



وزارة التعليم العالي  
والبحث العلمي  
الجامعة المستنصرية

# مجلة الفلسفة

العدد ٣٠ كانون الأول ٢٠٢٤

مجلة أكاديمية محكمة تصدر عن كلية الآداب في الجامعة المستنصرية  
تعنى بنشر البحوث في مجالات الفلسفة المختلفة  
وما له صلة بها في العلوم الإنسانية الأخرى

AN ACADEMIC PEER-REVIEWED JOURNAL  
COLLEGE OF ARTS – MUSTANSIRIYAH UNIVERSITY

DOI: 10.35284 الترقيم الدولي ISSN: 1136-1992 المعرف الدولي

المرأة في الخطاب الفلسفي اليوناني

فلسفة الحرب والإشكالية الأخلاقية

أبو إسحاق النوبختي وأدلة وجود الله

نقد هشام شرابي للنظام الأبوي في المجتمع العربي

الفكر الليبرالي التقدمي في الفلسفة السياسية الأمريكية المعاصرة

تكوين الطبيعة الإنسانية من منظور التربية الإسلامية

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Ministry of Higher Education  
& Scientific Research  
Mustansiriyah University



# PHILOSOPHY Journal

No. 30 December 2024

AN ACADEMIC PEER-REVIEWED JOURNAL  
COLLEGE OF ARTS – MUSTANSIRIYAH UNIVERSITY  
CONCERNED WITH PUBLISHING RESEARCHES IN VARIOUS  
FIELDS OF PHILOSOPHY AND WHAT IS RELATED TO IT IN  
OTHER HUMAN SCIENCES

ISSN: 1136-1992

DOI: 10.35284

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## مجلة الفلسفة

مجلة علمية محكمة نصف سنوية يصدرها قسم الفلسفة

المجلة حاصلة على الترخيم الدولي ISSN:(1136-1992)

وعلى المعرف الدولي Doi تحت رقم prefix: 1035284

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البريد الإلكتروني

journalofphil@uomustansiriyah.edu.iq

ترقيم دولي ISSN:(1136-1992)

فهرست بدار الكتب والوثائق وإداعها تحت رقم (٧٤٢) لسنة (٢٠٠٢)



العدد الثلاثون

كانون الأول

2024

مسؤول الدعم الفني

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## PHILOSOPHY JOURNAL

### مجلة الفلسفة

مجلة محكمة نصف سنوية تصدر عن كلية الآداب  
في الجامعة المستنصرية وحاصلة على الرقم الدولي  
ISSN 1136-1992

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( الميتافيزيقا والتأويل ، وفلسفة اللغة والدين والمعرفة  
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في : العقائد والعرفان والحضارة والمنهجيات -  
المعرفية والبحثية .. ) ، وأي موضوع ثقافي أو فكري  
يتضمن بعداً تنظيرياً حول الإنسان والهوية والزمان  
والحدث .

والنشر 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 والازدهار الحضاري  
المميز .



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

وهي مجلة علمية محكمة نصف سنوية ، تحمل الرقم الدولي (ISSN) ١١٩٢-١١٣٦. وحاصلة على المعرف الدولي (Doi) تحت رقم ٣٥٢٤٨-١٠. وتضم في هيئة تحريرها وعضويتها كبار المتخصصين بالفلسفة من العراق والعالم العربي ، ممن يحمل لقب الأستاذية .

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

و(١٢) للمهامش ، ومنضدة على (CD) خاص.

٢. يرفق مع البحث المفاتيح الخاصة به .

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

٤. يكون توثيق الهامش في داخل متن البحث بعد اخذ النص من المصدر أو المرجع ، وعلى وفق الآتي : ( اسم المؤلف ، السنة ، الصفحة) ولا يكون التوثيق في آخر البحث .

٥. يكون التوثيق للمصدر أو المرجع في نهاية البحث وبخط مائل ، وعلى وفق الآتي : المؤلف (سنة النشر ( ، اسم الكتاب ، مكان النشر : الناشر .

نموذج تطبيقي : الجابري ، محمد عابد(٢٠٠٣) ، نقدالعقل العربي ، بيروت: مركز دراسات الوحدة العربية .

