The Affective Language In-between: Kazuo Ishiguro's *An Artist of the Floating World* and Murakami Haruki's *Norwegian Wood*

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Abstract

The world literary space continues to be (re)shaped by new perspectives on transnational and relational patterns of meaning-making. The act of translation in particular can point to linguistic and thematic dimensions which contribute to the study of literature based on their glocalised links of creation and circulation. This article aims to study literary relational patterns by referencing Reiko Abe Auestad's theory of affect, which tackles the individual-environment nexus — hinting at an in-between dimension that is mapped through linguistic and thematic techniques of meaning-making. By exploring Kazuo Ishiguro's *An Artist of the Floating World* and Murakami Haruki's *Norwegian Wood*, this study further intends to analyse contemporary works of fiction and align them with the world literary scene via affective relational patterns which emerge in between global and local spaces.

Keywords: world literature, glocalisation, translation, affect, in-between, Ishiguro, Murakami

Introduction

Glocalisation (a portmanteau of "globalisation" and "localism") is a term which acknowledges the interaction between local and global dimensions of human development. Looking at the literary field through this ambivalent lens, glocalisation can register the "worldly" nature of literature in translation. Rebecca Walkowitz noticed in *Born in Translation* (2015) how, in our contemporary times, authors tend to write

with the process of translation in mind: "These works are written for translation, in the hope of being translated, but they are also often written as translations, pretending to take place in a language other than the one in which they have, in fact, been composed" (4). One of the writing techniques that has the potential of shaping a "born-translated novel" is *pre-translation* — it appeals to an international audience by detailing specific cultural concepts which are otherwise familiar to local readers. Approaching the world literary dimension through what arguably is a "localised technique, we encounter literary works that are shaped by a hybrid writing style, noticeable at both linguistic and contextual levels. The hybridity is concentrated into an "in-between" position, experienced by both authors and readers, and even reflected by the contents of the texts in question. It is relevant to study this position in order to contribute to the global literary scholastic discourse by addressing a hybrid "space" which bounds together the local and the global. Then, how does an in-between perspective on glocalisation add to the discourse of world literature? In order to find an answer, we should turn our attention to the language used by authors who think "in-between" the global and the local.

Mastering the mundane dimension of human life, Murakami Haruki is one of contemporary Japanese literature's most emblematic authors who operates from an "in-between" position. His fictional worlds map intersectional spaces which directly affect human desires and distressing mind-body experiences. His texts cross borders and reach a universal stance on affect as he practices the *pre-translation* technique. Operating in his first language (Japanese), he simultaneously writes by keeping in mind the English translation of his texts. Added to this hybrid process are the intertextual elements within the plot, as he often references non-Japanese (most often North American) authors, musicians, and film directors. These two aspects, translation and intertextuality, have ultimately shaped Murakami's literary style — which is on the other hand referenced by scholars to contest the "Japanese" spirit of his novels (Strecher 354). Given that, traditionally, Japanese literary circles have been tracing a separating line between local (Japanese) literature and world literature, Murakami's works are often placed within a socio-cultural "in-between."

Within the world literary scene, Kazuo Ishiguro operates from an "in-between" position as well, aiming to write for a global audience while retaining local (English and Japanese — especially in his earliest novels) motifs. Moving from Japan to England at the age of five, Ishiguro writes in his second language (English). Although he possesses a rudimentary knowledge of his first language, Japanese, vague, suggestive, and ambiguous style permeates his works — most notably in his first two novels, *A Pale View of Hills* (1982) and *An Artist of the Floating World*

(1986). As such, the "multilinguistic" character of Ishiguro's texts advances the possibility for English to be studied through a glocalised lens, relying on its expressivity of global and local sentiments. Because of this reason, just like Murakami, both the Japanese and English spirits of his works are contested by literary circles. In spite of this, Ishiguro's aim in literature is transnational in nature. As he had previously declared, he writes with a global audience in mind. Arguably, he also makes of the pre-translation technique, but his process is reversed in comparison to Murakami's — Walkowitz took notice of Ishiguro's "effort to create works in English that appear to be translated from another language" (94).

