

The Story of the Stone

Tales, Entreaties, and Incantations

James Kelman

James Kelman has made use of the short form all of his writing life, calling on the different traditions where such stories are central within the culture, beginning and ending in freedom, the freedom to create.

People should know that their stories count, no matter how personal, how emotional, how eccentric, how trivial, how stupid or how self-centred they may appear. Just make them, and make them your own, in spite of hostility, of negativity, of the threat of punishment: go to it. Language is with the user and you are the user. Take these stories and make them your own.

ABOUT THE AUTHOR

James Kelman was born in Glasgow, June 1946, and left school in 1961. He began work in the printing trade then moved around, working in various jobs in various places. He was living in England when he started writing: ramblings, musings, sundry phantasmagoria. He committed to it and kept at it. In 1969 he met and married Marie Connors from South Wales. They settled in Glasgow and still live in the dump, not far from their kids and grandkids. He still plugs away at the ramblings, musings, politicking and so on, supported by the same lady.

ACCOLADES

"James Kelman changed my life."

—Douglas Stuart, author of *Shuggie Bain*

"Probably the most influential novelist of the post-war period."

—*The Times*

"Kelman has the knack, maybe more than anyone since Joyce, of fixing in his writing the lyricism of ordinary people's speech. . . . Pure aesthete, undaunted democrat—somehow Kelman manages to reconcile his two halves."

—*Esquire* (London)

"The greatest British novelist of our time."

—*Sunday Herald*

"A true original. . . . A real artist. . . . It's now very difficult to see which of [Kelman's] peers can seriously be ranked alongside him without ironic eyebrows being raised."

—Irvine Welsh, *Guardian*

"A writer of world stature, a 21st century Modern."

—*The Scotsman*

"The real reason Kelman, despite his stature and reputation, remains something of a literary outsider is not, I suspect, so much that great, radical Modernist writers aren't supposed to come from working-class Glasgow, as that great, radical Modernist writers are supposed to be dead. Dead, and wrapped up in a Penguin Classic: that's when it's safe to regret that their work was underappreciated or misunderstood (or how little they were paid) in their lifetimes. You can write what you like about Beckett or Kafka and know they're not going to come round and tell you you're talking nonsense, or confound your expectations with a new work. Kelman is still alive, still writing great books, climbing."

—James Meek, *London Review of Books*

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James Kelman

THE KELMAN LIBRARY

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