International Journal for Multidisciplinary Research (IJFMR)
E-ISSN: 2582-2160 ● Website: www.ijfmr.com ● Email: editor@ijfmr.com

Emotional Isolation and the Crisis of Human Connection in Contemporary Fiction

Doorva

Assistant Professor, Liberal Arts, Vidya University, Meerut

Abstract

This paper examines the persistent condition of emotional isolation as it manifests in two seemingly disparate yet curiously resonant works of contemporary fiction: Haruki Murakami's *Norwegian Wood* (1987) and Sylvia Plath's *The Bell Jar* (1963). Though separated by geography, cultural context and literary tradition, both novels articulate a deep crisis of human connection through protagonists who are at once perceptive and profoundly estranged. What emerges across these texts is not merely loneliness in a conventional sense, but a more intricate condition in which relationality itself becomes unstable, strained by grief, psychic fragmentation, and the often unspoken pressures of social conformity.

Murakami and Plath construct interior landscapes that resist easy access, where intimacy is simultaneously desired and deferred, sometimes even feared, and where language itself falters under the weight of experience. Isolation here is not incidental. It is embedded in narrative structure, in the temporality of memory and retrospection, and in the uneasy articulation of desire that never quite reaches fulfillment. The protagonists inhabit worlds populated by others, yet meaningful connection remains elusive, slipping through moments that appear, briefly, to promise otherwise.

Drawing on affect theory, psychoanalytic discourse and critical work on modern subjectivity, this study situates these novels within a broader exploration of late twentieth-century alienation. The comparison does not seek to collapse cultural difference into sameness, rather, it attends to the distinct modalities through which disconnection is experienced and expressed. What becomes visible, perhaps unexpectedly, is a shared grammar of silence, hesitation and inwardness that continues to shape contemporary literary representations of the self.

Keywords: Emotional Isolation, Human Connection, Contemporary Fiction, Affect Theory, Psychoanalysis, Loneliness, Narrative Structure

Introduction

There is something almost embarrassingly familiar about the loneliness one encounters in *Norwegian Wood* and *The Bell Jar*. Not dramatic loneliness, not the grand and theatrical solitude associated with the Romantic imagination where alienation becomes spectacle and suffering acquires a strange beauty. The loneliness operating within these novels is quieter than that, less performative and far more intimate. It lingers in ordinary conversations, in pauses between sentences, in failed attempts at intimacy that seem minor at first and devastating later. Such isolation does not announce itself immediately. It accumulates slowly.

Readers often respond to these texts not with admiration initially, but with recognition, sometimes un

easy recognition. Reactions frequently circle around a similar observation: very little appears to happen on the surface and yet emotionally everything feels unbearably heavy. This response, though imprecise, points toward the central concern of the present study. Emotional isolation in these novels does not emerge through literal solitude alone. Both Murakami and Plath construct social worlds crowded with relationships, institutions, expectations and interactions, yet genuine connection remains persistently unstable. Characters are surrounded by others while remaining fundamentally inaccessible to them.

Such estrangement is difficult to articulate directly, which perhaps explains the importance of metaphor within both texts. Isolation repeatedly takes spatial form. In *Norwegian Wood*, the recurring image of the well evokes depth, invisibility and the terrifying possibility of disappearance beneath the surface of ordinary life. The well exists both literally and symbolically, operating as a psychic landscape that reflects emotional fragmentation and uncertainty (Murakami, 2000). In *The Bell Jar*, Esther Greenwood's famous metaphor transforms psychological suffocation into physical enclosure. The bell jar is transparent yet impenetrable. The world remains visible through its glass walls, but meaningful participation within that world becomes impossible (Plath, 1963).

These metaphors matter because they externalize emotional conditions that resist straightforward explanation. Isolation in these novels is not merely social alienation, nor can it be reduced entirely to mental illness or failed romance. It functions at multiple levels simultaneously. Psychological, existential, cultural. The protagonists experience profound difficulty translating interior experience into communicable language, and this failure of articulation intensifies their estrangement from others. Words circulate constantly throughout both novels, though genuine understanding rarely follows.