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

٧. يخضع البحث للتقويم السري والاستلال الالكتروني من قبل خبراء مختصين .

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

٩. يدفع الباحث العراقي الذي يروم نشر بحثه في المجلة مبلغا قدره (١٠٠٠٠٠) مائة الف دينار عراقي ، ويدفع الباحث العربي او الاجنبي مبلغا قدره (\$١٠٠) مائة دولار امريكي .

١٠. ترسل المجلة بعد صدور العدد نسخة بمثابة هدية للباحث ، وان طلب المزيد يدفع

(١٠) آلاف عراقي عن كل نسخة .

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تستقبل مجلة الفلسفة حلول العام الجديد بباقة من البحوث والدراسات الفلسفية والفكرية والعقائدية بين دفتي العدد (٣٠) الذي إرتأى أن يكون بتنوعه وانفتاحه وتأصيله كالأعداد السابقة تدشيناً لهذه المسيرة العلمية التي تهدف الى الاستمرار في إتاحة هذه النافذة النشرة للباحثين الاكاديميين من جهة، والمساهمة في البناء الثقافي الرصين العام من جهة اخرى.

يضم هذا العدد بحوثاً مختلفة في الفكر الاسلامي، التراثي منه والحديث والمعاصر، على المستوى الفلسفي والعقائدي والاجتماعي، وفي الفكر اليوناني، والفكر العربي الحديث والمعاصر الاخلاقي منه والسياسي بخاصة.

ففي الفكر الاسلامي سيطلع القارئ أولاً على بحث من فضاء علم الكلام الاسلامي حول شخصية هامة لم تكن تحت مرمى النظر البحثي (ابو اسحاق النوبختي)، وادلته على وجود الباري عزّ وجلّ، وعلى دراسة حول الطبيعة الإنسانية من منظور التربية الاسلامية، وعلى مقارنة فكرية للنظر في العلاقة بين العقيدة وبناء الفرد والمجتمع من المنظور الاسلامي كذلك.

وفي الفكر اليوناني سيطالعنا العدد ببحثين الاول حول فلسفة الحرب، حيث التركيز على بيان مفاصل الاشكالية الاخلاقية فيها، وسبل تجاوزها بعد رصدها وتحليلها، والثاني حول (المرأة) في الخطاب الفلسفي كما كرسته مذاهب الفلسفة اليونانية.

اما في الفكر العربي المعاصر، فلهذا العدد إطلالة على أحد رواده، المؤرخ والفكر العربي (الفلسطيني الاصل) حيث يشتغل على نقد هذا المفكر للنظام الأبوي في المجتمع العربي، بهدف ترسيم الحدود الواصلة الى تكريس مجتمع حدائي، وهي اطروحة تنبني على نقد مكامن التخلف والضعف والمرض على شتى المستويات، من اجل الارتقاء بالواقع العربي الى مجتمع حديث ومتطور.

وفي الفكر السياسي المعاصر، يضم هذا العدد بحثاً يرصد مفاصل الفكر الليبرالي التقدمي في الفلسفة السياسية الاميركية المعاصرة، وهنا تجري مقارنة بين الاتجاه الليبرالي المحافظ والتقدمي على مستوى الثوابت والأسس، مع بيان الجذور التاريخية للاتجاه الليبرالي التقدمي في المجتمع الاميركي.

اما باللغة الاجنبية، فقد اخترنا لهذا العدد ثلاثة بحوث بالإنجليزية، الأولى منها في الفلسفة الاجتماعية، إنما في مجال الأدب، فيشتغل في ابراز الاتجاه الواقعي في الحياة كما في مسرح إبسن مؤكداً على ان الحياة الفردية والعلاقات الاجتماعية والإنسانية، تمثل ثلاثة ابعاد تتأسس عليها الواقعية الاجتماعية.



وفي هذا المجال من مجالات بحث الفلسفة الاجتماعية، يدور البحث الثاني فيتعرض، من خلال نماذج من الادب المعاصر الى مشكلة العنصرية في المجتمع الاميركي، مبرزاً إشكالية تمثيلات الهوية في المجتمع الغربي.

