



International Journal of

1. **مقدمة**
 2. **أهداف البحث**
 3. **الأسئلة البحثية**
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1. The first step is to identify the problem. This involves understanding the current situation and what needs to be changed.

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1. *Journal of the American Medical Association*, 1997; 277: 1001-1005.

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كلية الآداب المستنصرية

إخراج وتنضيد

هيئة تحرير المجلة

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فهرست بار الفلار والفلورنكي وبها تم تحت رقم (117) لسنة (2024)

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مجلة الفلسفة

مجلة محكمة نصف سنوية تصدر عن كلية الآداب
في الجامعة المستنصرية وحاصلة على الرقم الدولي

ISSN 1136-1992

تغطي بنشر البحوث والدراسات الأكاديمية والفكرية
العامة في مجالات الفلسفة المختلفة : مجال تاريخ
الفلسفة (الفلسفة اليونانية ، والوسيط - مسيحية
وإسلامية ، والحنابلة والمعاصرة (الغربية) ، والفكر
العربي والإسلامي الحديث والمعاصر) ، ومجال
(الميتافيزيقا والتأويل ، وفلسفة اللغة والدين والمعرفة
والتاريخ والجمال والفن والأدب والسياسة والقانون ..)
ومجال الموضوعات النظرية العامة الأخرى (الناظرة
في : العقائد والعرفان والحضارة والمنهجيات -
المعرفية والبحثية ..) ، وأي موضوع ثقافي أو فكري
يتضمن بعداً نظرياً حول الإنسان والهوية والزمان
والحدث .

وتنشر في المجلة باللغة العربية أو الانجليزية أو
الفرنسية .

ومما تتوخاه المجلة - فضلاً عن خدماتها الأكاديمية
المعروفة - ترصين الثقافة، ونشر الوعي النقدي البناء
وفتح السبل أمام التقدم بالفكر والأدب الحضاري
المميز .



شروط النشر في مجلة الفلسفة التي تصدر عن كلية الآداب / الجامعة المستنصرية / العراق

وهي مجلة علمية محكمة نصف سنوية ، تحصل الرقم الدولي (ISSN) ١١٣٦-١١٩٢ وحاصلة على الترخيص الدولي (Dot) تحت رقم ٣٥٢١٨-١ ، وتضم في هيئة تحريرها وخبرتها كبار التخصصات بالفلسفة من العراق والعالم العربي ، ومن يحمل لقب الأستاذية .

١ . يجب ان يكون البحث المرسل للمجلة مكتوب بخط (simple fide Arabic) بحجم (١٤) للشر

و(١٦) للملخص ، ومقدمة على (CD) خاص .

٢ . يرتفق مع البحث الملتصق الخاصة به .

٣ . يرتفق مع البحث ملخص باللغتين العربية والانجليزية لا يتعد عدد كلماته عن (١٥٠) كلمة ، ويوضع في بداية البحث بعد العنوان .

٤ . يكون ترتيب المراجع في داخل متن البحث بعد اخذ النص من التصديق أو الرجوع ، وعلى وفق الآتي :
اسم المؤلف ، السنة ، الصفحة ، ولا يكون التوثيق في آخر البحث .

٥ . يكون التوثيق للتصديق أو الرجوع في نهاية البحث بخط مائل ، وعلى وفق الآتي : المؤلف (سنة النشر)
(اسم الكتاب ، مكان النشر : الناشر) .

المراجع الطبقي : الجابري - محمد عابد (٢٠٠٣) - الماعز، العربي ، بيروت : مركز دراسات الوحدة

العربية

٦ . يشترط ان البحث ان لا يكون قد نشر من قبل ، او قبل النشر في أي مجلة داخل العراق او خارجه .

٧ . يخضع البحث للتقويم المبدئي والاستاذ الالكتروني من قبل خبراء مختصين .

٨ . البحوث المنشورة في المجلة تعتبر من آراء اصحابها ولا تعتبر بالضرورة عن وجهة نظر هيئة تحرير المجلة .

٩ . يدفع الباحث العراقي الذي يزود نشر بحثه في المجلة مبلغا قدره (١٠٠٠٠٠٠) مائة الف دينار عراقي ،
ويُدفع الباحث العربي او الاجنبي مبلغا قدره (\$١٠٠٠) مائة دولار اميركي .

