maybe you want to be like DI Rebus?'" (Rankin, 2008, loc. 8664). In this Rankin sets Clarke up as the next in line for the legacy that Rebus may or may not leave behind. She is in many ways parallel to Rebus, and yet, in Clarke, Rankin has created a successor who is able to negotiate the cultural landscape of post-devolution Scotland that Rebus is ostracised by. Siobhan "has evolved into a curious version of the double agent, carrying the legacy of Rebus's hard-boiled integrity into a 'new world she can, and does, read effectively'" (Plain, 2007, p. 136). Clarke's disguising of her English accent and devotion to Hibernian F.C. convey her as a chameleon, whose acts of mimicry allow her to align herself to a given situation. At school and college "she did it so she'd fit in to whoever she was talking to, whichever peer group. Used to be, she could hear herself switching, but not now" (Rankin, 2004, p. 433). Like Rebus, Clarke is ambiguous; as well as her loyalty to Rebus, the fact that she is both English and an educated female render her an intrinsic outsider. More and more she comes to remind Rebus of himself, and although "[h]e wasn't sure it was necessarily a good thing, [he] was glad of it all the same ..." (Rankin, 2008, loc. 8776).

With a successor firmly in place Rebus's decline into redundancy begins to take place. Through his dedication to temporality and the ageing of Rebus, Rankin indicates that, in the contemporary and evolving social context that is post-devolution Scotland, Rebus does not shape his masculine identity to fit society's mould; rather it is perceived differently in the altered mind-set of contemporary society. With this in mind, Anderson's (1991) claim that national trajectories feed into society's wider cultural narratives, strengthens the notion that local and national

frameworks, with all of their social, technological and political advances, determine ageing as both a physical and metaphorical process of deterioration.

Rebus first appears in *Resurrection Men* within the constraints of the Scottish Police College, where he has been sent as punishment following an altercation with DCS Gill Templer:

The place was mostly full of recent recruits, learning their lessons before being allowed out onto public streets. But there were other officers there, older and wiser. They were on refresher courses, or learning new skills. And then there were the Resurrection Men. [...] Tulliallan was their last-chance saloon. They were there to atone, to be resurrected (Rankin, 2003, pp. 14-15).

The Resurrection Men - DI John Rebus, DI Frances Gray, DI James “Jazz” McCullough, DC Allan Ward, DS Tam Barclay and DS Stu Sutherland - “would be returned to duty only when they’d learned to accept and respond to the hierarchy” (Rankin, 2008, loc. 799). Each of them has been sent to Tulliallan for some act of misconduct, or simply because their mode of detection, like Rebus’s, is failing to meet the standards of twenty-first-century policing. DI Gray comes to typify the archetypal hard man and is in many ways homologous to Rebus, and yet, “[w]hatever Rebus’s own reputation, Gray had raised the crossbar” (p. 366). Gray is the ultimate in hyper-masculinity, reaping pleasure from overtly hostile displays of machismo. Ultimately, Gray resists resurrection, and the fact that Rankin presents him as having stepped beyond the boundaries of policing, suggests that Rebus is

still teetering on the borders and boundaries of the law, flirting with corruption, but only in his attempts to instate order and justice. Gray on the other hand is the self-professed “lowest of the low, the absolute fucking zero as far as the Scottish Police force goes” (Rankin, 2008, loc. 5960), serving as a vision of what might become of Rebus should he completely overstep the mark, or rather the thin blue line, and abandon his ambiguous role as a “PI within the police force” (Plain, 2002, p. 46), in which he is balanced between the boundaries of the institutional and the individual.

Following the events of *Black and Blue*, the most significant marker of Rebus’s redundancy is signified by the release of Edinburgh’s “biggest player” (Rankin, 2004, p. 501), and Rebus’s biggest foe, Cafferty, from Barlinnie at the end of *Set in Darkness*. In the closing statement of *Set in Darkness*, Rankin alludes to the consequences of Cafferty’s freedom to the autonomy of both the novels and the characters within them: Cafferty is “back, and in charge of his Edinburgh” (Rankin, 2004, p. 667). His absence in the series’ subsequent instalment *The Falls* (2001), means the implications of Cafferty’s release on his protagonist is not fully realised until *Resurrection Men*. From here Cafferty becomes a prominent feature of the series. The implications that this permanency has on Rebus becomes a crucial factor in the development of Rankin’s construction of masculinity during the latter end of the series, and how this reflects on contemporary Scotland.

