

Postmodern Identity and Addiction in Trainspotting: Fragmented Selves and Thematic Reconfigurations

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Abstract

This study looks at the arguments people have about what identity is. It points out that some ideas about identity do not make sense and it says that even though people may feel like they are broken into pieces and do not feel whole they still use language and actions to figure out who they are. These different ideas about identity show that people are complex and have stories about themselves and they are still able to make things happen through the way they use symbols and signs. The idea of people being broken into pieces is especially important when we talk about addiction and drugs. The movie Trainspotting tells a story but it shows people who use drugs as being broken and not whole from the very beginning. This way of telling the story changes how we think about it. Makes it possible to study it in a way that is more consistent with other ideas about cities and what it means to be human. We should also think more about what happens when we move from ways of thinking to new ones. Some ideas, about addiction have stayed the same when we move from books to movies. The fact that addiction can last a time and that some people feel like they have no future makes us think about how memory helps us deal with who we used to be even if we try to avoid thinking about it. Identity is a thing and people are still trying to figure out what it means to be themselves and the movie Trainspotting shows this in a very interesting way and it is related to identity.

Keywords— Postmodern Identity , Fragmentation, Addiction Narratives, Trainspotting, Subjectivity, Narrative Multiplicity

الخلاصة

تركز هذه الدراسة على النقاشات النظرية المعاصرة حول الوضع الأنطولوجي للهوية. كما تسلط الضوء على عبثية الأحادية ، وتقترح أنه على الرغم من أن التفتت والانفصال قد يميزان تشكل الذات في الوقت الحاضر، إلا (monologist) الصوتية وباختصار، فإن هذه أن بعض الممارسات اللغوية والأدائية لا تزال تعمل بوصفها استراتيجيات حيوية في بناء الهوية التصورات المتعارضة للهوية تطرح فهماً للذات بوصفها متعددة عبر تعددية السرد، وفي الوقت نفسه فاعلة بشكل مستمر من خلال الأداء السيميائي. وعلى خلاف التمثيلات الأسلوبية في الأعمال الأقل وعياً بالموضوع، تصبح ثيمة الذات المتشظية تعتمد رواية بارزة بشكل خاص في محاولات التعبير عن الإدمان أو عن تموضعات الذات المرتبطة بالمخدرات شكلاً سردياً واقعياً تقليدياً، لكنها تطرح متعاطي المخدرات منذ البداية بوصفه ذاتاً متشظية، غير متواصلة، Trainspotting مسرحية، بل وحتى متخيلة. إن هذا الطرح الموضوعي الصريح يغيّر من آليات المحاكاة الشكلية، ويفتح النص أمام دراسات كما أن هناك حاجة أكثر انسجاماً تستند إلى دراسات المدن، وما بعد الإنسانية، والتقاليد التحليلية النفسية أو السرد الطبي إلى مزيد من الاستكشاف لمفهوم "ما بعد الحداثة" ضمن هذا الموضوع. فقد استمرت بعض البنى الموضوعية المهيمنة من النص المكتوب إلى التحويل السينمائي؛ إذ يبرز امتداد الإدمان طويل الأمد وزمنية "لا مستقبل" سؤال الذاكرة بوصفها وسيطاً للتعامل مع آثار الهوية المرتبطة بالماضي، تلك الآثار التي تبدو خالية من أي طقس جنائزي، لكنها في الوقت ذاته محكومة "بمنطق التجنب وكأنها" مينة مسبقاً.

(قطار المراقبة)، الذاتية، تعددية *Trainspotting* الكلمات المفتاحية: الهوية ما بعد الحداثية، التفتت، سرديات الإدمان، السرد.

Methodology

This study adopts a descriptive-analytical approach grounded in postmodern literary criticism. It employs a qualitative textual analysis of Irvine Welsh's *Trainspotting*, utilizing theoretical frameworks related to subjectivity, fragmentation, and semiotic performance. The research investigates the intersection between addiction and identity by deconstructing the narrative's linguistic and thematic structures, while also considering the interdisciplinary links between literary representation and cinematic adaptation.