١٠ . ترسل المجلة بعد صدور العدد نسخة هدبية للمباحث ، وان طلب المزيد يدفع

(١٠) آلاف عراقي عن كل نسخة .

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تستقبل مجلة الفلسفة حلول العام الجديد بهالة من الهموم والدراسات الفلسفية والفكرية والعقلانية بدون طغيان العدد (30) الذي ارتأى أن يكون متنوعاً وفناحشاً وقاصياً كالأعداد السابقة تشويقاً لهذه السيرة العلمية التي تهدف إلى الاستمرار في إنتاج هذه المفاصلة الفكرية للباحثين الأكاديميين من جهة، والمساهمة في البناء الفكري الرصين للعلم من جهة أخرى.

يشتمل هذا العدد بحوثاً مختلفة في الفكر الإسلامي التراثي منه والحديث والمعاصر، على المستوى الفلسفي والعقائدي والأخلاقي، وفي الفكر اليوناني، والفكر العربي الحديث والمعاصر الأخلاقي منه والمباني العامة.

ففي الفكر الإسلامي سيطر القارئ أولاً على بحث من فضاء علم الكلام الإسلامي حول شخصية هامة لم تكن تحت حرم الفكر البحثي (أبو اسحق النخعي)، وادته على وجود الباري عز وجل، وهي دراسة حول الشيعة الإمامية من منظور التوبة الإسلامية. وعلى مقاربة فكرة للخطر في العلاقة بين العقيدة وبنائها الفهم والمجتمع من منظور إسلامي كذلك.

وفي الفكر اليوناني سيطرنا العدد بحلتي الأولى حول لفظة الحرب، حيث التركيز على بيان مفاهيم الاشتكالية الأخلاقية فيها، وسيل تجاوزها بعد معادها وتحليلها، والثاني حول (الزواج) في الخطاب الفلسفي كما كرمته طاهب الفلسفة اليونانية.

أما في الفكر العربي المعاصر، فهذه العدد إعطاة على أحد رؤى الفكر العربي (الفلسفي الأصيل) حيث يشغل على تلك هذا الفكر للنظام الأبوي في المجتمع العربي، بهدف ترسيم الحدود الزمنية التي تكريس مجتمع حديث، وهي المروحة لتبني على تلك معادير التخلل والتسلل والرفض على شتى المستويات، من أجل الارتقاء بالواقع العربي إلى مجتمع حديث ومتطور.

وفي الفكر المباني المعاصر، يشتمل هذا العدد بحثاً يرصد مفاهيم الفكر الليبرالي النقدي في الفلسفة السياسية الأميركية المعاصرة، وهذا يجري مقارنة بين الاتجاه الليبرالي المحافظ والتقدمي على مستوى التوثيق والأسس، مع بيان الجذور التاريخية للاتجاه الليبرالي التقدمي في المجتمع الأميركي.

أما بالنسبة الأجنبية، فقد اخترنا لهذا العدد ثلاثة بحوث بالإنجليزية، الأولى منها في الفلسفة الاجتماعية، إنما في مجال الأدب، فوشغل في إبراز الاتجاه الواقعي في الحياة كما في مسرح إيمر موكداً على أن الحياة الفردية والعلاقات الاجتماعية والإنسانية تمثل ثلاثة أبعاد تتأسس عليها الواقعية الاجتماعية.

وفي هذا المجال، من مجالات بحث الفلسفة الاجتماعية، يدور البحث الثاني المتبعوث، من خلال تناول من الأدب المعاصر، مشكلة العنصرية في المجتمع الأمريكي، معبراً إشكالية تعليقات: الهوية في المجتمع العربي.

أما البحث الثالث لينشر على هذا المستوى، كذلك، في مشكلات وجودية ذات طابع اجتماعي فلسفي من خلال تحليل شخصي لوجود عقل من الطبقة العاملة كما تجسد في قصة (ضحك جر) للفيلسوف والأديب المعاصر جينس كيلمان.

ونأمل أن يساهم هذا العدد ويحوله التثمينية في الفكر العربي والإسلامي المعاصر، وفي فلسفة الأدب بتعزيز الثقافة المعاصرة والزعمى الفلسفي بقضايا إنساننا الزمن.