Can Rebus be resurrected and reinvented, or will his close association with Cafferty expose him to a contamination and corruption that is beyond his control? As a hybridised detective - a conglomeration of the hard-boiled and police procedural - Rebus is intrinsically “contaminated by association with the institutional power of

the police” (Plain, 2008, p. 7). Rebus, who often strays into the depths of the underworld, is both at risk of contamination through contingency with the police force, but also threats that stem from beyond his institutional profession. Although Rebus’s crime-fighting endeavours reveal corruption and complacency on all levels of society, “Rankin is not simply presenting an example of the “one good man” model of crime fighting. As his novels progress, they come increasingly close to suggesting that crime can only be combated on its own terms” (Plain, 2008, p. 7). Rebus’s traditional Scottish masculinity is therefore presented as at risk of contamination through both his contact with contemporary institutions but also the criminal underworld. Enter Maurice Gerald Cafferty. In his efforts to expose Francis Gray’s corruption, Rebus finds himself striking a deal with Cafferty that requires the gangster plant stolen drugs at the home of his Tulliallan classmate. This is a deal through which Rebus compromises the law by aiding Cafferty’s criminal endeavours in order to bring the establishment to order. Upon his deal with Cafferty Rebus reflects:

I’ve made a pact with the devil, he thought as his hands gripped the edge of the breakfast table. Resurrection would come only to those who deserved it; Rebus knew he was not among them. [...] This was how the jobs get done: with a tainted conscience, guilty deals, and complicity. With grubby motives and a spirit grown corrupt (Rankin, 2008, loc. 8461).

Through such close proximity with Cafferty, Rebus’s own corruption is inevitable. Sadly, in the multifaceted and complex reality which modernity breeds, Rebus’s attempts to maintain order risk distorting the ideals that he represents and aims to

uphold; his tainted conscience echoes the notion that only crime can combat crime. In this, Rebus's ambiguous position symbolises how the dichotomies that once separated good and evil and right and wrong, are narrowing with each new day.

What's more, Rebus's deal with Cafferty symbolises him crossing the threshold into Cafferty's world. As Rebus edges towards retirement, a kind of transition takes place; the distinctions between them as good and bad are all but blurred. Rankin applies the split personality motif to the relationship between Cafferty and Rebus in order to represent the developments of Scotland as determining his identity obsolete:

Both men are ageing fast, finding the changing landscape unsympathetic.

They remind me of Cain and Abel, or two sides of the same coin.

Or Jekyll and Hyde (Rankin, 2005d, p. xii).

Although their need to determine physical prowess stems from opposing ends of the Jekyll and Hyde spectrum, the two of them become almost indistinguishable as time passes. As Rebus explains, when in battle the two men are made of the same mettle: "Cafferty's not a man you'd want to get on the wrong side of.' He paused. 'Problem is, same goes for me'" (Rankin, 2008, p. 166). Rebus and Cafferty's bond affiliates them with the long history of duality in Scottish literary history, complimenting the notion that Rebus's masculine identity is a complex and contradictory one.

Towards the end of the series the two men strike a somewhat unlikely friendship. Each, in some way, depends on the other to authenticate their masculine identity, for a loss of status means a loss of control, a terminal state for the hard man ethos. As Martin-Algere (2011) points out, “[t]heir bonding is based on a mutual need for validation as obsolescent patriarchal men” (p. 73). True enough, the two of them find comfort in knowing that the other, as a one-time figure of power and success, validates their present through the knowledge of their darker past. The fact that the two men are two halves of the same hard man means that there is never any significant physical confrontation between them. Instead, when Cafferty is on the brink of death at the end of *Exit Music*, only Rebus is around to save him: “Cafferty had no friends. His wife was dead, his son murdered years back” (Rankin, 2008, p. 343). Once Cafferty is stable Rebus pleads with the nurse for reassurance: “[i]s he going to be all right? [...] Tell me he’s going to be all right ...” (Rankin, 2008, p. 421). Rebus hangs on to Cafferty. Having him around keeps him safe in the knowledge that he is not the last remaining dinosaur from the industrial “Bronze Age” (Rankin, 2008, p. 24) loping around contemporary Scotland. In this, Rebus’s relationship with Cafferty becomes an almost brotherly one. In fact, Rankin yokes the two men so much so a nurse asks whether the two of them are brothers at the end of *Exit Music*: “‘It’s just that you do look like him,’ she said, waddling away” (Rankin, 2008, p. 344). The two men are brothers of a fraternal order.