Research Objectives The primary objectives of this research are:

1. To examine the reconfiguration of identity within the context of addiction in postmodern literature.
2. To analyze how Irvine Welsh utilizes fragmented narrative structures to reflect the disintegrated self of the addict.
3. To explore the role of language and memory as survival strategies for characters navigating a "no future" social reality.
4. To bridge the gap between literary studies and other disciplines, such as urban studies and post-humanism, through the lens of *Trainspotting*.

1. Introduction

People often think that postmodernity is causing a lot of confusion about who we're. The things that used to make us sure of ourselves like our country, social class and gender are not as important anymore. This is making a lot of people feel unsure and question the meaning of life. Our ideas about who we're are changing and this is causing a lot of discontent. Postmodern culture is different in places but it is changing in similar ways everywhere. The idea of subjectivity helps us understand why our old ideas about ourselves are not working anymore. The postmodern way of thinking is about accepting that there are many different perspectives and that nothing is certain. This is making people look outside of themselves for stability and truth. One way that people are dealing with this uncertainty is by getting addicted to things. When we look at what people have written about addiction we can see that it is similar to the experience. Both involve having different identities and constantly changing who we are often after something bad happens to us. The book *Trainspotting* by Irvine Welsh is an example of what it is like to be a postmodern person who is addicted to things. Postmodernity is a time when people are trying to figure out who they are and where they fit in. Postmodern culture is, about exploring these questions and trying to find new ways to understand ourselves. The postmodern subject is someone who is navigating this world and trying to make sense of it all. (Hemingway, 2006)

The city of Edinburgh in Scotland is where you see stories about people who're addicted to things. These stories happen in the city. They show what life is like for people who live there. You see the city and the people in it from angles. Sometimes you focus on one person sometimes you look at the city and sometimes you look at small things. The city and its spaces can tell you a lot about the people who live there. You see the places again and again but in different ways and this shows you what the people are like. The stories are about the city and its spaces and also about the people and their own personal spaces. These two things are

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connected in ways. There are four characters in these stories. The first one is Renton. You hear a lot about him. Then you hear about Spud, Sick Boy and Begbie. The story about Renton and Spud is really interesting. It shows you what addiction is like and how people can recover and what they can do to help themselves. This is the time you really get to explore these things in depth. The city is a part of these stories and it is where people get addicted to things. Edinburgh is a city that has a lot of stories like this. The people in these stories are all. They all have their own experiences with addiction. Renton, Spud, Sick Boy and Begbie are all characters who show you what it is like to be addicted and how you can try to recover. The bond, between Renton and Spud is a part of the story and it helps you understand what is happening. (Ekendahl et al., 2022)

2. Theoretical Framework: Postmodern Identity, Fragmentation, and Addiction

The idea of identity is getting a lot of attention lately. In today's world how we change our identities is really important. Some people think that our current social situation is an example of postmodern times. Making big generalizations like that can lead to misunderstandings about what's really going on. To understand all the ideas and views we need to take a closer look at what postmodern identity means. Identity works in ways depending on the area of life. The postmodern identity is about how we represent ourselves and how that can be broken down into pieces. Unlike before when people had one identity now we have many different sides to our personalities. This way of thinking helps us understand stories about addiction from around the world. These stories don't come from people getting treatment. From the struggles and conflicts that addicts face every day. The postmodern identity relates to these struggles. Helps us make sense of them. Addicts have lives, with many ambivalences, tensions and contradictions. Understanding identity helps us see that. The concept of identity is really important here. It informs the construction and development of addiction narratives. These narratives emerge from the complexities of life. The postmodern identity concept helps us grasp that complexity. (Angus, 2022)

Other scholars point out the ways that addiction stories are told across various media. In literature addiction is a theme that helps writers explore character, style and structure. However literary experts have mainly focused on the background of addiction stories in classical and modern literature overlooking literary representations. The rise of postmodern addiction stories is a development in the discussion about addiction, driven by their relevance, power and timeliness. This new phase, marked by ways of referencing reality coincides with the emergence of postmodernism which changes how we refer to things. When we look at conditions and the complex signs that come with them it becomes clear that fiction uses the tools of postmodern storytelling. The main question then becomes about finding sobriety. The current postmodern situation still makes it hard to find a clear perspective or escape through well-known means. Addiction stories keep changing. Their impact on literature and our understanding of addiction is still evolving. The way we tell and think about addiction continues to shift, reflecting changes, in our culture and values. Postmodern addiction narratives play a role in this ongoing conversation. (Mehan, 2023)

