

Self and Social Alienation in Murakami's *Colorless Tsukuru Tazaki and His Years of Pilgrimage*

Muhamad Rafy Adityana, Nita Novianti
English Language and Literature
Universitas Pendidikan Indonesia
rafyadityana@gmail.com

ABSTRACT

Isolation and estrangement is probably still one of the most recurring themes in today's literature. Haruki Murakami, a renowned contemporary novelist, often adapted the theme of alienation and the endless search for true freedom in his works. Written as a bildungsroman novel by depicting the life of a troubled young adult protagonist, *Colorless Tsukuru Tazaki and His Years of Pilgrimage* is Murakami's recent work which also highlights the alienation issue. Abandoned by his group of close friends without any apparent reason, Tsukuru is haunted by the feeling of loneliness and unreasonable guilt which drives him to yearn for death. Employing Irene Taviss' (1969) theory as a framework, this study aims to discuss the representation of social and self-alienation of the main characters in the latest Haruki Murakami's novel. It is shown that Tsukuru experiences both social and self-alienation that estranges and also torments him mentally. Moreover, the findings also discover that Tsukuru's self-alienation is mostly triggered by the social alienation event that he experienced in the past, representing that self and social alienation is interlinked to each other.

Key Words: Social and self-alienation, escapist resolutions.

INTRODUCTION

“Why do we live?” and “what we live for?” are probably the greatest questions in human existence. The search of the meaning in human existence is one of the most recurring themes in existentialism that is a branch of philosophy which discusses humans as individual and their adventure to find meaning of life (Webber, 2010; Existentialism, 2015). Popularized by several famous philosophers such as Kierkegaard, Nietzsche, and Sartre, existentialism has greatly impacted society since the end of the Second World War (Burnham & Papandreopoulos, 2016). The influence of existentialism has also impacted literature, where its themes such as absurdity, crowd, authenticity, and existence have become recurring matters in several literary writings such as Kafka, Joyce, Golding, Faulkner, and Hemingway (Saleem, 2014). In addition, alienation also has become one of the most interesting themes of existentialism which are often depicted in literature.

The idea of alienation has become an important aspect in

modern literature. Haibi & Kittani (2015) and Chakraborty (2013) show that the theme of alienation often depicts and criticizes the meaningless human existence, especially in the urban world where the literature also portrays their misery and agony of separation. To give a better understanding of the theme, Schacht (1971) and Saad (1986) explain that alienation is a condition of an individual where he or she feels powerless and isolated which is caused by hostile and unusual environment. Often related to the current modern and urban life style, alienation becomes a recurring theme in today's literature, especially in Haruki Murakami's works such as *A Wild Sheep Chase*, *Dance Dance Dance*, *Norwegian Wood*, and his latest novel, *Colorless Tsukuru Tazaki* (James et al., 2011; An overview of the hard-boiled fiction of Murakami Haruki, 2000).

Colorless Tsukuru Tazaki and His Years of Pilgrimage (2014) is Haruki Murakami's latest work which is considered as a realistic and a bildungsroman novel. In a third-person narrative, Murakami depicts

the life of Tsukuru Tazaki and his journey to find meaning of life. In the past, when he was still in high school, Tsukuru had four best friends, two girls and two boys, who interestingly had color as part of their names. However, after several years, all of the Tsukuru's best friends, without telling him the reason, severed all of their relationships with him which left Tsukuru broken and lost meaning of life; alienated from his most important social group. Feeling loneliness and powerless, the 36-years-old Tsukuru, encouraged by his new girlfriend, resolves to seek the truth by visiting each of his old friends. In this novel, Murakami depicts Tsukuru as a forlorn individual who lost his meaning of life because he is deserted by his best friends. Thus, it is interesting to further investigate the theme of alienation in this novel.