وليس تحذير



Modern Glaswegian Child Formation in *Joe Laughed* by James Kelman: a Philosophical Paradigm

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Abstract

The study addresses the philosophical existence of the Glaswegian working-class child in *Joe Laughed* (1994), a short story set during the 19th century, analyzing the ontological being's self. It reintroduces James Kelman (1942-) as a philosophical presentist rather than the peripheral cultural writer as literary space knows him. A step backward resets literature to study a new frontier—the interior level of the self, which precedes and is responsible for the exterior power of identity construction. The reciprocal relation between the self and identity is imperative to configure mainly the child's ambivalent individuality and the Scottish oppressed in general. The characters' existential deep layers are intellectually integrated and deciphered by philosophy-based theories headed by Friedrich

Nietzsche. This systemizes a logistic to delve into the overlooked blind side of the inner working mindset process to the Scottish proletariat structure. However, Kelman's writing style sounds nonsensical and indirect, prompting readers to close reading to detect the nuances installed within. Thus, ontological and epistemological knowledge are involved to investigate how the reality of that Glaswegian sect operates in a nihilistic vehicle.

Keywords: self, identity, individuality, transvaluation, devaluation

المخلص

يسعى هذا البحث إلى معالجة الوجود الفلسفي لطفل الطبقة العاملة في جلاسجو ضمن قصة "فكك جو" (1994). وفي قصة قصيرة تصور أحداثها في القرن التاسع والعشرين، من خلال تحليل كينونة الذات الوجودية. إذ تعود هذه الدراسة لتقديم جيمس كلمان (1942-) فيلسوفاً معاصراً بدلاً من الكاتب المثالي للثقافة

الأسكتلندية المعيشة كما هو معروف في الفضاء الأدبي وتعتبر هذه خطوة مختلفة لإعادة ترحيبه الضيقة القوية دراسة مساحة جديدة، تتغلل بالمسوى الداخلي الذات، التي يمدح بناء الهوية التمثل بالقول: هذا أن العلاقة القيادة بين الذات والهوية ضرورية تشكيل فردية الطلج التناقض بشكل خاص وضيق القراء في إسكتلندا يشكر عام يتم دمج تطبيقات العنيفة الوجودية للشخصيات وتحليلها القراء من خلال نظريات قائمة على الفلسفة يفرضها فيديريك نيتشه. يوسع هذا نظاماً لاستكشاف الجانب الخفي للهمل لعملية العمل العقلي الداخلية في هيكل البروتستانتية الأسكتلندية. وبهذا يبدو أسلوب كتابة كيمان غير منطقي وغير مباشر يبحث القراء على القراءة الدقيقة لاكتشاف الفروق الدقيقة الضمنية. لذلك، يتم استخدام المعرفة الأنثروبولوجية والتعريفية للتخليق في عملية عمل واقع تلك اللغة من جلاسجو في إطار ثقافي عنصرية.

الكلمات المفتاحية: الذات، الهوية، الشخصية القوية، إعادة التقييم، الاستعداد

Kelman: the writer and Scotsman

A book must be the axe for the frozen sea within us

Franz Kafka

A contemporary Scottish fictional author, James Kelman (1942-) is attributed to unfolding the marginalized Scottish working class sphere where their daily peaks and valleys are relayed during the post-industrial metropolitan Glasgow and related by everyday

Glaswegian language (Akrayes, 2020). This discourse presents Kelman the philosopher irrespective of being a celebrated cultural voice of that class, to dive into the inner complexities of his character's structure (Kovesi, 2017). Kelman offers a window of absurd realism to show how the Scottish periphery operates in a stratified society that mutates them into middle-class state pawns with dislodged selves.

Such a textual composition of the Glaswegian universe poses the writer reflexively to project his Glaswegian working-class past integrating variant hidden personal turmoils such as self-identity turmoil, individuality disorder, nihilism, and self-annihilation. Extrinsic cultural powers: language, class elevation, and the milieu orbit as catalysts to those self-relative gaps or issues. Kelman observes the power of the self over identity, not the other way around, introspecting that if one tempers, or fixes their self, identities will be molded too without which individuality ends destabilized.¹ Kelman asserts that the world we

¹ David Bohm states, "Individuality is only possible if it unfolds from wholeness." For more information, see Ellen (2012, p. 23).

inhabit is but a shadow of the world we carry within ourselves (Mangfredi, 1910). Simply put, the self is an internal entity while identity is an external bundle of constructive factors. Readers plausibly find in the unknown boy a philosophical shadow who stands for Kelman and his questions and contemplations about the working class status. This, Kelman plans to provide an unseen view of the turbulent quotidian life of the Glaswegian character. In addition, the non-linear narrative form is functional in a flair to decompress the author's interrogating values of the Scottish subordinate sect informing, "the beauty of prose fiction that I see is simply that in order to create something you need only pay attention to personal exigency" (1912, p. 111). To better comprehend the core of such concepts and ideas laid at the horizon, the life strategist Nietzsche lays the text against profound analytical theories.