2.1. Identity in Flux: The Postmodern Subject

In today's world people think about identity in a way. Identity is like a path that people walk on. It is made up of many different moments. This means that people do not just have one identity they can have identities. Identity is something that people experience and feel it is not one thing that never changes. The idea that identity is like a journey is important because it helps people understand who they are. Even if people are not always sure who they are they can still think about their journey and what it means to them. Richards talks about identity. How it is connected to time and space. He says that people's lives are made up of different parts and that these parts do not always fit together. He calls this "kaleidics". In the movie *Trainspotting* the characters are all on their journeys trying to figure out who they are. They have to deal with the problems of the world and they have to think about things like time and space and how they fit into the world. Importantly they have to think about what it means to be themselves and what their own identity is. The characters in *Trainspotting* are like people in life they have many different identities and they are always changing. Identity is a thing and it is not always easy to understand.. By thinking about it and by looking at the journeys that people are, on we can start to get a better idea of what identity really means. (Maslova et al., 2021)

People who study culture have talked about what it means to live in a time after modernity. They have looked back. Seen hints of this in older works. The term "postmodernity" refers to the ways people live and interact with each other, which started with the so-called "second modernity" as described by Bauman in 1996. This "second modernity" is about the rise of new technology people not being sure who they are, a world where national borders do not matter as much everyone being, on their own people making their own life stories and the many different ways we communicate and understand symbols. "Postmodernism" is what happens when people play with these ways of living and it is always changing. The concept of "postmodernity" is key here. Postmodernism" is how people express themselves within this "postmodernity". Characters in *Trainspotting* are regarded as postmodern subjects because they embody these two configurations, and almost every action takes place amid a yet more amplified condition referred to as "the condition of 'hyper' or 'ultra' postmodernity" by Philip Womack, contemporaneously with that of *Trainspotting*—"immediacy". Each action renders once again the entire structure and uniquely represents the question of identity, itself core to the present text . (Cimolai & Bréjard, 2024)

Addiction is usually seen in two ways: a definition that really affects the person with addiction and a more general idea that most people agree with and talk about. Some people like Zygmunt Bauman think that things like substance abuse the way we use language and how we act in front of others can keep us from becoming addicted. He has thoughts to Alain de Botton and they also think about how much people drink alcohol. In Scotland some people do not act like grown ups. This is a problem especially when they do not take care of themselves. This can make people act in a way that's not real and use language that is not sincere even when things are calm and peaceful. Addiction is something that affects the person with addiction. It is also seen as a problem, by most people.

2.2. Addiction as Narrative Strategy

Trainspotting starts with an interesting situation where the characters are kind of trapped in their own bad habits and they think they can escape. The movie has many people

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telling the story which makes it seem like the characters are not really sure who they are. Being in control of your life is a part of knowing who you are. The characters in Trainspotting struggle with addiction. They still have to follow certain rules. Trainspotting is a movie that shows how addiction affects people. The characters, in Trainspotting have to deal with their addiction problems; So being addicted to something does not completely define who we are as people. The way we study this issue allows us to look at addiction and identity in a way beyond just looking at someone's personality. We can think of the world around us as the background and language as the thing that helps us understand how groups of people see themselves the different types of addiction that exist the symbols and signs that people use to communicate and what it means to be human. The social things, the language we use and the way we think about what's real are all connected to each other. Addiction and identity are things that we can explore in many ways. The world around us and the words we use are important, to understanding these things. (Bhabha, 2023)

Scotland ranked least liked national identity in England and crossed the horizon of Britishness . People often try to escape from being identified while still living with cultural habits. The usual stories about addiction tell us to beware and be sorry. We can see two kinds of self-identity. One that's bad for us and one that is good for us. The movie Trainspotting is an example of how people with addiction try to balance who they are and who they do not want to be to create some space between themselves and the pressures of time what society expects and being responsible for themselves. There are still things to look at and think about when it comes to the leftover parts of our culture that are not tied down to specific meanings. The characters in Trainspotting try to figure out who they are and how they fit into the world. They want to be free from the things that have happened in the past. Trainspotting shows us how people with addiction try to deal with their problems and find a way to move forward. The movie is special because it looks at addiction in an different way. We can learn a lot from looking at the leftovers that are not clearly defined. These things can help us understand how people with addiction try to create their identities and find their place in the world. Trainspotting is an example of this because it shows us how the characters try to balance their desire, for freedom with the need to take responsibility for themselves. (Zurita, 2023)