The broader cultural contexts of the texts also shape these representations of emotional disconnection in significant ways. Plath's novel emerges from the social climate of postwar America, where femininity was tightly bound to domestic expectation, emotional restraint and normative success. Esther's growing alienation reflects not only personal psychological crisis but also the suffocating pressures of gendered conformity. Scholars such as Gilbert and Gubar (1979) have persuasively argued that female madness in literary traditions often becomes inseparable from resistance to restrictive social roles, and *The Bell Jar* participates within this lineage while simultaneously complicating it.

Murakami's *Norwegian Wood*, though culturally distinct, similarly portrays individuals struggling against emotional dislocation within rapidly changing social conditions. Set during the late 1960s, a period marked by political unrest, generational uncertainty and shifting moral frameworks in Japan, the novel captures a pervasive sense of instability beneath its seemingly subdued surface. Toru Watanabe's emotional detachment reflects more than personal grief alone. It also gestures toward a broader erosion of communal certainty and shared meaning within modern life (Strecher, 2002).

What connects these novels most profoundly is their refusal to sentimentalize human intimacy. Love does not fully heal isolation. Friendship offers temporary relief but rarely permanence. Institutions designed to provide care often deepen estrangement instead. Moments of connection remain fragile, fleeting and haunted by the awareness of eventual loss. The characters continue reaching toward one another nevertheless, which gives both texts much of their emotional force.

This study does not attempt to resolve the tensions these novels construct because the tensions themselves are central to their meaning. Rather than presenting emotional isolation as a temporary condition awaiting resolution, *Norwegian Wood* and *The Bell Jar* depict loneliness as woven into the very structure of modern subjectivity. The crisis of human connection represented within these works extends be-

yond individual suffering and begins to illuminate broader questions concerning memory, identity, desire and the increasingly precarious nature of intimacy in contemporary fiction.

Love, Desire and the Failure of Intimacy

It may be tempting to approach *Norwegian Wood* and *The Bell Jar* primarily as narratives of romantic longing, particularly because both novels are saturated with the language of desire, attachment and emotional dependency. Yet such a reading remains incomplete unless accompanied by a recognition of how persistently these texts undermine the very possibility of intimacy they appear to pursue. Love, in both novels, functions less as resolution than as exposure. The closer the characters move toward another person, the more sharply their own estrangement emerges. Affection does not heal fragmentation. In certain moments, it intensifies it.

Toru Watanabe's relationships with Naoko and Midori illustrate this tension with remarkable subtlety. His connection with Naoko develops through a shared proximity to death, specifically the suicide of Kizuki, whose absence quietly governs the emotional architecture of the novel long after his physical disappearance. Their intimacy is marked by tenderness, silence and a peculiar emotional hesitancy that never entirely stabilizes into mutual understanding. Conversation often trails into pauses. Physical closeness carries an undertone of mourning. Even desire itself appears subdued, almost exhausted before it fully arrives. Naoko's psychological vulnerability complicates this dynamic further, though the novel resists reducing her to pathology alone. She inhabits an emotional terrain where language repeatedly fails, where memories fracture continuity and where connection becomes frightening precisely because it threatens exposure (Murakami, 2000).

The sanatorium to which Naoko retreats operates not simply as a medical institution but as a symbolic extension of emotional withdrawal. Removed from the rhythms of ordinary social life, the space acquires an almost dreamlike quality, detached and suspended. Letters exchanged between Toru and Naoko initially appear to bridge the distance between them, yet the correspondence reveals another kind of separation. Words circulate, certainly, but meaning remains incomplete. Important emotions linger beneath the surface, inaccessible or only partially articulated. In this sense, communication itself becomes unstable. It gestures toward intimacy without fully achieving it.

Midori introduces a radically different emotional energy into the narrative. She is animated, ironic, impulsive, at times almost aggressively alive. Her presence disrupts the melancholic stillness surrounding Toru and Naoko. Yet even this relationship remains fractured by emotional uncertainty. Toru drifts toward Midori and away from her in uneven movements that resist easy explanation. The hesitation cannot be understood merely as indecision between two women, which would flatten the complexity of the novel into something embarrassingly conventional. Rather, Toru appears unable to inhabit intimacy without simultaneously retreating from it. Emotional attachment demands a coherence of selfhood that he does not fully possess. The result is a persistent oscillation between longing and withdrawal, closeness and detachment, a movement that structures much of the novel's emotional rhythm.