Several studies which are related to the theme and Murakami's works have been conducted. For example, Dil (2007) reveals that Murakami's writings often relate to the theme of journey to find self-identity and meaning of life which is

used to liberate oneself from alienation. According to Dil, several Murakami's works such as *Hear the Wind Sing* and *The Wind-Up Bird Chronicle* show that the protagonists who are being alienated at the first part of the story, began their journey to liberate themselves from alienation by confronting reality and committing wholeheartedly to society around them. Dil also stated that throughout his work, Murakami has persistently focused on to answer the great question of what makes life worth living. Answering the question, Murakami has consistently shown that by liberating alienation through simple means such as enjoying literary works, music, and people around us, life can worth living once more.

Other studies discussing alienation in Murakami's works were conducted by James et al. (2007) and Adam (2014). Investigating social alienation in Murakami's *Norwegian Wood*, James et al. show that the main characters' social and self-alienation starts after the demise of their friends. The main characters withdraw themselves from society

and continually feel estranged. Struggling to liberate themselves from alienation, the main characters create new bonds to their surrounding environment and society. Adams, on the other hand, who investigated Murakami's *Colorless Tsukuru Tazaki*, argues that alienation can be a transformative agent which molds the character into a free individual with a positive point of view.

These previous studies, however, mostly still focused on investigating social alienation where there is still a lack of discussion regarding self-alienation. Therefore, this study aims to discuss the representation of social and self-alienation of the main character in Haruki Murakami's *Colorless Tsukuru Tazaki and His Years of Pilgrimage*. Employing Irene Taviss' (1969) theory of social and self-alienation, hopefully this study will bring new findings and perspectives to the matter.

LITERARY REVIEW

Alienation

Several scholars and philosophers have attempted to describe the notion of alienation. Frangieh (1989) explains that alienation is humans' mental state of vulnerability, where they lose control of themselves with no determination to do something significant in their life. Finkelstein (1965), in addition, describes alienation as a psychological condition of internal conflict where the individual experiences the feeling of aggression toward something outside oneself. West (1969), however, elaborates Karl Marx's and Adam Smith's theories which resulted into two distinct categories of alienation which are political and economic alienation. He states that economic alienation is the basic alienation which is necessary to be removed in order to eliminate the political alienation. Of course, there are several other explanations regarding alienation, however, to investigate Murakami's *Colorless Tsukuru Tazaki*, Taviss' alienation theory is applied.

Irene Taviss (1969) proposes an interesting theory of alienation where the notion is distinguished into

two categories which are social and self-alienation. Taviss explains that alienation is resulted from disjunctions between self-interest and needs, social demands and values. These disjunctions generate two extreme resolutions; social and self-alienation. Social alienation is when the individual selves find the social system in which they live to be oppressive and feel estranged. Social alienation may cause the individual withdraw himself from the society. Self-alienation on the other hand, is when individual selves lose contact with any desires and inclinations that are not in agreement with the current social pattern. Self-alienation may cause the individual manipulate themselves in accordance with the current social demand. These distinction, hence, show that the behavior of a socially alienated individual is different from the self-alienated one.

In order to reveal the social and self-alienation theme in today literary works, Taviss develops several indicators for both alienation types which can be applied to the literary work' characters. For social

alienation, a) isolation or estrangement from other people, b) estrangement form norms and values, and c) violative behavior serve as the indicators. For self-alienation, on the other hand, the indicators are a) suppression of or distance from needs, b) objectification of self and projection of powers, and c) over incorporation into society.

In addition, Taviss (1969) also adds other “escapist resolutions” to reveal more about social and self-alienation both in fiction and non-fiction literature. Taviss explain that in several literary works where realistic setting and character depiction often blend with elements of fantasy in plot structure or resolution, escapist resolutions are necessary to determine social and self-alienation in a literary work. The following escapist resolutions are for determining social alienation which is taken from Taviss (1969):

1. The meaningful reduction of social isolation at the resolution of the story; sense of suspicion or distrust toward a particular

person or group is eliminated or drastically reduced,

2. Non-conformist character ends up by seeing the virtues of conformity and finding such conformity meaningful, and
3. The character at the resolution of the story feel truly at home in his environment; understand that things around that character give his/her meaning of life.