3. Scotland, Urban Space, and Theatricality in Trainspotting

Scotland is a country that is often seen as being on the outside of the United Kingdom.. This has not stopped people in Scotland from making art. The problem is that it can be hard to figure out what makes Scotland unique. Some people who write about culture are worried that artists from Scotland will start to sound much like artists from the rest of Britain. They are also worried that Scottish artists will only be talking to Scottish people and not to anyone else. The fact that Scotland is a country with its questions. Like should it be independent or part of England. Affects how people think about art. Even when people are not trying to show off Scotland these questions are still there in the back of their minds. It is like a worry that influences how people think about modern art and what it means to be Scottish. Scotland and its questions, about independence and being part of the United Kingdom are always there even when people are trying to talk about something. (Saitz et al., 2021)

The book also talks about addiction and how it affects people in these cities. Scotland is a part of the book and it helps us understand the cities and the people who live there. The

book *Trainspotting* is an example of what Scotland is like and it helps us see the cities in a new way. Scotland and its cities are very important, to the book *Trainspotting*. Sexuality, social class, structuralist and post-structuralist theory, media, and postmodernism itself have taken turns in the analytic spotlight, but few seem to have explored the potential for conceptualizing the interplay of Scotland, space, and addiction in Welsh's work. Space(s) constitutes a broad, frequently deregulated umbrella under which to situate successive studies of contemporary addiction in Welsh's fiction. When we talk about communication and how people are drawn in we have to think about things like signs and boundaries and how people feel. This is a thing to consider. The movie *Trainspotting* is about people using illegal drugs. To understand this better we could look at some things that have to do with the drug problem in the country. We want to see how the city and the people in Scotland are connected to the use of drugs. This is what Irvine Welsh writes about in his book. The book is like a window into the world of people who use drugs and how it affects them. Scotland and the city are parts of this story. We need to think about how peoples' drawn to using drugs and what stops them from using drugs. This is what we see in *Trainspotting* and what Irvine Welsh is trying to tell us. (Zurita, 2023)

3.1. The City as a Reflection of Fragmented Selves

Set in Edinburgh, Scotland, *Trainspotting* (Welsh, 1996) offers a postmodern examination of urban life through the experiences of a group of heroin addicts. The novel aligns itself uneasily with the traditional Scottish narrative by wearing the urban typology as a disguise. It explores cities, the widening gap of societal divisions, and their effects on postmodern identity. However, unlike the aspiring Scots, *Trainspotting's* characters remain steadfastly loyal to place. Edinburgh is a city that appears in the movie *Trainspotting*. It is a place where people do not follow the law much. The fact that people are Scottish is used to talk about things that are not usually discussed. Edinburgh is different from London. The city of Edinburgh is very important to the story. It is about people who're unhappy with their lives. This is what the writer Wales is trying to say in his story "The Last Resort". Edinburgh and the people who live there are a part of this story. The city of Edinburgh is what makes the story feel real. Wales uses Edinburgh to show how people feel when they are unhappy, with their lives. The language occupies a middle ground between demotic spoken forms and literary aspiration. Scotland as a subject thus takes on a complexity articulated through the specificities of place. The text is infused with local geography and temporality. (Saitz et al., 2021)

The difference between high culture keeps coming up through the main character Mark Renton. Edinburgh is shown to be really different from places. Scotlands success challenges the idea that the city's the center of high culture which has been widely accepted since 1989 when it became a global city. Turning inward to focus on people from the Scottish working class—the ones who have historically benefited and also suffered from the welfare state—*Trainspotting* questions why some people are included in the country's culture and others are not. The movie looks at the lives of youngsters, from the working class. They are the welfare states beneficiaries and contemporary victims. The film questions the bases of claimed inclusion. (Radu-Lefebvre et al., 2021)