Philosophical Paradigm

The discipline of suffering, of great suffering - do you not know that it

is this discipline alone that has produced all the elevations of humanity so far?

Nietzsche

In *The Will to Power* (1901), Nietzsche interprets will to power theory stating that: "...not increase of consciousness is the goal, but enhancement of power" (1901, p. 117). Nietzsche emphasizes non-physical, yet transcendental, and innate driving force to elevate and enhance one's existence to attain self-expansion and growth. He discusses in *The Genealogy of Morality* (1886) that the real effective power is not to coerce others. Otherwise, this is a sign of frailty and inferiority complex: "The will of the weak to represent some form of superiority, their instinct for devious paths to tyranny over the healthy - where can this not be discovered, this will to power of the weakest!" (as cited in Genes & Richardson, 1911, p. 117). John Richardson remarks on Nietzsche's power version arguing: Power is "more life" not by its mere continuation, nor by its multiplication, but by life's being raised to a higher level of capacity and control; ...Power is transition to a higher level...a "self-overcoming" - the point to my life is my growth or strengthening and

¹ Kelman plays on the notion of transcend and include advanced by Ken Wilber by which a person deconstructs specific values to inhabit new ones. For more information, see Wilber (1980).

[this] lies not merely in expanding but in ascending, which involves overcoming previous states of myself. (Richardson, 1990, p. 22)

Nietzsche begs aloud to "become who you are. Do what only you can do. Be the master and the sculptor of yourself" (Unquote, n.d.). And the same time, Nietzsche knows that within each one there is chaos asking ontologically how to achieve such a self-creation: "How to become what you are" (1991, p. 12). The "overman," an antidote concept that sparked its weight in *Thus Spoke Zarathustra* (1911), offers a Nietzschean version of a man with a purpose that promotes his health, and defies mainstream conventions, and morals. A resistance; therefore, develops as an empowering catalyst. That individual then reinvents their truth based on the power of will through which someone new reforms as superhuman. Thus, superman is a tightrope walker who endures some persistent accomplishment and enduring socio-personal fear and anxiety: "Man is a rope stretched between the animal and the Superman- a rope over an abyss" (1991, p. 1). That agency puts an end to the perennial nihilistic suffering of "the most contemptible

man, the last man", and the counter ideal of the Superman" (p. 11). Otherwise, he will be prone to cyclic meaninglessness:

Man, the bravest of animals, and the one most accustomed to suffering, does not repudiate suffering as such; he desires it, he even seeks it out, provided he is shown a meaning for it, a purpose of suffering. The meaninglessness of suffering, not suffering itself, was the curse that lay over mankind so far. (as cited in 1911, p. 11)

Nietzsche's Zarathustra embraces suffering after a solitary journey in the mountains to gain self-wisdom. Zarathustra addresses the sun: "Great star! What would your happiness be, if you had not those for whom you shine! Behold! I am weary of my wisdom, like a bee that has gathered too much honey; I need hands outstretched to take it." Zarathustra descends to speak to a crowd of people after a long period of solitude saying, "I teach you the Superman" (1991, p. 1).

Moreover, integral to the whole self is language because it defines one's experiences and perspectives, which without Nietzsche says, one

* The term last man is a metaphor indicating the ending of mankind or the most dangerous phase of man.