A similar instability shapes Esther Greenwood's experiences with intimacy in *The Bell Jar*, though the mechanisms through which alienation emerges differ significantly. Esther's relationships with men are filtered through an acute awareness of social performance and gendered expectation. Buddy Willard, in particular, embodies the contradictions of patriarchal normalcy. He presents himself as morally upright and intellectually serious while simultaneously reproducing the double standards that confine female subjectivity within rigid social roles. Esther recognizes these contradictions with painful clarity. Attrac-

tion becomes inseparable from distrust. Desire is contaminated by performance, obligation and self-surveillance (Plath, 1963).

The relationship with Constantin offers a temporary reprieve from these anxieties, though even here intimacy remains curiously suspended, almost abstract. Emotional connection is imagined rather than fully realized. Esther's encounters with men repeatedly reveal a deeper crisis concerning autonomy and identity. Desire threatens absorption into socially prescribed femininity, while withdrawal produces isolation. Neither position offers stability. This tension culminates in the well-known fig tree metaphor, one of the most devastating representations of existential paralysis in twentieth century fiction. Esther imagines multiple futures spread before her like figs on a tree, each representing a possible identity, profession, relationship or mode of living. Yet the inability to choose results in immobility. The figs shrivel as she watches. Time passes. Nothing is seized.

What makes this metaphor particularly significant within the context of emotional isolation is its linkage between identity and relationality. Esther cannot move toward intimacy because the self required for such intimacy remains fractured, uncertain, unstable. Desire becomes terrifying not because connection is undesirable, but because connection risks the dissolution of an already fragile sense of self. Scholars such as Linda Wagner-Martin (1987) and Pamela Annas (1994) have noted the extent to which Esther's psychological fragmentation reflects broader cultural anxieties surrounding femininity and autonomy in postwar America, though the novel also exceeds those historical frameworks in unsettling ways. Its loneliness feels strangely contemporary still.

There exists, then, an imperfect symmetry between Toru and Esther. Both characters inhabit emotional worlds in which intimacy demands a stable interior foundation that neither fully possess. The crisis is not simply relational. It is ontological. The self, in both novels, emerges as uncertain terrain, difficult to know and perhaps impossible to communicate transparently to another person. Emotional isolation consequently extends beyond failed relationships or social alienation. It becomes tied to the impossibility of complete self-recognition.

This is perhaps why moments of closeness in these novels feel so fragile, so temporary and oddly exhausting. Human connection appears attainable only in fragments, brief flashes of understanding that cannot sustain themselves for long before silence returns again, and it always does.

Mental Health, Institutions and the Politics of Isolation

Any discussion of emotional isolation in *The Bell Jar* and *Norwegian Wood* must inevitably confront the question of mental illness, though neither novel permits a simple diagnostic reading. Psychological suffering in these texts exceeds clinical terminology even while remaining entangled with it. Esther Greenwood's depression is explicit, named, institutionalized and subjected to psychiatric treatment, whereas Naoko's emotional instability emerges through quieter, more ambiguous forms of fragmentation that resist definitive categorization. One novel moves closer to medical discourse. The other lingers in uncertainty. Yet both reveal how mental illness reshapes the possibility of human connection, not merely through personal suffering but through the social structures organized around that suffering.

Esther's deterioration unfolds within a postwar American culture deeply invested in normative femininity, productivity and emotional containment. Her depression is not represented as an isolated psychological malfunction detached from material conditions. Rather, the novel repeatedly suggests that social expectations themselves contribute to psychic fracture. Esther experiences increasing alienation from the roles available to her as daughter, student, future wife, even successful intellectual. Each role appears

rigidly scripted. The pressure to inhabit these identities coherently produces exhaustion rather than fulfillment. Madness, in this context, emerges not outside society but from within its ordinary mechanisms of discipline and expectation (Gilbert & Gubar, 1979).

The psychiatric institutions Esther encounters reflect this broader social logic. Hospitals in *The Bell Jar* function simultaneously as spaces of treatment and regulation, places where deviance from normative behavior is managed through medical authority. Dr. Gordon's administration of electroconvulsive therapy is especially significant because the scene strips Esther of agency almost entirely. The procedure is presented not as compassionate care but as violence enacted under the guise of therapeutic intervention. Clinical detachment replaces human intimacy. Esther's body becomes an object to be corrected, disciplined, stabilized. The emotional brutality of this experience lingers far beyond the procedure itself, producing a profound distrust toward institutional forms of care (Plath, 1963).