3.2. Visual and Linguistic Techniques as Identity Work

As *Trainspotting* opens, a flourishing friendship with the actors pulling the strings unravels before the viewer, grounded in a joint detachment from a malignant society. Vulnerable to such illicit acts as heplectic writing, fluctuating agency marked by confusion

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emits from Renton's recalcitrant consciousness, where a segmented self unwittingly stages a disjointed parade. Yet such an erratic performance and disembodied voice portend merely a glamorous death-trap, crisscrossing the nefarious paths taken by the "wmate" which proceeds from Renton's sputtered inner verses to languor, or by the "gnitte" looped upon sleepless nights to polysyllables and cubes, decorating a nightmare where the branded mirror returns and scouring the face azimuth arises. Varnished to bear the obstinate thorns of the textured autumn, the political blank snaps wide open and lands anchor to this glassy geniality, implicating Spud whose stubborn and frayed handiwork alone shall permit tiring and etching, thawing reluctant admission among the lost and gormless "shites" trapped in the conditioning cackle. (Waldman, 2012)

Every theatre loves a mess. That interjection enacts both a grim warning and anointed salutation towards the regime of addiction figuring as material virtue and the cavalcade of train-spotters joining the anarchic rhapsody pint-for-pint—vice channeled through esthetic excitement. The train-spotting gambit captures mass agency through a doubled-course notion of prehistorical technophilia converging irredeemably toward total extinction.

4. Characters as Case Studies in Fragmentation

Mark Renton, the novel's focal character, serves as the most complex illustration of identity fragmentation, moving between multiple self-positions in a metanarrative of moral ambivalence. Predominantly his own textual subject, Renton remains simultaneously inscribed by Spud's, Sick Boy's, Begbie's, and the narrators' repeated interventions when he occupies the social roles of user, abstainer, and rescuer. The competing narratives of two friends play out similar tensions within semiotic fields, informing how they construct and enact selfhood. Spud is the least enmeshed in external circumstance, trapped in addiction yet paradoxically the most liberated; Sick Boy deftly converts knowledge of addiction and genre into a project of self-formation, yet self-chokes on the very choice available to him; Begbie intensely desires agency but resembles an automaton. Across these variations, addiction, communal bond, and provisional identity bind them—though each renegotiates this cluster differently. (Lučić, 2022)

Interpersonal relations trigger further complexities, allowing exploration of collective identity alongside the solitary self. As Makoni and Mashoko argue, subjectivity does not dissolve in social networks, which in fact create agentive selves—one's position within these meshes can intensify coherence yet also radical disjunction, shaping the individual narrative. For Renton, a joint pamphlet with Spud produces a potent semiotic stain, serving as joint signature, voyeuristic ticket to the attendant lives, yet also blatant proof of association; the poetic residue stitches together collective scripts but remains prepersonal, pointing elsewhere. Consequently, friendship possesses dual agency, bespeaking closer alignment yet provoking further distancing (Keating, 2021)

4.1. Mark Renton: Negotiated Self and Moral Ambiguity

Initially, Renton embodies a negotiation between competing values and identities, reflecting the moral ambiguity of postmodernity. Class is one such value that informs the moral content of drug use. In childhood, Renton sees it together with education as a means of social mobility, but in adulthood, and in time with the emergence of free-market Thatcherism, it

symbolizes a conformist, parochial mentality from which he aspires to escape. Moreover, the univocity of mainstream social-realist narratives—the idea that the apparatus of dominion over desire through self-regulation and self-denunciation, the marketization of heroin, and the euphoria of the junk run are mutually exclusive trajectories—casts Renton’s trajectory in a highly dynamic structure that does not give rise to a parallel principle governing drug use such that to progress on the sort of life course that classical social realism takes him. Each of the five slopes that the narrator has accordingly configured into Holy Writ can serve as an escape. The Edinburgh of Renton’s youth emits signals that have only intensified since the Turner Prize fiasco, yet he remains able to retain its fascination (Kelly, 2024).