أما البحث الثالث فينظر على هذا المستوى كذلك، في مشكلات وجودية ذات طابع اجتماعي فلسفي من خلال تحليل شخصي لوجود طفل من الطبقة العاملة كما تجسد في قصة (ضحك جو) للفيلسوف والاديب المعاصر جيمس كيلمان.

ونأمل ان يساهم هذا العدد ببحوثه الفلسفية في الفكر العربي والاسلامي المعاصر، وفي فلسفة الأدب بتعزيز الثقافة الهادفة والوعي الفلسفي بقضايا إنساننا الرهن.

رئيس تحرير





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

Asst. Lect. Fadi Mumtaz Yousif Alrayes  
Mustansiriyah University, College of Education,  
Mustansiriyah Journal of Humanities  
E-Mail: [fadimumtaz@uomustansiriyah.edu.iq](mailto:fadimumtaz@uomustansiriyah.edu.iq)

## ***Abstract***

*The study addresses the philosophical existence of the Glaswegian working-class child in Joe Laughed (١٩٩٨), a short story set during the ٢١<sup>st</sup> century, analyzing the ontological being's self. It reintroduces James Kelman (١٩٤٦-) as a philosophical presentist rather than the peripheral cultural writer as literary space knows him. A step backward resets literati 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 "ضحك جو" (١٩٩٨)، وهي قصة قصيرة تدور أحداثها في القرن الحادي والعشرين، من خلال تحليل كينونة الذات الوجودية. إذ تعيد هذه الدراسة تقديم جيمس كيلمان (١٩٤٦-) فيلسوفا معاصرا بدلاً من الكاتب الثقافي للطبقة

الأسكتلندية المهمشة كما هو معروف في الفضاء الأدبي. وتعتبر هذه خطوة مختلفة لإعادة توجيه الطبقة القارئة لدراسة مساحة جديدة؛ تتمثل بالمستوى الداخلي للذات، الذي يسبق بناء الهوية المتمثل بالقوة. هذ أن العلاقة المتبادلة بين الذات والهوية ضرورية لتشكيل فردية الطفل المتناقضة بشكل خاص وطبقة الفقراء في إسكتلندا بشكل عام. يتم دمج الطبقات العميقة الوجودية للشخصيات وتحليلها فكرياً من خلال نظريات قائمة على الفلسفة يقودها فريدريك نيتشه. ويضع هذا نظاماً لاستكشاف الجانب الخفي المهمل لعملية العمل العقلي الداخلية في هيكل البروليتارية الأسكتلندية. وبهذا، يبدو أسلوب كتابة كيلمان غير منطقي وغير مباشر ويحث القراء على القراءة الدقيقة لاكتشاف الفروق الدقيقة المضمنة. لذلك، يتم استخدام المعرفة الأنطولوجية والمعرفية للتحقيق في كيفية عمل واقع تلك الفئة من جلاسجو في إطار قناعة عدمية.

الكلمات المفتاحية: الذات، الهوية، الشخصية الفردية، إعادة التقييم، الاستبدال

*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 (١٩٤٦-) 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 (Alrayes, ٢٠٢٠). 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, ٢٠١٣). 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 binary, 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.'* Kelman asserts that the world we

<sup>١</sup> David Bohm states, "Individuality is only possible if it unfolds from wholeness." For more information, see Ellen (٢٠١٢, p. ٢٨).

*inhabit is but a shadow of the world we carry within ourselves (Manfredi, ٢٠١٥). Simply put, the self is an internal entity while identity is an external bundle of constructive factors.*<sup>١</sup> 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" (٢٠٢٤, p. ١٧٢). 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*

<sup>١</sup> Kelman plays on the notion of transcend and include advanced by Ken Wilber by which a person decenters specific values to inhabit new ones. For more information, see Wilber (٢٠٠٧).

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

#### *Nietzsche*

*In The Will to Power (١٩٠١), Nietzsche interprets will to power theory stating that: "...not increase of consciousness is the goal, but enhancement of power" (٢٠٠٣, p. ٢٢٣). 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 (١٨٨٧) 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 Gemes & Richardson, ٢٠١٣, p. ٧١٢). 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*

[this] lies not merely in expanding but in ascending, which involves overcoming previous states of myself. (Richardson, ٢٠٢٠, p. ٥٥)

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" (٢٠٠٧, p. ١٥). The "overman," an antidote concept that sparked its weight in *Thus Spoke Zarathustra* (١٨٨٣), 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" (٢٠٠٦, p. ١٨). That agency puts an end to the perennial nihilistic suffering of "the most contemptible

man, the last man"<sup>٢</sup>, and the counter ideal of the Superman" (p. ١٢). 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 ١٩٩٥, p. ١٨٩)

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" (٢٠٠٦, p. ٣).