For determining self—alienation, the following escapist resolutions are used:

1. The self emerges and intact from oneself and achieve victory over self-society conflict,
2. “True self” emerges at the end of the story which one really wants to do; nature of one’s true identity is revealed,
3. Self emerges at the end and having a greater sense of power and meaning; the

appreciation of self-qualities or renewing self-esteem. (pp. 47-48)

The lists above are the resolution of characters in a literature which are usually depicted at the end of the story. Taviss states that these escapist resolutions can further help the investigation of social and self-alienation representation in literary works.

Taviss social and self-alienation theory is considered suitable for revealing the alienation representation in Murakami’s works. As it has been mentioned above, Murakami’s works usually related with self-struggles to liberate oneself from self-alienation. In this case, Taviss’ theory which not only discuss social alienation, but also self-alienation theme is considered appropriate to be employed in discussing Murakami’s *Colorless Tsukuru Tazaki*.

METHODOLOGY

In order to accomplish the aim of the study, several qualitative procedures are required to be taken. First, to

reveal the representation of social and self-alienation in the novel, a theory regarding those issues is necessary. Thus, Irene Taviss' (1969) theory regarding social and self-alienation is used in this study because it is considered applicable for this study in regard to the recurring theme in Murakami's works. Second, to discover the potential representation on the matter, the novel is necessary to be read closely and carefully. Using Taviss' social and self-alienation indicators, the main character's actions, descriptions and attitudes are analyzed in order to discover and determine whether it can be categorized as social or self-alienation. In addition, the main character's resolution is analyzed using the escapist resolution to further discover the alienation. Again, it should be emphasized that this study only discusses the alienation representation of the story's main character, Tsukuru Tazaki.

FINDINGS AND DISCUSSION

In this section, the representations of social and self-alienation in *Murakami's Colorless Tsukuru Tazaki* are discussed. Using Taviss' model of social and self-alienation, it is shown that the main character of the novel, Tsukuru Tazaki, undergoes both social and self-alienation. Taviss' social and self-alienation indicators have proved to be useful in discovering and analyzing the representation of alienation in the novel. Regarding Taviss' escapist resolutions, it must be noted that the self-alienation escapist resolutions are shown to be the suitable theory for this novel because the protagonist of the novel is depicted to undergo this type of alienation more frequently than the social type. That being said, it does not mean that the social escapist resolution is not suitable for the novel, where there are also several representations of social alienation that can be discovered.

Social Alienation

Several representations of social alienation can be found within the text. The main character of the novel,

Tsukuru Tazaki, shows several actions and attitudes that can be determined by Taviss' (1969) social alienation indicators which further can be categorized as the social alienation representation of the novel. Moreover, Taviss' social alienation escapist resolutions are also employed to analyze the conclusion of the main character which can further elaborate the discussion of social alienation representation.

The representation of social alienation can be found in the first chapter of the novel. The novel shows that, using third person point of view, Tsukuru is being left and abandoned by his closest friends without any apparent reason. His group of best friends, which represents the social system where Tsukuru belongs to, demands Tsukuru to obey their systems and values. However, it is shown, although his action is not proved, that Tsukuru is suspected to violate the value of the group by accused raping and murdering one of his best friends, Shiro. According to Taviss' (1969) indicators, Tsukuru alienation

is indicated by isolation or estrangement from other people and estrangement from norms and values.

The representation of estrangement or isolation from other people within the novel is depicted when Tsukuru's best friends decide to cut off their ties with him. In spite of their reluctance to tell the truth to Tsukuru, Ao, Aka, and Kuro leave Tsukuru because of their solidarity with Shiro is higher than with Tsukuru. Estrangement from norms and values also becomes an important indicator in representing the social alienation that happens within the story. In this case, the group decides to abandon Tsukuru because they consider that Tsukuru has violated values and norms of the group, and the moral value of society by raping and murdering Shiro. The depiction of this alienation within the novel can be found in the excerpt.

The reason why death had such a hold on Tsukuru Tazaki was clear. One day his four closest friends, the friends he'd known for a long time, announced that

they did not want to see him, or talk with him, ever again. (p. 4)

Similar to this finding, several other studies also find that elimination or exclusion from a particular group of people whom the character is closely involved to is a recurring representation of social alienation in literary works. Atkinson (1989), for example, shows that the character in *Kamen no Kokuhaku* is excluded and abandoned by the people whom he loves. Being left alone, the character lost his confidence which leads him to be alienated by society and himself. Banik (2016) also finds that the characters in *Disgrace* are also alienated socially after they have to move into a new place with different norms. By leaving their old group behind, the characters feel estrangement in their new place.