Dr. Nolan introduces a somewhat different model of psychiatric authority, one marked by attentiveness and relative empathy. Yet even under improved conditions, Esther's sense of enclosure does not disappear. The bell jar remains an enduring metaphor precisely because it cannot be reduced to temporary illness alone. It signifies a mode of perception in which the world becomes distant, airless and distorted, a condition that institutional recovery only partially alleviates. Healing in the novel is tentative, fragile, and shadowed by the possibility of recurrence. The ending famously refuses absolute closure. Esther reenters society, but certainty never fully returns.

What remains particularly striking is the novel's refusal to romanticize breakdown. Suffering is not transformed into revelation or artistic transcendence. It is exhausting. Repetitive. Sometimes humiliating. There are moments where language itself appears depleted, as though emotional pain has worn thought down to its barest surfaces. That exhaustion matters because it resists the tendency, still common in literary discourse, to aestheticize female suffering into something beautiful or symbolic when often it is merely unbearable.

Naoko's psychological condition in *Norwegian Wood* is rendered through a more elusive narrative framework. Murakami avoids direct diagnostic specificity, and this ambiguity produces its own interpretive difficulties. Naoko experiences profound grief, emotional instability, sexual anxiety and an inability to sustain continuity between memory and present experience. Speech frequently falters around her. Sentences trail away unfinished. Silence occupies enormous narrative space. Emotional expression becomes fragmented, hesitant, almost spectral.

Her retreat to the sanatorium introduces a radically different institutional environment from the aggressively clinical spaces depicted in *The Bell Jar*. The sanatorium is pastoral, communal and governed by routines that seem designed to minimize external pressures rather than eradicate symptoms through force. There are gardens, shared meals, music and long walks through natural landscapes. The atmosphere appears calm, even restorative at moments. Yet this tranquility conceals another form of separation. The institution exists outside ordinary social time. Life within it unfolds according to its own rhythms, detached from the demands and chaos of the external world.

This separation proves crucial. The sanatorium offers temporary refuge from alienation while simultaneously reinforcing it. Patients are sheltered from social pressures, but they are also removed from participation in ordinary relational life. Healing becomes dependent upon distance from the world rather than reintegration into it. In Naoko's case, recovery remains painfully incomplete. Emotional wounds persist beneath the surface calm, and the institution ultimately cannot protect her from the depth of her own psychic suffering (Murakami, 2000).

There is an almost paradoxical quality to these institutional spaces. They provide structure, predictability and at times genuine care, yet they also intensify awareness of separation from the outside world. Isolation is not eliminated. It is reorganized into new forms. Michel Foucault's work on psychiatric institutions remains useful here, particularly his argument that modern systems of care frequently operate through subtle mechanisms of exclusion and normalization rather than simple confinement (Foucault, 1965). Both novels reveal this tension with unsettling clarity.

Still, neither text entirely dismisses the possibility of care. That would be too simple, and neither Plath nor Murakami are simple writers. Moments of tenderness exist within these institutional environments, small gestures of recognition that momentarily interrupt emotional estrangement. Dr. Nolan's compassion toward Esther matters. Reiko's companionship matters. Yet these moments remain partial, temporary and vulnerable to collapse. Human connection appears possible only in fragments, and the institutions themselves seem unable to sustain those fragments for long.

Perhaps this is the most unsettling implication within both novels. The structures designed to restore individuals to emotional wholeness cannot fully imagine what wholeness might actually look like.

Memory, Temporality and the Persistence of Disconnection

One of the quieter yet deeply consequential parallels between *The Bell Jar* and *Norwegian Wood* lies in their treatment of temporality, particularly in the unstable relationship both novels construct between memory and emotional continuity. Time in these texts does not move cleanly forward. It folds back upon itself, circles, hesitates, returns unexpectedly. Past experiences remain psychologically active long after their apparent conclusion, and memory functions less as recollection than as recurrence. This distinction matters because it reshapes the emotional architecture of both narratives. Characters do not simply remember what has happened to them. They remain inhabited by it.

The Bell Jar unfolds with an unusual tension between immediacy and retrospection. Esther Greenwood narrates events that have already occurred, yet the narration often retains the texture of ongoing experience, as though emotional distance has never been fully achieved. The exact temporal gap between Esther's breakdown and her narration remains uncertain, producing a curious instability within the text. Moments from the past emerge with vivid clarity while emotional resolution remains conspicuously absent. The narration appears retrospective in form but psychologically unresolved in substance.