Friendless and without familial ties, Cafferty also recognises the complexity of their bond. Knowing that Rebus’s life is under threat, Cafferty warns him that Bryce Callan is trying to put him “out of the game” for, as Cafferty admits to Rebus,

‘I like having you around’

‘Why?’

‘Who else cares about me?’ (Rankin, 2004, p. 655).

The validation that Rebus and Cafferty receive from one another stems from the fact that beyond their failed relationships and broken ties they have been, in one way or another, a constant in each other’s lives. Consequently the two men have acquired a sense of warped intimacy. For this reason, despite their reasoning, both Rebus and Cafferty are unconsciously driven to save and, essentially, hold on to one another.

As Rebus’s retirement novel, *Exit Music* deals explicitly with the inevitability of his redundancy. At the autopsy of Todorov Siobhan searches the body for some form of identification, concluding that she “[c]an’t feel anything,” to which Rebus responds, “Not even sympathy?” (Rankin, 2008, p. 6). In this, Rebus is almost affiliated with Todorov, in that he not only feels sympathy for the man but also, to some extent, empathy. The death of Todorov hits a nerve with Rebus because he is also coming to terms with the fact that his retirement is just a few days away, an event which, Arber, Davidson and Ginn (2003) claim, is seen “as the transitional period between paid work and death” (p. 5). Reflecting on his forthcoming retirement, Rebus contemplates life beyond his post,

What else did he have?

A daughter down in England, living with a college lecturer.

An ex-wife who'd moved to Italy.

The pub (Rankin, 2008, p. 14).

Rebus has made no plans for retirement; no friends to pass the days away with or hobbies sustain him. As Cabell (2010) notes, “[P]erhaps the old adage was true: a policeman’s lot is not a happy one, and the poor Fifer who moved to Edinburgh for a better life retires lonely” (p. 160). Both Rebus and Cafferty are products of the past, carved out of a model of masculinity that no longer possesses substantiality in contemporary Scotland’s policing and even criminal structures. For Rebus, and perhaps even Cafferty, over the past three decades his work has sustained him,

and all it had cost him was his marriage and a slew of friendships and shattered relationships. No way he was ever going to feel like a civilian again; too late for him to change. He would become invisible to the world (Rankin, 2008, pp. 208-9).

By the time Rebus’s retirement novel comes around, Rebus accepts that with a string of failed relationships and the death of his parents and his only brother behind him, without his relationship with Cafferty and validation from his job, he will shrink into the stratosphere. The hard man image is dying, and, unable to change, Rebus is forced to accept his demise. And in coming to terms with their rapidly altering position in the hierarchy, against all the odds, Rebus and Cafferty find a glimpse of comfort in one other, with the two of them even settling in for a drink together:

Rebus and Cafferty found a spot on the far end of the bar. Not having a clear view of the screen it was quieter than the rest of the bar. Cafferty insisted on buying the first round (Rankin, 2013, p. 203).

There is a sense of relaxed easiness between the two men here that hasn't been displayed before in the series. Like two older men settling in for an evening's drink in a quiet corner of the bar, they could quite easily have been doing this for years. This ritualistic behaviour may become the two men's routine as they settle into retirement together, reminiscing about "the good old days" over an IPA and a dram a whiskey, looking back over days gone by which neither they nor contemporary Scotland belong to anymore.

In present-day Scotland masculinity and the society within which it is constructed is evolving; social structures and class relations have damaged the traditional frameworks of Scotland's working-class communities which are subsequently undergoing a process of reconfiguration. The rise of the Young Turks is symbolised through the Rankin's creation of Derek Linford, Derek Starr and James Page, who are characteristic of "the emergence of a very different kind of policeman typified by the well-groomed, media-friendly corporate man" (Petrie, 2004, p. 154).