is deprived of their original self's texture and in turn, true color (identity) is disintegrated. He declares that the power of language is real: "All I need is a sheet of paper and something to write, and then I can turn the world upside down" (Daniel, 1911, p. 1). The role of God's existence in anthropos life is rhizome-like for Nietzsche always has believed that the masses are inclined to worship an idol-someone who beseeches to. He emphasizes, "God is dead, but given the way of men, there may still be caves for thousands of years in which his shadow will still be shown" (1911, p. 17). An absolute truth forms an essentialist that deters the flow of nihilism eddy because internalizing God is essential for individuals to operate more effectively and impulsively as human beings. Nietzsche's famous quote "God is dead! God remains dead! And we have killed him!" is a warning omen to preach how much anomie the West has lost into begetting pessimism and "All is false" truth as it will be disclosed later (p. 112). Hence, the idea behind writing Zarathustra is to awaken the modern man, salvage him from self-destruction, and deviate man from the lowers for Nietzsche says "But by my love and

hope I beseech you: do not throw away the hero in your soul! Hold holy your highest hope!" (1911, p. 11). Nietzsche traverses over a statement that if one does not dare to self-ameliorate, their culture will decline too: "Beware! The time approaches when human beings no longer launch the arrow of their longing beyond the human, and the string of their bow will have forgotten how to whirl!" (p. 19). Leslie Thiele explicates in *Friedrich Nietzsche and the Politics of the Soul* (1994) that Nietzsche leans on the modern man to map out his individuation process and assent inwardly to the motto "I will remain my own" (p. 19). He even urges him not to yield to dominant structures and not be "their puppet play" (p. 21). An apparent morality in due course comes to the rise stimulating "transvaluation of values" (p. 19). That being said, a whole regime is destined to devaluation under such a wide-scale collective specimen. Yet, Nietzsche asserts, "The individual has always had to struggle to keep from being overwhelmed by the tribe. If you try it, you will be lonely often, and sometimes frightened. But no price is too high to pay for the privilege of owning yourself."

Nietzsche argues in *Human, all too Human* (1876) about the power of truth on humans claiming that the more one realizes the truth the more unstable, and depressed he becomes. In Nietzsche's terms, "There is no pre-established harmony between the furthering of truth and the good of mankind" (p. 17). Whereas some truths limit the souls, others might liberate them, yet culture subsistence throughout ages has been reigned over by errors and untruths as mentioned in *The Gay Sciences* (1882), "Life is no argument. The conditions of life might include error " (p. 11). Those who seek answers and truths Nietzsche says are prone to suffer and wander the earth alone:

Man has had to fight for every atom of the truth, and has had to pay for it almost everything that the heart, that human love, that human trust cling to. Greatness of soul is needed for this business: the service of truth is the hardest of all services (1882, p. 117).

Nietzsche advocates experimentalism technique- an oppositional mechanism- through which truth seekers or "the free spirits" revalue the very nature of their convictions abolishing misleading and narrow-minded beliefs. This entity is described as

"a monster of courage and curiosity...a born adventurer and discoverer," and a "genuine and solitary philosopher" who is an adversary to the inculcated false consciousness to maintaining dominant power over others (1882, p. 17). Otherwise, the "bound spirits" become the earth walkers in that Nietzsche says, "The snake which cannot cast its skin has to die. As well the minds which are prevented from changing their opinions; they cease to be mind" (1882, p. 217). He distinguishes between lies and conviction discerning that a lie is the outer layer of falseness- where the person is cognitive of its deceit. Contrarily, conviction is the blind conformity to a lie transmuted into an absolute reality:

The claim that truth is found and that ignorance and error are at an end is one of the most potent seductions there is. Supposing it is believed, then the will to examination, investigation, caution, experiment is paralyzed... "Truth" is therefore more fateful than error and ignorance, because it cuts off the forces that work toward enlightenment and knowledge. (1882, pp. 211-212)

In *Dionysus: Myth and Cults* (1872) Walter F. Otto addresses

Nietzsche's passion to reunite the modern man with the god of wine¹ and fertility, Dionysus,² whose chaotic and violent nature resembles man's visceral passion, creativity, spontaneity, and wild inspirations. Achieving such a divine ecstasy, one unchains his self and soul from the socio-cultural constraints and allows him to cope with life struggles, which suppress his innate instincts (p. 15). If not "the preachers of death" will be born—those who call forth renunciation, life suffering, and "assert life is refuted" (*Academy of Ideas*, 101).