This instability creates an important question concerning continuity of selfhood. The Esther who narrates and the Esther who experiences do not entirely coincide. There are moments where narration seems to impose coherence upon fragmented experience, but those moments remain fragile and incomplete. Memory resists neat organization. Trauma interrupts chronology. Emotional suffering returns in flashes, associations and repetitions rather than orderly reflection. Even language occasionally appears unable to stabilize the movement between past and present consciousness. Sentences drift unexpectedly between observation and recollection, certainty and uncertainty, producing a narrative voice that feels suspended between temporal positions rather than securely anchored within one.

The bell jar itself can be read not only as a metaphor of psychological enclosure but also as a temporal condition. Life beneath the bell jar becomes stagnant, airless and repetitive. Time ceases to function as progressive movement toward recovery or transformation. Instead, experience loops inward. Days lose distinction from one another. Emotional paralysis reshapes temporal perception itself. This relationship between depression and temporality has been explored extensively within affect theory, particularly in scholarship that examines how melancholia disrupts normative experiences of futurity and social partici-

pation (Ahmed, 2004). Esther's condition reflects precisely this collapse of temporal orientation. The future becomes unimaginable, and without a viable future, meaningful connection to others begins to deteriorate as well.

In *Norwegian Wood*, temporality operates through an even more explicit framework of retrospection. The novel begins with Toru Watanabe hearing the Beatles song "Norwegian Wood" during a flight, and this seemingly ordinary sensory encounter abruptly transports him back into the emotional landscape of his youth. Memory emerges involuntarily, almost violently. The past intrudes rather than arrives gently. What is striking here is the physical immediacy of recollection. Toru does not calmly remember Naoko and Kizuki from a safe emotional distance. He is overtaken by them. Memory reactivates grief instead of containing it.

This involuntary quality aligns closely with theories of memory proposed by thinkers such as Henri Bergson, for whom the past persists within consciousness rather than disappearing behind it entirely (Bergson, 1911). In Murakami's novel, recollection collapses temporal separation. Past emotions retain the capacity to structure present experience, and this persistence produces an ongoing form of emotional isolation. Toru remains psychologically tethered to losses that cannot be fully assimilated into narrative closure.

The structure of the novel reinforces this condition. Events unfold through recollection, yet memory itself appears unstable, selective and haunted by absences. Certain moments are rendered in extraordinary detail while others remain vague or inaccessible. Naoko, in particular, becomes increasingly spectral through the process of remembrance. She exists simultaneously as memory, desire and loss, never fully recoverable within any single category. Recollection preserves fragments of intimacy while also underscoring its irretrievability.

This paradox sits at the center of both novels. Memory preserves what time threatens to erase, but preservation is inseparable from absence. To remember intensely is also to confront what can no longer be restored. Toru remembers Naoko with painful clarity, though memory cannot return her to the present. Esther recounts her psychological collapse in meticulous detail, yet narration does not fully reconcile her fractured sense of self. The past remains accessible while resisting recovery.

There is also something profoundly isolating about this relationship to memory. Experiences that cannot be adequately shared become interior burdens carried across time. Language approaches these memories repeatedly but never exhausts them. Silence lingers around crucial emotional wounds. In both novels, recollection creates the illusion of connection to what has been lost while simultaneously exposing the impossibility of genuine return. The result is a persistent suspension between attachment and absence.

Such suspension extends beyond the protagonists themselves and begins to shape the reader's experience of the novels. Narrative closure remains elusive because emotional closure remains elusive. Neither text offers a stable reconciliation between past and present. Loss continues to echo beneath ordinary life, quietly reorganizing perception, intimacy and identity. The characters move forward chronologically, certainly, but emotionally they remain partially stranded within earlier moments that refuse to disappear.

This may explain why both novels produce such lingering emotional effects long after reading concludes. Their treatment of memory does not simply represent loss. It recreates the temporal experience of living alongside it.

Conclusion

Norwegian Wood and *The Bell Jar* do not offer reassuring resolutions to the crisis of human connection

they so carefully and painfully construct. Neither novel arrives at emotional reconciliation in any complete sense, nor do they suggest that intimacy can fully overcome the fractures embedded within modern subjectivity. This absence of resolution is significant. It resists the consoling narrative impulse that so often structures literary representations of suffering, where pain ultimately yields wisdom, recovery or stable self-knowledge. In these texts, emotional isolation persists beyond moments of apparent insight. Understanding does not necessarily produce healing.