According to Rebus they have the engine of the twenty-first-century police force "running beautifully. Me, I'm by way of a spare light bulb in the glove box. I'm the part you can afford to be without" (Rankin, 2013, p. 143). Rebus's revelation is reflected in Rankin's treatment of technological advances during the series, and Rebus's inability to fully get to grips with it. Significantly, Rebus, and the

masculinity he represents, can be seen as comparable to older models of technology. For example, in *Resurrection Men* Rebus notes how his phone was much “heavier and older [than Linford’s]. Probably obsolete. He’d taken an earlier model to a shop because of a fault, only to be told it would be cheaper to replace than fix” (Rankin, 2008, loc. 2275). Rebus too is a much older, heavier and indeed slower model than the Young Turks. All too aware of the implications of modernity, Rebus acknowledges the consequences of contemporary Scotland on his role when he concludes, “I’m a dinosaur, Shiv – back in the Bronze Age they let you become a detective without a diploma and a mortarboard” (Rankin, 2008, pp. 24-5). Rebus admits that the Young Turks put his role within the force, and ultimately his mode of masculinity, in jeopardy.

Retirement is inevitable for Rebus; his inability to stay afloat in his professional or personal sphere is such because his ageing symbolises the disenfranchisement of traditional working-class Scotsmen. Spector-Mersel’s (2006) claim that “Western masculine scripts are not designed for elderly men, and thus are concluded somewhere before ‘old age’” (p. 74), is reflected in Rankin’s late-series presentation of Rebus’s deteriorating masculinity in a post-devolved, post-modern world rife with narratives that fixate on the individual. In short, Rankin’s post-devolution commentaries present the ageing male, whose identity is fixed very much within a pre-devolution industrial context, as symbolic of the implications of a shifting cultural landscape on the trajectories of the nation and its people. What’s more, because, as Laceulle and Baars (2014) tell us, dominant cultural narratives of ageing are based on a notion of decline, Rankin’s decision to retire Rebus serves to symbolically relocate the hard man’s position in Scottish discourse. If it is in fact

too late to change for Rebus then all that there is left for Rebus to do is to pour himself another dram of Highland Park and raise his glass, “‘Here’s to the hard men’ he said, knocking the drink back in one” (Rankin, 2008, p. 16). In this, the hard man persona is also put to rest. The fact that Rebus is a product of such a distinct era means that Rankin has also placed the hard man script within a specific context, and in many ways this fulfils Whyte’s (1998) call to “move beyond [the hard man ethos] and [...] pay it less attention. For the doings of violent men neither merit nor repay the time so often spent in contemplating them” (p. 284). And yet, as with the rest of the series, Rankin is not unambiguously celebrating the end of this culture. Rather, as exemplified by Rebus’s return in *Standing in Another Man’s Grave*, Rankin asserts that Rebus, and by extension the industrial artisanal hard man, can have a post-retirement usefulness. Though, yes, he is working as a civilian in a cold-case unit, Rebus, and indeed Rankin, can’t resist the temptation of CID, and over the course of the novel Rebus finds himself muscling his way back in. In this, Rankin’s reinstatement of his protagonist has a lot to say about not only the traditional masculine identity Rebus represents, but also the touchy-feely human resources cops of twenty-first-century Scotland. Despite his place in the policing hierarchy, the touchy-feely cop doesn’t quite cut it in the criminal or professional realm. His methods are limited and ultimately his perceived inferiors consider him none-threatening. Whereas, in finding a surrogate daughter to whom his legacy can be passed down to, for Rankin’s hard-boiled sleuth, the beat goes on. What’s more, the fact that Rebus is presented as having a post-retirement usefulness suggests that the hard man ethos can indeed have a place in the contemporary world; after all, there are aspects to Rankin’s archetype that the Young Turks of modernity simply cannot be taught. Ultimately, *Standing in Another Man’s Grave* begs questions

about the future of Scottish masculinity, and whether, in the lead up to the independence referendum and beyond, Scotland's heroes, legacies and traditions ought to be resurrected to contribute to the claim for Scottish masculinity, or whether, the fate of cultural scripts lies in something, or someone, much more unfamiliar.

Conclusion: The Future of Scottish masculinity?