The madness which is called Dionysus is no sickness, no debility in life, but a companion of life at its healthiest. It is the tumult which erupts from its innermost recesses when they mature and force their way to the surface. It is the madness inherent in the womb of

the mother. This attends all moments of creation, constantly changes ordered existence into chaos, and ushers in primal salvation and primal pain—and in both, the primal wildness of being. (117, p. 127)

Nietzsche navigates the labyrinth of human psychology in which layers of contractions, turmoil, and covert mind games lie in. Becoming a circumnavigator of the inner mind is a daring act to sculpt the self by settling psyche conflicts. Nietzsche writes that Goethe is the standard individual who has had the potential to manipulate his intrinsic world: "What he wanted was totality...he disciplined himself to wholeness, he created himself" (114, p. 14). Nietzsche, even more, presents that the individual's self is forged by historical forces—past cultural traits and experiments:

The past of every form and way of life, of cultures that formerly lay right next to or on top of each other, now...flows into us "modern souls"; our drives now run back everywhere; we ourselves are a kind of chaos. (Cooper, 100, p. 107)

It is not easy to limit the whole ideas advanced by that prodigy, however, it is interesting to see how

¹ Being referred to as the god of wine is symmetrical to the notion of a highly intuitive self for wine enchants one's soul and horizon. For more information, see Otto (117).

² Dionysus's association with violence and chaos is linked to his tragic birth after his father Zeus burned his mortal mother into ashes sewing the unborn child inwardly into his thigh until his future birth.

such a philosophical view of the world can be poured into a literary text where its material and structure trap its persona in a Nietzschean whirl. The next part invites readers reflexively to trace in detail how Kelman's universe overlaps with Nietzsche's in a non-linear style as an equivalent projection to the fragmented Scottish self.

Joe Laughed: the Truth Beyond

I was ashamed of myself when I realised life was a costume party and I attended with my real face

Franz Kafka

Kelman introduces a nihilistic and absurd milieu with an ambivalent creation— an anonymous boy who is the narrator and protagonist in an unknown peripheral squalid setting— that probably resembles Glasgow— yet nothing is explicitly given. He decides all of a sudden to venture on a quasi-self-discovery journey with two of his friends to dilapidated buildings, which leads to an indecisive decision on whether or not to quit his hobby as an amateur local football player. Kelman constructs *Joe Laughed* in a fragmented form written in the Glaswegian vernacular to synchronize between the Scottish working-class character's meaningless, and impaired self, and

the text's structure (Mambrol, 1011). The advantage point is that "through his exploration of the self, Kelman implants the universal struggles of human existence, capturing the existential angst and existential triumphs that define the human condition" (OpenAI, 1011). The narrative dimensions shift among diverse perspectives: non-omniscient third party, second-person voice, and mainly first-person narrator as seen gradually below:

It was nearly all derelict buildings down at the docks, most of them shells but some boarded up. Near the main road a couple of workshops and wee garages were open for business (Kelman, 111, p. 1). Security guys were supposed to be about the place and there was barbed wire but ye could still get in, the wall was bricks and there was bits where ye could fit in yer fingers. Once ye walked round the far side there was a great big patch of wasteground led clear down to the river. I was the best player out the young team, I always got picked first. Sometimes I got picked afore a couple of the aulder yins. (p. 1)

Such a technique maneuver reflects a narrative disruption that translates into the broken, chaotic individual self of not only that boy,

but rather a whole sect of unnamed proletarian Glaswegian youth in that social, economic, and unjust state. Interviewed, Kelman states "How can we improve the lives of our children" for he is fully conscious of Scotland's present status quo where the laboring class children have to quit school, labor, plan for class mobility, endure poverty, etc. (Kelman, n.d.). In addition, the very notion of anonymizing the boy and not eponymizing the work's title is ironic because Joe is a minor character and this is why he laughs; a paradoxical intervention, which invokes the boy as a lost spirit, and he has not developed a Nietzschean knowledge. Therefore, the boy's soul has not yet resided, or destined somewhere so far. Written in a limited viewpoint, and *medias res* method indicate the character is stuck in the middle, or blind to the overman wisdom preached by Zarathustra. Kelman records his character's stream of consciousness to signify a codded orientation for the disposed Glaswegian child to excess their will to power to surpass the unwanted and paralyzed current self. The following quotation reverberates the boy's intrinsic

mindset when he explores a room in an abandoned building:

I found one when I went down the stairs. Again it was the same story as up above, if there had been anything worth taking it was nay here now; long gone. There was a big bar across the door but it just lifted off and there was nay padlock I opened it nay bother. (p. 7)

Kelman's hybrid language: the Scottish colloquial dialect as "ye, gony, couldanay, tae, squadcar, etc.," fused with Standard English is structurally functional for the boy utters a symmetrical language to his cultural group as a means to identify the self with Scottishness. In contrast, Standard English sets a barrier between the true and disguised boy's development (10-11, p. 4). Kelman contends that language is the strongest collective fabric of being human and he even falls into the extremes claiming briefly that language is everything (Sevaldsen & Rasmussen, 1991, p. 117). To an extent, Kelman embodies an alter ego to Nietzsche, as both utilize language as a medium of change and individual reconfiguration.