What emerges instead is a complex literary vocabulary for articulating loneliness as a constitutive feature of contemporary existence rather than an exceptional deviation from it. Isolation is woven into everyday interaction, memory, desire and even language itself. Characters speak to one another constantly, yet genuine understanding remains partial, unstable and vulnerable to collapse. Moments of intimacy occur, certainly, but they rarely sustain themselves for long. A gesture, a conversation, a remembered touch, these become fleeting interruptions within larger structures of emotional disconnection.

Murakami and Plath approach this condition through markedly different aesthetic and cultural frameworks. Murakami's prose often drifts toward quiet minimalism, producing emotional resonance through silence, repetition and absence. Plath's narrative voice, by contrast, is sharp, ironic and psychologically claustrophobic, saturated with the pressures of gendered expectation and internal fragmentation. Yet despite these differences, both novels construct protagonists who inhabit strangely parallel emotional landscapes. Toru Watanabe and Esther Greenwood remain surrounded by people while experiencing profound dislocation from them. Relationships fail not because affection is absent, but because stable reciprocity becomes impossible within fractured interior worlds.

This tension reveals something important about the politics of emotional life in late modernity. The crisis represented in these novels is not reducible to individual pathology alone. Broader social structures shape the conditions under which intimacy becomes difficult to sustain. Expectations surrounding gender, emotional productivity, normalcy and relational performance circulate throughout both texts, often invisibly, exerting pressure upon characters who struggle to reconcile private suffering with public roles. Alienation emerges not outside society but within its ordinary rhythms. This is partly why the novels remain so unsettling. Their loneliness feels recognizable.

The role of memory within both narratives intensifies this condition further. Recollection preserves emotional attachment while simultaneously exposing irretrievable loss. Characters remain tethered to absences that cannot be repaired through narration alone. Time passes chronologically, though emotionally the past continues to intrude upon the present in disruptive and often painful ways. Such temporal instability complicates any straightforward notion of recovery. The self cannot fully move beyond what remains psychologically unresolved.

There is also an important ethical dimension to the novels' refusal of easy consolation. Emotional suffering is not romanticized into transcendence, nor is isolation transformed into evidence of exceptional sensitivity or artistic superiority. Loneliness in these texts is ordinary in the most devastating sense of the word. It inhabits routine interactions, failed conversations, exhausted silences and the subtle inability to communicate inner experience adequately to another person. That inadequacy lingers across both novels with remarkable persistence.

Yet readers continue to return to these works, often with an intensity that borders on personal attachment. This continued resonance may suggest that recognition itself carries a fragile relational force. To encounter one's own estrangement reflected within literature can produce a paradoxical sense of proxim-

ity, even comfort. Not resolution exactly. Something smaller and less stable than that. Perhaps merely the temporary suspension of solitude through shared recognition.

Still, neither novel permits complete reassurance. The emotional distances represented within them remain fundamentally unresolved. Human beings reach toward one another repeatedly, sometimes successfully for brief moments, often unsuccessfully, and the failure itself becomes part of the texture of modern existence. The loneliness persists quietly beneath ordinary life, shaping perception, memory and desire long after the novels end.

Perhaps that persistence is precisely what gives these texts their enduring power.

References

1. Bergson H., 1911, Matter and Memory, translated by N. M. Paul, W. S. Palmer, George Allen & Unwin.
2. Plath S., 1963, The Bell Jar, Faber and Faber.
3. Wagner-Martin L., 1987, Sylvia Plath: A Biography, Simon & Schuster.
4. Taylor C., 1989, Sources of the Self: The Making of the Modern Identity, Harvard University Press.
5. Annas P., 1994, A Disturbance in Mirrors: The Poetry of Sylvia Plath, Greenwood Press.
6. Murakami H., 2000, Norwegian Wood, translated by J. Rubin, Vintage.
7. Strecher M. C., 2002, Dances with Sheep: The Quest for Identity in the Fiction of Haruki Murakami, University of Michigan, Center for Japanese Studies.
8. Ahmed S., 2004, The Cultural Politics of Emotion, Edinburgh University Press.
9. Berlant L., 2011, Cruel Optimism, Duke University Press.