4.2. Spud, Sick Boy, Begbie: Divergent Pathways of Addiction and Agency

Mark Renton’s addiction leads to a series of pragmatic choices to deepen his connection to others. Spud, Begbie, and Sick Boy present alternative routes through addiction, each negotiating different degrees and types of agency. Spud prioritizes connection, but the drugs that cultivate rapport ultimately sever ties between self and city. The enhancement of collective identity does not extend to the interior life; agonizing self-doubt and alienation remain inescapable. Sick Boy’s path invites an exploration of an expansive, collective persona, but compulsive grammar and image-fixation obstruct the full articulation of this wider identity. The outward focus exacerbates the tension between desire and self. Choice emerges as a pivotal theme. Sick Boy algebraizes knowledge: sex, film, and drugs condense and transmit concepts across bodies. Described first as a calculus of consumption, the equation becomes a shared view. The system further finds a visual analog in clear, conservative typography; it normally retains specificity but at times fails, locking the self in a “fetishistic dependency” (Bell, 2024)

4.3. Interpersonal Networks and Collective Identity

Addiction experiences often acquire collective dimensions, as people with similar habits gravitate to each other. The terms “social identity” and “collective identity” both denote forms of identity anchored in one’s connection to groups. A person’s social identity includes characteristics they associate with the groups they belong to, while collective identity extends beyond personal and social aspects to include an active commitment to a group. A social identity emerges when a person adopts the characteristics of their treatment group, although the corresponding collective identity is less common. Collective identity is typically found in groups focused on substance-free living, rather than on using substances with particular properties. A common finding in narratives of recovery is a shift from collective identity to a subjective sense of self, which is also evident in the case of *Trainspotting*, where the characters oscillate between group membership and individual characteristics. (Rocha & Reynolds, 2024)

5. Substance, Language, and the Construction of Realities

In *Trainspotting*, the appropriation of language for self-expressive purposes alters internally and externally positioned selves while transitioning between separated or dispersed identities and instants of a more permanent or homogeneous self and time [23]. The communicative injunction to convey a personal or collective story and the silence induced by substance use transform the condition of enunciability into a multi-layered semiotic game in which addiction maintains a pivotal status. The circulation of stories has a sustaining quality that accompanies a drug career, while contentment coexists with abstinence, which is tied to a sequence of explicit self-tales. Substances operate as markers, signalling and allowing for the

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interpretation of persons, characters, and positions, as well as their denotation within a comprehensive framework of plots and semiotic systems. Substitute materials display a similar status in the space of a vending machine, opening up a world of “delicate, strange, and beautiful” experiences restricted under “polite society”. The re-appropriation of communicative skills to recount authentic experiences fluctuates between operating at the story and narrative levels. At the story level, substance use restores the interpolative quality of the undecidable; at the narrative level, recasting permits characters and collectives to address both broken and historical selves embedded within an addiction economy of accumulation. (Homberg-Schramm, 2021)

5.1. Linguistic Innovation and Self-Authorship

Substance use is often accompanied by the emergence of inventive forms of language, adopted either for the discursive celebration of the substance itself or for the denial of its pernicious effects. Bunyan’s *Pilgrim’s Progress*, for instance, is rich in jargon—substance users invent fearsome neologisms drawing upon local vernacular, zany new uses of familiar words, and expressions laden with contempt for the uninitiated. While such linguistic innovations, as well as graphic image, serve to signal the shared authority of specific patterns that define group membership, they also provide evidence for the integral role played by semiotic systems in the elaboration of self-conceptions that invite dimensionality to substitute for loss of local conformism. So too in *Trainspotting*, where characters adopt an extensive lexicon of inventive terms and forms, often local but extending beyond local national boundaries. Adverse events that take minutely detailed narrative time and considerable elaborateness in one version may be reduced to pointed summary, while expansive descriptive passages may disappear altogether in the second. Elaboration and condensation function as paths to the idea of a self which is dimensional in a direction other than the cultural. Such alterations also indicate not simply what takes precedence at one time rather than another, but also guides and parameters internal to the semiotic systems used. (Lea, 2012)