Another social alienation representation can also be found when the 36-years-old Tsukuru lives in urban Tokyo. Indicated by isolation from other people and value differences, it is shown that Tsukuru feels rather lonely because compared

to his previous friends, people in urban metropolitan such as Tokyo are rather dull and boring. Interestingly, this leads to an irony where later he finds that his friends, especially Aka and Ao, are living the same boring and dull life as the Tokyo people. It is depicted in the excerpt below.

Compared to his colorful, stimulating group of friends from high school, everyone else seemed spiritless, dull, insipid. He never met anyone he felt like getting to know better, so he spent most of his time in Tokyo alone. (p. 29)

Values and norms of his new-found society in Tokyo are different from what he used to have. Rather than engaging in social activity, Tsukuru prefer to stay alone within his solitary cave. In addition, Tsukuru feeling of alienation is caused by the values and the customs of the big city which are different from what he used to have in his town, Nagoya. As it is stated in the excerpt below, the differences between Tsukuru's expectation, lack of experience, and the reality of the city, have left

Tsukuru alienated. This event also can be indicated by the disjunction between individual's and society's norms and values.

He was young, and there was so much about the world he still didn't know. And Tokyo was a brand-new place for him, so very different from the environment he'd grown up in, and those differences were greater than he'd ever anticipated. (p. 30)

In this case, post-modernism big city becomes a strange place for someone such as Tsukuru, who used to live in a town, and the new place alienates Tsukuru socially. Healy (2003) explains that city is a place which is usually related with alienation where an individual's characteristic is nothing but one among mass. Healy further states that city is a place where norms and values of an individual who came from a particular place are disregarded in order to fulfill the capitalism dream. In this case, social harmony where people live together in cooperation and interact with each

other wholeheartedly is often no more than a utopian dream. Individualism among people in such place has left the individual to be alienated.

Social alienation also causes Tsukuru to inflict damage to himself; conducting violative behaviors. One of the most apparent evidences from the text that describes Tsukuru's violative behaviour, which is a result and an indicator of social alienation, is when Tsukuru considered to commit suicide and eagerly desired death. The excerpt below shows how much damages that social alienation has caused Tsukuru physically and mentally.

In the half year when he wandered on the verge of death, Tsukuru lost fifteen pounds. It was only to be expected, as he barely ate.

(p. 46)

Tsukuru desire death so much because he thinks that death is an escape of alienation and misery. As Sartre, Elkaim-Satre, & Webber (2014) state that an individual who fears being social alienated, will desire death as an escape from

meaningless and cruelty of life. However, Sartre further explain that there are, actually, no escape from reality as the existential reality will continue nevertheless, and an individual should accept it then proceeds to find meaning of life. Tsukuru lives to this knowledge as he is understand that there are no simple methods of death that would quickly release him from social estrangement. Therefore, Tsukuru prevails and struggles to find a meaning of life through social escapist resolutions.

Tsukuru social escapist resolution is when he met Haida in college for the first time. After feeling devastated because he is being abandoned by his best friends, Tsukuru seeks refuges in Haida friendship and get along together fairly well, mostly because they have similarity in their ways of thinking. According to Taviss' (1969) escapist resolution, the encounter between Tsukuru and Haida decreases his social alienation by opening his personal feeling to him. However, this event does not represent itself as the absolute escapist resolution of

Tsukuru's alienation. It is shown that after Tsukuru is being abandoned once again by his friend, he falls into loneliness of social isolation. The excerpts below describe Tsukuru condition.