At the beginning of *Joe Laughed*, the boy plays football in an unsafe ground full of disparate boulders,

located adjacent to a river- an activity fueled by physical and cognitive will. The player acts in a dialectical relation where the mind's will struggles to transcend the self into a spiritual horizon. Conversely, the physical effort, for Nietzsche is a weakness because such a power triggers a sense of authority and domination over others. After convergence, a kind of solution occurs; in other terms, the boy's will to power temporarily achieves a better performance; a symbol for ameliorating life:

Then too the ball made wild bounces on the concrete. That and the force of the wind. Ye wouldna^y have played there during the winter. When somebody done a crazy kick the wind caught it and it flew for ages. It was a wonder it didna^y go stoating right into the water. And cause there was na^y give in the ground ye couldna^y get yer foot under the ball right and yer heel jarred, ye had to use yer toes. But it still suited the ball-player, ye controlled it first time just, and kept it low. (p. 1)

However, the boy anxiously considers withdrawing from the matches forever without any convincing reason – a sign that his self does not endure the heavy

weight of that power¹. In a meeting, Kelman is asked, "Why is it that so many of your characters seem to be in a constant state of anxiety?" (Kelman, n.d.). To which he reiterates, "When you do manage to operate within the being of the individual in this way, there is nowhere else to go other than what you might label as existential dilemma, which is the fundamental aspect of what it is to be human reality." Kelman probably has an advantage in a twist like this to emphasize how the Scottish proletarian people are stagnant to improve their reality:

I couldna^y care less. No even about the football, if I didna^y finish the game. I wasna^y even sure if I was ever gony play ever again. I'm talking about ever, for the rest of my life. I felt I wouldna^y, I felt I didna^y want to. I felt like I had kicked my last ball. And I was f***** glad, I was never gony f***** kick another f***** ball again in my whole f***** life and I was f***** glad, that was that, I had f***** finished with it, f***** football, I was finished. (p. 1)

¹ Nietzsche addresses the imbalance of reason and and instincts that pour into humans a lack of self-control and chaos. For more information, see Otto (1999).

An embedded significance bursts out of how the game is planned, as the players are not loyal to their teams; they switch sides to signify class mobility where a Scotsman ascends from a low status to a middle-class community. Keiman writes, "They were gory change the teams for the second half cause it was a big score" (p. 1). Shortly, the boy navigates and clings to his individuation¹⁸ a tightrope walker howling to maintain his Scottish working-class identity; an entity abruptly threatened by the state: "Security guys were supposed to be about the place" (p. 1). Interviewed by Rastko Novaković, Keiman says "existence is a guerilla campaign" for he is highly cognitive of class hierarchy lie and as such speaks through the character, trying to defy the blind conformity to the normalized social Scottish structural systems to ensue ideological transvaluation (1011). Readers observe the scale of ambivalence at the end of the text, where the last man or protagonist says a bunch of words to stress that

he is utterly into a diaspora of selflessness, indecisions, and an atmosphere of nihilism. "I wasn't sure what I would do from now on; maybe nothing. It all depended on how I felt" (111, p. 17).

The boy's journey is nonsensical, yet it serves a dynamic cog with Perce and Joy joining to climb buildings structures, unlock doors, and boxes, and scavenge among dirt and remains. Keiman describes the location as an empty, worn-out place of debris, and chaos as though the storyteller projects the character's emotions and self-structure within the environment or setting through objective correlative technique:

There was one we had seen the last time and wanted to check out. It had a window on the first floor with its glass out. I went up the rope-pipe and it was easy, a lot joints and places for yer feet. In through the window, it was dark and musty. Parts of the ceiling hung down with white powdery sheets and stuff sticking out. A lot of bricks and cardboard and rusty cold nails. (p. 17)

Yet, it weaves within sophisticated meaning— it is a looking-for-God journey or truth— embarked by a Scottish bound spirit who struggles to find his free spirit or a sort of