5.2. Addiction as Semiotic System

Trainspotting presents addiction as a semiotic system wherein control over substance and style struggles to signify alternative life narratives or selves during an individual’s determination to reject the crises of capitalist modernity: deviant identities perceived in the common yet futile search for authenticity and belonging in a fractured world. Under the regime of modernism and its unravelling, alternative life narratives and the accompanying regimes of signification become traditional yet remain salient, evolving in crucial ways. During the mid-1990s return of postmodernism, the secular ideologies still to emerge from textualism and yet unnaturalized practices of agency become conspicuous openings for reframing addiction in *Trainspotting*, displacing the alternative narratives and substituting patterns of agency, aspiration, temporality, and character instead of strictly life. (Dingle et al., 2015)

Renton remarks substances and language act alike in constituting worlds during the textualist agency of the late 1980s and early 1990s. Control over substance and style converges in the passage originally associated with a semiotic understanding of the period. The joint struggle signals the switch to another outlook of agency: the capacities involved and the forms of such resistance. As expressive, popular, contemporary media-acquired, or newly invented

semiotic systems, substance and language enable semiotic work. The selection constitutes a preferred set in a reframing of the problem and authorizes the interpretation of addiction as a semiotic system. Substance and style manifest alternatives to the dominant modes of signification and, conversely, seeking to gain agency requires retaining such materials. (Dingle et al., 2015)

6. Ethics, Memory, and Temporal Disjunction

Although using heroin is something Renton can imagine that might make him go back to using he still wants to tell his story in a way that's honest and clear. He knows that getting better and sharing his story are ways of taking control of his life. He struggles to move forward. Heroin is still tempting. He keeps feeling guilty even after he stopped using. Research, on experiences has helped us understand literature and theory better but we still don't know much about how people hide behind their stories. (Fomiatti et al., 2017)

6. 1.Trauma, Guilt, and Survivor Narratives

In the movie *Trainspotting* characters are still shaped by their traumas. They have survived neglect and social disintegration. This story can be seen as one of survival. The need to share their experiences helps connect their broken selves shifting their focus to critiquing society as a whole. Even after Renton quits heroin he still feels guilty which ties him to his past. His addiction led to a sense of self but remembering his past allows him to rebuild by confronting it. The way addiction stories are structured lets people move forward by admitting they are dependent and wanting to be free. For Renton memories cause a kind of time disruption highlighting how his past traumas still linger. This shows that memories play a role in forming identities in today's world. Memories are essential for people, like Renton to come to terms with their past and move on. The memories of experiences stay with the characters. (Contos, 2017)

6.2. Methodological Approaches to Post modernized Addiction Narratives

Subjectivity is now seen more as a result of how we all communicate than something we just have. When we look at space it's like a place where we can rebuild who we are through the stories we tell and the way we write things. This idea is connected to how we view identity and addiction (Su et al., 2024) To really get it we need to look at it from different angles, like psychology, sociology and history. The postmodern world is influenced by politics, economy and history. So we need to use different areas of study to understand identity and addiction. When people analyze *Trainspotting* they use ideas from studies, sociology and linguistics. The book is not criticizing society; it's also playing with how to tell a story. Modernity and postmodernity are still, in conflict. We need to carefully study both to understand how identity works today. In society our identities are fragmented across all areas. The way we use signs, media and cultural practices keeps changing who we are. (Patra et al., 2021)

7. Conclusion

Trainspotting is a story that looks at how people see themselves when they're addicted to something. Our sense of who we're is made up of what we remember and what other people think of us. The book shows that people are not always the same and that we are always trying to figure out who we are. *Trainspotting* is about how hard it's to know yourself when you are

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struggling with addiction. The characters in Trainspotting are always. Trying to find their place, in the world. Trainspotting shows that people are complicated and that our sense of self is always changing. Trainspotting looks at how people are not whole in a world that doesn't give them much, where people buy a lot of things and some are left out. It talks about how drug addiction's like a made-up identity. The story and personal parts show how who we are comes from what we say and do and how that can make us deny our responsibilities. The book thinks that writing about ourselves might help us figure out who we are. It actually shows that this doesn't work. What we mean changes and who we are is like a puzzle that keeps changing. The story compares what the "life-drug" means, to what it is and it shows different ways to live. It doesn't give us an answer. The story is told in a way with time and sentences all mixed up. This makes it feel like being addicted where the past and future don't matter now. Because of this the story shows how confused and lost addicted people are. It doesn't give an ending.

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