To this new friend and confidant, Tsukuru opened up about all sorts of personal things. Still, he carefully avoided ever mentioning his four friends in Nagoya. (p. 74)

And yet Tsukuru Tazaki still needed this younger friend. More than anything. (p. 131)

As it was described previously, although the appearance of Haida can make Tsukuru open up his heart briefly, this is not the final social escapist of Tsukuru social alienation. The emptiness that Tsukuru felt after Haida disappearance represent that his alienation is not yet solved. However, Haida brief appearance in Tsukuru's loneliness influences and triggers him to seek for the truth of his alienation. In fact, as it is going to be explained in the next part of the discussion, the social alienation that

Tsukuru experiences is served as a trigger that leads into Tsukuru's severe self-alienation.

Self-Alienation

Similar to the previous discussion, the representation of self-alienation within the novel can be determined by Taviss' (1969) indicators. In addition, after the depictions of Tsukuru Tazaki's actions and attitudes are analyzed using the indicators, the escapist resolutions of the character are also analyzed. Employing Taviss' self-alienation escapist resolution, Tsukuru Tazaki character's conclusion is analyzed which can further show how self-alienation is represented in the novel.

The first evidence of self-alienation of Tsukuru is indicated by his suppression of needs. Tsukuru who is being alienated without any apparent reason by his best friends, barely clings himself to life while the desire of death always come into mind. It is shown that, because of stress, Tsukuru lost his weight and become different in appearances, where people might not recognize him as it is described below.

In the half year when he wandered on the verge of death, Tsukuru lost fifteen pounds. It was only to be expected, as he barely ate. Since childhood his face had been full, if anything, but now he became wasted and gaunt. (p. 46)

The words 'death' often describes Tsukuru for the several first parts of the novel. Desire of death becomes an indication of self-alienation because Tsukuru has lost something that really important to him, therefore makes his life meaningless. This indication of course similar to what Taviss states that with the desire of death, one usually suppress himself from needs.

Another indication of Tsukuru self-alienation is that his objectification of self in which Tsukuru considers himself as someone who is too unimportant and unworthy for society around him. Tsukuru often feels that he is not worthy around his best friends because he is reluctant to recognize himself and believes that he is

inferior compared to the others. Thus, his inferiority becomes a bridge to self-alienation where he finds himself as an object of society; he does not have any qualities that society demand from him. The self-alienation representation is described in the excerpts below.

Sometimes Tsukuru couldn't understand why he was included in their group of five. Did the others really *need* him? Wouldn't they be able to relax and have a better time if he weren't there?
(p. 16)

But when it came to Tsukuru himself, there was not one single quality he possessed that was worth bragging about or showing off to others. (p. 14)

Tsukuru considers himself inferior to others, because he believes that he has no qualities that can be offered or shown to his group when they were in high school. Aka is smart, Ao is good at sport, Shiro is beautiful, and Kuro is independent

and tough. Enclouded by inferiority, Tsukuru does not realize that his friends are not actually objectify Tsukuru. However, because a sudden tragedy which leads his friends left Tuskuru, he become less confident and blame himself although the reason of the tragedy is still unclear.

Another representation of self-alienation which is indicated by self-objectification is depicted when Tsukuru considers his hobby rather weird and unusual. Tsukuru hobby is simple; he likes to sit in train station and watch the trains come and go for hours. This hobby, and his engineering degree, leads Tsukuru to become a designer of train stations in Tokyo. Using a normal parameter, Tsukuru job can be considered as a successful livelihood because he makes a living from his hobby and a designer job can also be considered as an acceptable job in society. Although his hobby can be considered rather unusual, Tsukuru choice of career, as it has been stated before, is successful when several people probably earn money from a job that they do not love. However, as the excerpt below shows, Tsukuru

sometimes feels insecure because he considers that his hobby is different from the society norms and values. This representation shows that Tsukuru, once again, objectifies and self-alienates himself.

But he could never adequately explain to people why he was so attracted to the stations. Even if he could, he knew they would think he was one weird kid. And sometimes Tsukuru himself wondered if something wasn't exactly right with him.
(p. 15)

Several other studies have discovered related findings with that is similar with this study, especially on how the self-alienation is represented in the novel. Adams (2014) finds that in *Colorless Tsukuru Tazaki*, the representation of self-alienation is often depicted by the forlorn Tsukuru Tazaki who is unable to cope with his loss of friends. He also agrees that the main cause of Tsukuru's self-alienation is triggered by the social alienation when the group abandons Tsukuru. However, the study does not further discuss

Tsukuru's self which makes Tsukuru alienated himself. Wu (2013) also agrees that Murakami often adds the element of existentialism and alienation in his novels. However, Wu does not clearly explain on how the alienation is being represented in Murakami's novels, particularly *Colorless Tsukuru Tazaki*.