Both authors generate a contemporary literary language which is embedded in between a glocalised relational pattern of pre-translation. Alongside this multilinguistic dimension, what also brings together Murakami and Ishiguro's texts are affective motifs of loss and desire. What results is an affective (minimalist) literary language which emerges in between glocalised spaces. The minimalist mention in between parentheses nurtures a crucial stylistic constant within Japanese literature: ambiguity — which encompasses emotional impressions through vague metaphorical constructions. Emotional impressions point towards a character's way of assessing their environment. Accordingly, they rely on languages of the mind and the body, registered by sensorial perceptions, which in turn are communicated through Japanese aesthetics of emotion. Ambiguity sets the ground for acknowledging this aesthetics while it simultaneously outlines glocalised spaces as being part of a kaleidoscope where binaries merge with one another. Ultimately, the language of ambiguity in literature subscribes to the language of affect at large.

My aim throughout this article will be to explore the role that the affective (ambiguous) language plays when analysing fictional texts of world literature. In my attempt to do so, I will closely read two novels whose fictional worlds appeal to an internationally situated audience — Kazuo Ishiguro's *An Artist of the Floating World* (1986) and Murakami Haruki's *Norwegian Wood* (1987). For both Ishiguro and Murakami, the ambiguous language describes the affective confusion experienced by their protagonists, Ono and Toru, respectively, when facing past lived events. The two narrators face affective memories which map their current in-between position in relation to their environment — understood at both temporal and spatial levels. Being caught up between the past and the present, their experience is marked by hybrid local-global interrelations, which manifest within a rapidly changing post-Second World War Japan. Orchestrated by affective remembrance, our protagonists' stories are concentrated within specific affective themes that depict their attitude towards change: for Ono, it is about feelings of nostalgia which reflect his attachment

to the past and reluctance towards a precarious present, whereas for Toru, his relationship with the world is concentrated into feelings of alienation which mark the disconnection between his present and past selves. Given this recurrent "in-between" theme, Ishiguro and Murakami design their ambiguous affective narratives through a "shadowy" lens, crafted with the help of dark-light motifs, which both enlighten and obscure their protagonists' perspective of events — hence the confusion they find themselves in.

All of the above being said, a holistic lens prompts me to take into account two sets of binaries and the "in-between" relational patterns they describe when interacting with one another: (i) local and global, in order to address the glocalised implications of our two novels, and (ii) light and darkness, in order to address the confusing affective perspective experienced by our protagonists who operate from within glocalised times and spaces. I envision the affective ambiguous language as a meaning-making tool which maps fictional worlds and the hybrid spaces they emulate. The ambiguous trait anchors the affective language into a state of limbo — both at linguistic and thematic levels — it is for this reason that I will refer to it as *the affective language in-between*. I am further interested in how the affective language in-between, based on its orchestration *and* depiction of individual-environment relationalities within glocalised spaces, may contribute to our understanding of Japanese texts as being part of the world literary scene. For this, I will rely on Reiko Abe Auestad's theory of affect, which addresses the importance of the emotional dimension by exploring the relation between humans and their environment, and consequently, within a literary context, the language which depicts it. However, before moving on to the affective theoretical framework, I want to first offer an outline of my approach to world literature based on relational patterns of *seeing through borders* — or the in-between position of "born-translated novels," to use Walkowitz's term.

Seeing through Borders

A literary vision which sees through borders is facilitated by endeavours rooted in relational patterns. But where could one look in order to find these patterns? To be more precise, what are the relational dimensions which facilitate the study of literature that crosses borders? Scholar Tsuchiya Masahiko's theory of "transborder literature" might offer us an answer. His term, when compared to the more widely used *transnational* literature, shifts our attention from a space of 'nationality,' understood as wholeness or homogeneity, to "border," underlining hybridity or in-betweenness. Reaching this point, it is important to mention that the two are not

mutually exclusive. After all, whether we talk about transnational or transborder literature, they both appeal to the larger discourse of *world literature*. In his modern definition of this field, David Damrosch underlines that "a work is considered world literature if it crosses the borders of its country of origin" (297), retaining its essence — across historical, cultural, and linguistic dimensions — even when translated. Engaging with Damrosch's perspective, Pascale Casanova depicts *the world literary space* — which she distinguishes from world literature as follows: "This conceptual tool is … a *space*: a set of interconnected positions, which must be thought and described in relational terms" (72–73). Defined as such, she proposes a hypothesis where literature itself is envisioned as a worldly space built on relationalities, and whose frontiers are not exclusively defined by political and linguistic borders. On the contrary, understood as a mediating space which is anchored in relational patterns, the world literary space anticipates the study of literature as a transnational dimension which *sees through borders*, thus bringing into dialogue the national and the "in-between" dimensions of a work.