As this thesis has exhibited, over the 26 years the Rebus novels have spanned, Rankin's appropriation of the hard-boiled genre has served to chronicle the social journey of the working-class male and the crisis of the traditional artisanal male in late modernity. Rankin has succeeded in adapting the genre in order to contribute to the reading, and indeed writing, of the Scottish nation in late modernity, exploiting the hard-boiled genre's characteristic of addressing the threats and anxieties of society and turning them into a "manageable tale, a political myth containing the contradictions and ironies that [bedevil] the efforts to adjust liberal ideals to the demands of [contemporary society]" (Horsley, 2005, pp. 73-4). In this capacity, this thesis has presented Rebus's masculine identity as being symbolic of the disenfranchisement and indeed loss of dominant working-class cultures in Scotland following the decline of heavy industry in the wake of the service industry. Thus, Rankin's temporal representation of Inspector John Rebus symbolises the socio-cultural transitions that he has had to negotiate; Rebus the artisanal hard man, is depicted as negotiating his autonomy amidst the milieu of contemporary individualistic identities that often strive for personal material growth.

In order to analyse the ways in which Rankin presents the deconstruction and disenfranchisement of the figure that Rebus represents, this thesis has split the series into three distinct stages, each of which correlates with a particular decade and transition in Scotland. In each of these stages, the representation of masculinity is determined by the socio-political climate in Scotland, meaning Rankin's depictions reflect and indeed contribute to the construction of Scottish identities in late modernity. The discussion of Rebus as the heroic artisan in Chapter 1 served to explore the notion that the deindustrialisation of Scotland marked the deterioration

of working-class power structures in Scotland, which were further weakened by Thatcher's endorsement of individualism and consumer-based capitalism. In the face of the far right political elites of Westminster during the 1980s, Scotland set itself up in opposition to the perceived effeminacy of Englishness. From within this context, Rebus the hard-boiled hard man was born. The Rebus of *Knots & Crosses* and *Hide and Seek* is presented as a heroic figure, defending the frontiers of working-class tradition. Rankin therefore constructs his artisanal masculinity in such a way that celebrates the underdog nature of the post-industrial wageworker. However, as this thesis has documented, the emerging political structures in Scotland, predominantly the installation of the Scottish Government in 1997, meant that the Scottish consciousness shifted gear towards a more modernised trajectory. In this, Rankin's fiction also changed direction, presenting Rebus with the challenge of institutionalised criminality that ostracises the hard-boiled PI within the police force further and further. Rankin therefore presents Rebus's masculinity as in a state of compromise; in his resistance to change and adaptability, Rebus is challenged and ultimately deconstructed by the emerging, and dominant, forms of masculinity that late modernity throws up. The rise of the nation's business-class elites and the corrupt nature that they bred serve to both hinder Rebus's quest for resolute truth and justice, but also to apply its powerful leverage to the deconstruction, and ultimately destruction, of his artisanal masculinity. Moreover, as the final chapter of this thesis discusses, as Scotland advances into the twenty-first-century, Rebus, the flailing hard man, faces an even bigger challenge to his masculine autonomy: retirement. The Rebus of the third stage is rapidly becoming redundant, his masculine identity no longer granting him with the authority and power it once did. The deconstruction of Rebus in the mid-series ultimately served to instigate a

process of decline or Rebus, for, in order for Rankin's protagonist to claim some kind of representation and indeed significance in late modernity, the productive aspects of his artisanal working-class masculinity must be transferred to an effective and malleable inheritor, a figure who is able to negotiate not only the cultural landscape of Scotland, but also the intricacies of the hard-boiled world. Ultimately, Rebus's masculine identity is much more complex than the two-dimensional hard man. There are nuances to Rankin's protagonist that transcend simple nostalgia. The development of Siobhan Clarke serves to suggest that perhaps there is still a need for aspects of Inspector Rebus's artisanal ethos in the mixed-up milieu that is late modernity.

Throughout the series, Rankin's representation of Scotland evokes the claims set out in the introduction of this thesis, notably Anderson (1991), Hobsbawm's and Trevor-Roper's claims that regard a nation as a malleable contemporary entity, seeking ways to distinguish itself in the modern world. Contemporary narratives such as Rankin's are therefore a part of the colourful exchange between the state, the people and socio-political landscape of late modernity. The Rebus series is a pragmatic reflection of the relationship between the status of the nation and its cultural narratives, particularly that of the conflict between the traditional working-class male and the rising business elites. Regarding the artisanal hard man that Rebus represents, Rankin's novels often present conflicting images. On the one hand Rebus is the Scottish hard-boiled hard man whose unconventional deliverance of truth and justice sees him find answers buried in the hidden depths of society's psyche. On the other hand, Rebus is a dinosaur that erupted in an era "when hard men had a value in society, when the predominant mode of Scottish masculinity

was the working-class ideal of the independent artisan” (Plain, 2002, find page). This figure, Rankin’s fiction tells us, is surplus to requirements in modern day Scotland. The artisan is flailing in the face of the rising marketplace man, struggling to assert itself within the modern world. However, whilst yes Rebus is rendered as obsolete, the development of Siobhan Clarke means that his legacy, and with it that of the industrial working-class man, can live on in twenty-first-century Scotland.