As the story progress, Tsukuru finds the self-alienation escapist resolutions to realize that life is worth living. His first escapist resolution, same as the social alienation above, is when Tsukuru met Haida in college. This event however, is not an absolute resolution for Tsukuru because he is still feeling alone after Haida left him. On the other hand, the departing of Haida unconsciously gives Tsukuru realization that he wants to be with someone and to make peace with himself. Moreover, supported by his girlfriend Sara, Tsukuru desires to find truth by go to a "pilgrimage"; meeting with his old friends to ask why the group abandoned him without apparent reason.

Undergoing a pilgrimage by meeting his old friends one by one, Tsukuru self-qualities and self-esteem emerges. After meeting his friends, especially meeting Kuro in the end, Tsukuru understands the reason of why his friends abandoned him years ago. However, instead of feeling resentful to himself, Tsukuru receives his friends' apologies because they feel it is not right to leave Tsukuru in darkness after years. Finding the truth and forgiving his friends for abandoning him, Tsukuru's self emerges and renewed. His inner self, in the end, win from the social conflict that makes him suffer from several years as it can be seen below.

Yet it was this pain, and this sense of being choked, that he needed. It was exactly what he had to acknowledge, what he had to confront. From now on, he had to make that cold core melt, bit by bit. (p. 338)

Eri was right. No matter what, he had to make Sara his. But this wasn't something he could decide on his own. It was a

question decided by two people, between one heart and another. Something had to be given, and something had to be accepted. (p. 381)

Understand that he needs someone to give his life meaning, Tsukuru struggles once more to chase for Sara and find the truth regarding where her love lies; whether in Tsukuru or in "that" another guy. Unlike his previous struggle however, Tsukuru realize that now he fights for something that is going to give his life meaning, probably, for the rest of his life. Moreover, unlike before, now he does not fear for truth even though the truth would say that Sara prefers "that" guy rather than Tsukuru. And in the end, if Sara choose Tsukuru, he is ready to give everything to her as a commitment to never lose again something that gives his life a meaning. It can be concluded that Tsukuru escapist resolution shows that he has won again his inner conflict, he knows what he really wants to do, his self emerges, and having greater sense of meaning,

thus fulfilling Taviss's (1969) self-alienation escapist resolutions.

Interpreting from both types of alienation that are succumbed by Tsukuru for several years, it is shown that self-alienation is an effect that is triggered by social alienation. Before Tsukuru going into a pilgrimage and finding the truth, while speculating his reason for being left alone, Tsukuru victimized himself suspecting that his lack of achievement and personality are the imagined reasons why his friends decide to abandon him. This incident creates a chain of events that make Tsukuru's life miserable and pointless where he is often yearning for death.

Blinded, Tsukuru forgets that he is, in fact, capable to continue his life because he possesses several valuable materials and he also has good relationships. It is shown that Tsukuru inherits several of his father estates and also in good term with his remaining family. The story shows that if a person experiences a sudden traumatic misfortune, he or she often forget that there are several good things that are still worth living for

where others do not have such privileges. Instead of appreciating it, people often aggravate the situation by self-alienating themselves and search for an instant escape such as death to free themselves.

CONCLUSION

In conclusion, it is shown that in *Haruki Murakami's Tsukuru Tazaki and His Years of Pilgrimage*, the main character undergoes both social and self-alienation throughout the narration. Using Taviss' (1969) social and self-alienation theory, Tsukuru experiences both social and self-alienation that interlinked with each other. Tsukuru social alienation, when he is abandoned by his friends without apparent reason, leads him to succumb in self-estrangement and self-condemnation that create a drive to kill one self. However, the story later shows that there are at least two escapist resolutions that help Tsukuru from alienation; meeting with Haida and his old-friends. Although meeting with Haida does not significantly revive Tsukuru from social and self-alienation, it assists him socially and mentally for a moment. The truest

escapist resolution, however, is shown when Tsukuru goes to a pilgrimage to meet his friends one by one. Knowing the truth, Tsukuru's self emerges and renewed realizing that he is actually an important person in his social group and the accident is actually not his fault.