Historically speaking, the consolidation of national literary models led to the transborder circulation of literature. Casanova offers a chronological timeline where she registers the rise of the "international literary space" during sixteenth-century Europe. Within this context, the circulation of literature was powered by literary authority and recognition, both orchestrated by national spaces (74). Ever since then, nations have stood the chance of advancing their literary traditions, reinforcing a transgression of values and ideals dictated by their national landscape. Later historical events of the nineteenth century urged the consolidation of national identities across newly formed nation-states. As the rise of independent states subsequently led to increased national rivalries, one interpretation of the events transports us to a scenario where literature was turned into a political tool. This ultimately generated a paradox: within a world of political interests and cultural authority, national rivalries gave rise to conflicts which *nurtured* cultural developments. To expand on this, one positive understanding of "conflict" alludes to an openness towards different ideas and perspectives of one's beliefs. Formulated as such, conflicts lead to actions which encourage engagement with the other — an engagement embedded into patterns of transgression (be them fictional or physical).

Nurtured by national rivalries, the literary space of the nineteenth century followed the same developmental paradox, and it set the ground for a new dominant literary field, anchored in acts of crossing national borders and/or language(s) of origin: *transnational literature*. On the other hand, it is interesting to notice that the transnational path followed by the literary field overlapped with a 'neutral' space

built on universal appeals of world literature: *the Paris World Capital* —"because France was the least national of literary nations, it was able to manufacture a universal literature while consecrating works produced in outlying territories" (Casanova, *The World* 87). Nevertheless, the world literary space was further consolidated during the nineteenth and twentieth centuries, as literary interests exceeded European borders.

The emergence of popular literature outlined "the rapid spread of mass-oriented material in a post-national (post-Napoleonic) world in which political and economic exchanges would jeopardize the age-old closure of national cultures" (Baetens 336). Accordingly, I argue that the rise of popular fiction aligns with Casanova's call to puncture through the national delimitation of a text and consequently adopt a literary vision which *sees through borders*: "to illuminate the workings of this [*world literary*] space, and in particular the forms of domination exerted within it, implies the rejection of established national categories and divisions; indeed, demands a trans- or inter-national mode of thought" (Casanova, "Literature" 78). Outlined as such, I will further expand on the "worldly" implications of contemporary popular fiction and its movement across borders. In order to shed light on its position within the global literary scene, I will refer to what I believe is a relevant case for studying the lines among which local-global literary spaces develop: the Japanese literary scene — an in-between literary scene in itself. Defined by a "push-and-pull" perspective of belonging, Japanese literature has been (traditionally) isolating itself from the notion of 'world literature' throughout history: "'world literature' in Japan has traditionally meant 'foreign literature' usually excluding Japanese literature" (Mitsuyoshi 161). Nevertheless, the emergence of Japanese genre (popular) fiction over the last decades — Murakami Haruki's writings being a prime example — has challenged this traditional vision, instead aligning it with the *seeing through borders* process and ultimately positioning contemporary Japanese literature in between the local-global (glocalised) scene via the "popular" literary prism.

Bridging the Local and the Global — Towards the Affective Language In-between

The act of translation — perceived as a transnational/border mode of thought — bridges local and global cultural dimensions through linguistic techniques orchestrated by the scope of carrying meaning across borders. Within this context, rather than stemming from one singular point and further extending to multiple ones, the Japanese model of cultural dialogue acts as a point which absorbs everything that is new, and then blends it into its own cultural web. Often referred to as *Japanization* (Birlea 93), and consolidated throughout centuries of cultural interactions, this

model draws a differentiating line between local cultures and foreign cultures. To a certain extent, Japanese literary traditionalism subscribes to the same cultural model. As such, traditional scholars perceive everything that is written outside Japan as world literature, whereas Japanese literature is considered to be isolated within the margin of its national borders. Consequently, within the Japanese literary field, there is a distinctive line traced between the so-called *literary fiction* (high literature) and *genre fiction* (popular fiction) (Strecher 355). The former is referred to as "pure" literature, and it is valued by traditionalists for its display of moral and didactic models for social responsibility. In comparison, genre fiction is perceived as being defined by a surface-level scope of "entertainment," proposing no tangible models for social consciousness. In spite of the (unofficial) rejection coming from Japanese traditionalists (Frentiu 60), genre fiction continues to be translated, as its stylistic contents appeal to requirements set by the global literary market (Young 2). The style in question communicates sentiments which aim to transgress cultural and linguistic borders. It is within this context that Tsuchiya Masahiko depicted the rise of *transborder literature* (*ekkyō bungaku* 越境文学) — centred around acts of movement across environments and their immediate impact on individuals. Building up on Tsuchiya's observations, contemporary Japanologists align Japanese texts with world literature via the importance of transnational/border patterns, i.e. *translation*:

> world literature no longer denotes a category of fiction but a "mode of reading" by which texts acquire value in translation..… Tsuchiya's new vision of textual border-crossings thus signals a revisioning of world literature as a designation to which Japanese texts aspire even while they regard it as external or other. (Young 2–3)

Over the past three decades, an increasing number of Japanese scholars have started to direct their attention towards tracing connections between individuals and environments when depicting perceptions of the self. Tsuchiya's focus on spatial movements and their impact on individuals stand as proof of this literary endeavour. Another scholar who subscribes to this practice is Reiko Abe Auestad, who refers to theories of affect in order to analyse individual-environment relationalities. As such, relying on both Western and Eastern understandings of affect, she crafted a theoretical lens which focuses on humans as mind-bodies who are influenced by their environment. Auestad's theory of affect is grounded in acknowledging interactions between micro (local) and macro (global) spaces when analysing human experi-

ences. In the same manner, Tsuchiya's transborder analysis of literature registers an interest towards micro-macro relationalities and their influence over an individual's experience of the self. Understood as such, both scholars position the Japanese literary scene into dialogue with world literature.

As quoted above, Tsuchiya's transborder literature reduces the micro-macro gap and connects Japanese literature with global literatures via means of translation — understood as a new "mode of reading" which enriches the contents of a literary text. Similarly, Auestad points to translation when advancing Brian Massumi's concept of "distant reading" as a mode of aligning Japanese literature with world literature:

> Uninhibited and unrestricted, "distant reading" can liberate reading from institutionalized "biases" entrenched in a specific national historiography. And not least, reading in translation makes it possible to cover more works. You can read a lot of works across language and culture, which necessarily gives you a comparative perspective. (25)

Distant reading (or reading in translation) subscribes to the larger body of modes of reading, which in turn is directly influenced by the position of the reader within micro-macro cultural and linguistic spaces. It is in this spirit that I chose to dedicate the contents of this article to the affective linguistic implications of world literature. Emotions are universal. However, there are differences in the manners of processing them when it comes to national values and practices. Literature encapsulates this act of processing but also carries the word across its borders and offers new perspectives on shared emotional experiences. During this transnational literary process, the notion of othering acquires a positive quality, where emotional learning and processing arise from cultural differences. Adding to this, the study of language and its ambiguities of emotional expression may contribute to our understanding of patterns which describe affective individual-environment relations. Consequently, I will explore the affective ambiguous language employed by individuals when affected by micro-macro environments. In order to do so, I will closely read Kazuo Ishiguro's *An Artist of the Floating World* and Murakami Haruki's *Norwegian Wood* — two novels that present confusing sentiments experienced by individuals when interacting with their hybrid "in-between" environments. The sentiments in question are centred around motifs of desire and loss, which emerge in between an affective mode of linguistic expression — that is, *the affective language in-between*. The affective component crosses over linguistic and cultural borders, as it

is crafted through techniques which have in mind a global audience and acts of pre-translation. I consider these techniques crucial to understanding how contemporary Japanese fiction crosses its cultural and linguistic borders, and ultimately relates to world literature via the circulation of affective texts. Reaching this last point of the introduction, and before moving on to the analysis of the novels I mentioned above, I would like to expand on two relational dimensions which lay at the basis of the affective theoretical framework: affective mind-body-environment relationalities and in-between glocalised spaces. The two engage in a meaning-making feedback loop that ultimately culminates with the emergence of the affective language in-between.