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

<sup>٢</sup> 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 , ٢٠١٤, p. ١). 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" (١٩٧٤, p. ١٦٧). 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. ١٢٥). 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! " (٢٠٠٦, p. ٣١). 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. ١٩).

Leslie Thiele explicates in *Friedrich Nietzsche and the Politics of the Soul* (١٩٩٠) 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. ٤٩). He even urges him not to yield to dominant structures and not be "their puppet play" (p. ٤٦). An apparent morality in due course comes to the rise stimulating "transvaluation of values" (p. ٧٩). 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* (١٨٧٨) 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. ٣٦٢). 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* (١٨٨٢), "Life is no argument. The conditions of life might include error " (p. ١٧٧). 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 (٢٠١٦, p. ١٤٣).

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 (٢٠٠٢, p. ١٢). 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" (٢٠٢١, p. ٥٧٢). 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. (١٩٦٧, pp. ٢٤٧-٢٤٨)

In *Dionysus: Myth and Cults* (١٩٦٥) Walter, F. Otto addresses

Nietzsche's passion to reunite the modern man with the god of wine<sup>٤</sup> and fertility, Dionysus<sup>٥</sup> 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. ٤٩). If not "the preachers of death" will be born—those who call forth renunciation, life suffering, and "assert life is refuted" (Academy of Ideas , ٢٠١٧):

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

<sup>٤</sup> 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 (١٩٦٥).

<sup>٥</sup> 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 inborn child inwardly into his thigh until his future birth.

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. (١٩٦٥, p. ١٤٢)

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" (١٩٩٨, p. ٧٤). 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, ٢٠٠٨, p. ٢٥٣)

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

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, ٢٠٢٢). 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, ٢٠٢٤). 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, ١٩٩٨, p. ١). 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. ٢)*

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. ٣)

Kelman's hybrid language: the Scottish colloquial dialect as "ye, gony, couldnay, 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 (٢٠١٣, p. ٤). 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, ٢٠٠٧, p. ١٢٥). 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 wouldnay 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 didnay go stoating right into the water. And cause there was nay give in the ground ye couldnay 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. ١)

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 power<sup>1</sup>. 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 really." Kelman probably has an advantage in a twist like this to emphasize how the Scottish proletarian people are stagnant to improve their reality:

I couldnay care less. No even about the football, if I didnay finish the game. I wasnay even sure if I was ever gony play ever again. I'm talking about ever, for the rest of my life. I felt I wouldnay, I felt I didnay 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. ٤)

<sup>1</sup> 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 (١٩٦٥).



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. Kelman writes, "They were gony change the teams for the second half cause it was a big score" (p. ٢). Shortly, the boy navigates and clings to his individuation<sup>like</sup> 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. ١). Interviewed by Rastko Novaković, Kelman says "existence is a guerilla campaign" for he is highly cognitive of class hierarchy lie<sup>v</sup> and as such speaks through the character, trying to defy the blind conformity to the normalized social Scottish structural systems to ensue ideological transvaluation (٢٠٢٢). 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" (١٩٩٨, p. ١٦).

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. Kelman 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 rone-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 auld nails. (p. ٣)

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

<sup>v</sup> 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 couldnay 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 couldnay care

f\*\*\*\*\* less. The game on Saturday. I didnay even know who we were playing, I couldnay even remember, and it didnay f\*\*\*\*\* matter cause that was me I was finished. (p. ٤)

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.<sup>^</sup> 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. ٤). 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 didnay know

<sup>^</sup> 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. This, man prevails over pessimism and directs his life towards plural meanings. For more information, see (١٩٧٤).

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. ٧). 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 gony 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. ٧)*

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 rone 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. ٧)*

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 (٢٠٠٢) and Douglas Stuart's Shuggie Bain (٢٠٢٠).*

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