Rankin’s contribution to both Scottish literature and its cultural representation is vast. His 26-year commentary has explored many avenues of contemporary and indeed past identities, recognising that as time and society moves on there is a certain necessity for change. In this, Rankin’s Rebus novels mourn the loss of traditional social structures, whilst at the same time recognising the necessity of change. The overall tone of the series is both ambiguous and elegiac, a style which in turn presents the inflections of late modernity in Scotland. There are, however, still many avenues to be explored within and indeed beyond the existing volumes in the Rebus series, particularly regarding the significance of Siobhan Clarke. Will Rankin develop a series based around Siobhan, and, if so, how will Rankin negotiate both her future and Rebus’s past? What’s more, the resurrection of Rebus in *The Saints of the Shadow Bible* (2013), begs the question of the connections that can be made between Rebus and the comebacks of other detectives, such as Conan Doyle’s Holmes and, more recently, Ruth Rendell’s 2012 retirement of inspector Wexford who made his return in 2014 in *No Man's Nightingale*, and indeed what this implies about the post-retirement usefulness of the detective. Alternatively Scotland’s very recent – 2014 – independence referendum debacle will no doubt have drastic implications both for the self-esteem of the nation and indeed the future

literature of Ian Rankin, be it the investigative adventures of Siobhan Clarke or the extended documentation of a post-retirement, post-industrial, post-devolution dinosaur. Perhaps Rankin will decide upon a temporal documentation of the trials and tribulations of a Clarke-shaped Rebus, and examine the ways in which the female maverick will negotiate the next 26 years of late modernity in Scotland, who knows?

As this thesis has outlined and engaged with, over the last three decades Scotland's socio-political landscape has undergone significant change. Today, as the nation continues to debate over the break-up of the 1707 union of Scotland and England, the future of its cultural representations are also in limbo. However, what is certain is that Scottish crime fiction is still a thriving genre both in terms of the primary material being produced and the critical attention that these works receive. Since, as Rankin (2000) himself has noted, “[c]rime fiction can do anything, explore any avenue, use myriad voices and locations” (no page), the genre will continue to thrive; it is perhaps the tropes it has thus far dealt with that will be faced with execution. That the genre will go on to explore and expose the increasing complexities of the modern world, is certain, in what ways is perhaps less so. Hobsbawm (1992) claims, “when a rapid transformation of society weakens or destroys the social patterns of which ‘old’ traditions had been designed [...] such old traditions no longer prove sufficiently adaptable and flexible (p.5), instead new codes and conventions emerge and replace them. This of course mirrors the socio-political transitions Scotland has negotiated over the past three decades and indeed how this has impacted on the nation's cultural representations. Moreover, Hobsbawm's discussion reflects Whyte's (1998) post-devolutionist call for

Scotland's national literature to "nurture and promote competing representations of both national and gender identities" (p. 284), to move away from the established paradigms and explore Scotland's new avenues. Similarly, and more recently, Glenda Norquay (2012) also engages with the relationship between gender and literatures, arguing that theoretical models such as Whyte's "represent an openness to new maps based on nuanced understandings of the gendered dynamics of form and of audience" (p.116). More specifically, Norquay argues that the gender debate in Scotland should continue to receive critical attention, and these debates, she says, "must be played out in the range, choice and situating of texts presented and taught as Scottish literature" (p.116). As Scotland becomes increasingly disassociated from Britain, then, the move away from oppositional politics and indeed literature will perhaps increase, generating narratives that explore the microcosms of modernity in Scotland. In this context, perhaps there is a post-referendum hopefulness within which Scottish writers can explore new and exciting directions, moving away from the exposé of what might lie beneath the façades of modernity, and instead towards celebratory and forward-looking narratives. In this capacity, although the Independence Referendum may not have lived entirely up to certain expectations, it has certainly paved the way for a wholly new and distinct era for Scottish culture.

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