To enrich the finding related to the theme, other studies can be conducted. For example, using Taviss' theory in order to reveal the presentation of social and self-alienation in other Murakami's works may enrich the findings further. This type of study may be beneficial to understand which escapist resolutions that Murakami usually employs to solve the issue of alienation in his novels. The application of Taviss' theory may also give an enlightenment regarding the differences in the representation of Murakami's alienation style in his older and recent novels which can be an interesting study to conduct.

REFERENCES

Adam, T. (2014, November 23). *Haruki Murakami: Alienation as a transformative agent in "Colorless Tsukuru Tazaki"*.

- Retrieved from The Artifice: <http://the-artifice.com/murakami-colorless-tsukuru-tazaki/>
An overview of the hard-boiled fiction of Murakami Haruki. (2000). Retrieved from GBC Translations: <http://gbctrans.com/essay/essay.html>
- Atkinson, D. W. (1989). Alienation in the novels of Yukio Mishima. *The International Fiction Review*, 56-64.
- Banik, A. (2016). Alienation and identity crisis in J.M. Coetzee's 'Disgrace'. *Research Journal of English Language and Literature*, 326-329.
- Burnham, D., & Papandreopoulos, G. (2016). *Existentialism*. Retrieved from Internet Encyclopedia of Philosophy: <http://www.iep.utm.edu/existent/#H1>
- Chakraborty, D. (2013). Alienation isolation and the loss of identity: Examining the works of T.S Eliot and Samuel Beckett. *An International Journal in English*, 1-8.
- Dil, J. P. (2007). *Murakami Haruki and the search for self-therapy [Doctoral Thesis]*. Retrieved from University of Canterbury: ir.canterbury.ac.nz/bitstream/10092/1004/1/thesis_fulltext.pdf
- Existentialism*. (2015). Retrieved from All About Philosophy: <http://www.allaboutphilosophy.org/existentialism.htm>
- Finkelstein, S. (1965). *Existentialism and Alienation in American Literature*. New York, NY: International Publisher.

- Frangieh, B. K. (1989). *The Theme of Alienation in the Novel*. Beirut: Arab Research Foundation.
- Haibi, F., & Kittani, Y. (2015). Aspects of alienation in the novels of Elias Khouri. *International Journal of Scientific Research*, 228-232.
- Healy, C. (2003). The City. In F. Martin, *Interpreting Everyday Culture* (pp. 54-66). New York, NY: Oxford University Press.
- James, K., James, L., James, E., & Briggs, S. (2011). "Tales from the Hard Side": A French existentialist perspective on Haruki Murakami's Norwegian Wood. *Journal of English and Literature*, 128-143.
- Murakami, H. (2014). *Colorless Tsukuru Tazaki and His Years of Pilgrimage*. Knopf.
- Saad, H. (1986). *Alienation in modern Egyptian drama*. Cairo: Egyptian General Book Authority.
- Saleem, A. (2014). Theme of alienation in modern literature. *European Journal of English Language and Literature Studies*, 67-76.
- Sartre, J.-P., Elkaïm-Sartre, A., & Webber, J. M. (2004). *The Imaginary: A Phenomenological Psychology of the Imagination*. London: Routledge.
- Schacht, R. (1971). *Alienation*. New York, NY: Anchor Books.
- Taviss, I. (1969). Changes in the form of Alienation: The 1900's vs. the 1950's. *American Sociological Review*, 46-57.
- Webber, J. (2010). *Existentialism*. Retrieved from Jonathan Webber: www.jonathanwebber.co.uk/articles/Existentialism.pdf
- West, E. G. (1969). The political economy of alienation: Karl Marx and Adam Smith. *Oxford Economic Papers*, 1-23.