¹⁸ Class ascending does not win the Scottish individual psychological relief for it provides financial security on behalf of their cultural nativity, which is decentered by the middle class intruding values.

meaning within a milieu suppresses the Scottish working class identity which is his original self. The context widens skeptic feelings about his class center and in turn his whole culture enchainning him to the lowers. Therefore, many Kelmanesque characters impulsively decide to leave Scotland or go on a random journey as an escape from the existing circumstances. Like Zarathustra, Kelman descends to address the Glaswegian crowds, after the boy starts to internalize a soft manner of Nietzschean experimentalism, by transcending and including new changes into his world for he dumbs his two pals, considers quitting football games, and his job as a pipe boy. A behavior translates as a metaphor-like scenario for Kelman and the Scottish boys to achieve an empowering resistance to the conventional Scottish establishment:

Perce was a f***** idiot so he was, a bampot, I couldnae care less about him. It was just how Joe had went with him, that was what annoyed me. It really did. A joke's a joke. I just thought f*** him, f*** the two of them. [...] My auld man. He would be shocked. They would all be shocked. I couldnae care

f***** less. The game on Saturday. I didnae even know who we were playing. I couldnae even remember, and it didnae f***** matter cause that was me I was finished. (p. 4)

The whole particular journey might slightly pose the boy as a modern Goethe to circumnavigate the psyche labyrinth of the Scottish lower class who like an archeologist seeks for answers. Kelman indirectly monitors the boy's mind when he is investigating: "I just went up the first floor again. I found a corridor and went along and there was an open kind of iron staircase. It was great. Ye could see through it as ye climbed. It took ye up through the roof to the next floor and here was one great big room" (p. 4). However, to know the truth comes with the price of being caved in by pessimism, instability, and depression. He is then always obsessed with being pursued by the state's police: "We didnae know

* Nietzsche's perception of internalizing God's truth is essential for individuals to formulate a derivative and rooted foundation to eradicate nihilism within human selves. Thus, man prevails over pessimism and directs his life towards plural meanings. For more information, see (1992).

how long it would last, we expected a squadcar to pull up any day and tell us tae get to f***. Maybe they would maybe they wouldnay" (p. 7). He avoids other's company, ascending high structures, and pipes to be shortly happy, forgetting what is on his land:

It was funny when I saw the women looking up at me, their hands up at their mouth, if I was gory make it; but it was nothing. I wondered how come they were worried; I knew how far it was frae joint to joint. I didnay even have to look up. Sometimes I climbed up past the veranda ledge just because well it didnay matter. (p. 7)

The notion of climbing hazardous high pipes is Dionysian for the boy acts in a way that is daring, and visceral without prior mindfulness. It is a kind of Kelman's protest to urge a young child hanging up above for it symbolizes an ecstatic moment to shake the preachers of death or the Scottish working people to embrace their Dionysian spirit:

The thing is naybody could climb higher than me. Any roof at all and I would climb it, ye had to be light and strong and able to pull yerself right up, and that was me, I could climb a rope just using my hands and arms, nay bother, and going up

a rope was easy, I could wedge my toes in on nothing, just the pipe and the wall; I could turn and wave down to people, it didnay worry me; sometimes I went dizzy but I aye just waited it out, I closed my eyes or else stared into the stone then I got my bearings. The place I stayed I was known for it. (p. 7)

It is satirically coated that Joe Laughed manipulates the Glaswegian working individuals to laugh at the fractured knowledge they have about the self-status after reading it. Kelman then finds in Nietzsche a systemized portal to reverse the Scottish way of life per se.

Conclusion

Kelman decenters the illusory vision of the genuine modern Scottish working class self in the post-industrial era by repositioning the Scottish world around the self-pole; a hollow entity that struggles to take its face off and wear its free spirit. The text operates to build a new future Scottish generation capable of mitigating state totalitarianism and begetting cultural transvaluations.

This is by looking for the self-mechanisms and powers that either form their normalized self-principles in Scotland or destabilize

the nativity by inhabiting the false consciousness of the other force. Kelman unlocks doors to further Scottish writers to produce Scottish working-class products centered on the self-region, instead of identity showing how that area of force responds to and molds that class like in Janice Galloway's *All Made up* (2007) and Douglas Stuart's *Shuggie Bain* (2020).

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