An affective glocalised understanding of mind-body-environment dynamics acknowledges the co-development of global and local cultural spaces, subscribing to Casanova's call to "see through borders" and adopt an international mode of thinking. One considerable aspect which contributes to the current glocalised understanding of cultural patterns pertains to the field of linguistics and the theorisation of multilingualism — which requires us to extend our language choice in order to operate within local and global contexts. The aim of such a request is to draw our attention to the importance of linking the local and the global through linguistic reconsiderations. By applying Auestad's theory of affect to this endeavour, we can refer to contemporary fiction by analysing the language of affect in literature. In a Japanese context, the language of affect, embraced by post-1980s genre fiction authors, reflects an unrestricted interest in matters of (shared) emotional experiences when facing growing anxieties sparked by glocalised environments. They are the ones who bridge the local and the global by "overcoming the cultural frontiers that Japanese traditionalism has strictly enforced throughout time" (Frentiu). Ultimately, by adopting a vision which reconsiders local Japanese texts in "worldly" literature terms, their texts are orchestrated by the affective language in-between.

Mind-Body-Environment Relationalities

Neuroscientist Antonio Damasio registers a pre-built affect in humans which is universally shared to a certain degree. The affect in question is processed by each individual through cognitive processes which fall under the influence of specific cultural spaces. According to Damasio's theory, if we trace a timeline for processing information which happens when individuals interact with their environment, the affect occurs before cognition (46). The patterns that communicate this individual-environment process are built in *and* through linguistic codes. We can refer to contemporary fiction as a ground for analysing the linguistic spectrum of both understanding and depicting affective experiences. This being said, the linguistic

spectrum is strongly defined by physical spaces, as well as it is filtered through cognitive processes, thus designing a creative interaction between mind-body-environment dynamics. Teachings from the "everyday affect school" (Wiegman 14) follow this understanding to a certain extent, as they define affect in terms of both embodied sensations and cognitive functions. Here, the affective and cognitive webs are interwoven into narrative constructions which trace connections between micro-macro environments. During her lecture on "Affect, Natsume Sōseki, and World Literature — Keynote Lecture in Japanese Studies," Auestad underlines how the environments in question describe the interaction between individuals' internal-external spaces. Following this understanding, while emotions pertain to the internal world of an individual, affect arises within relationalities established between individuals and their environment. Auestad further adds that affective experiences manifest themselves at an outside level, individuals being *affected* by their surrounding environment at a corporeal level: "[affect] is doubly embedded in something outside—namely, one's individual life experience in a corporeal sense (the memory of the past as experienced by the body), and a larger collective, social life in which one's individual life is necessarily embedded" (Auestad 14). By applying Auestad's theory of affect to our two novels, we can observe how the process of being affected is more or less embedded into external social factors, whereas the external world constantly regulates the internal emotional dimension of an individual — a dimension which is constructed throughout the interrelation of corporeal and social experiences. As such, the social experience regulates the internal reality of our protagonists — Ishiguro's Ono and Murakami's Toru — in an affective manner. This process shapes our narratives, which are centred around affective remembrance. Both Ono and Toru's recollections are affective in nature, as their memories are activated by their bodily senses, which in turn are stimulated by their interaction with their (changing) natural and social environments.

It is important to keep in mind that affect theory scholars do not translate social experiences through affective (bodily senses) terms alone. For them, social and historical constructions are explained through interwoven narratives of affective embodied sensations and cognitive processes. Auestad as well recognises the narrative implications of cognitive experiences alongside affective ones — however, she envisions a different dynamic between affect and cognition, as the latter does not keep up with the everchanging movement of the former: "What is fascinating and challenging about affect, I believe, is the opacity of its operation for consciousness. Its wide-ranging reach and malleability make it difficult for consciousness to keep up with its movement" (15). The movement in question further consolidates

the influence that the environment exerts over individuals who are part of it. Based on this, Auestad leads the discussion to a new perspective of the affective-cognitive dynamic: "You get transported outside of your usual self. In other words, your affect can teach you how little control you actually have over yourself, and how vulnerable you can be, because it exposes you 'naked,' as it were, unprotected by your usual, cognitive guard" (15–16). Auestad outlines here a scenario where vulnerability is recognised as a crucial step into one's journey towards self-consciousness. This step can only be taken when the cognitive guard is lowered, and individuals let themselves be affected by their external environment. Auestad adds to the affective spectrum by pointing to motifs such as disorientation and vulnerability.[1] Ono and Toru as well have to be vulnerable when facing their memories. The two's experience of vulnerability results in confusing perceptions which are further concentrated into affective themes: nostalgia for Ono and alienation for Toru. With this in mind, I will further develop on Auestad's implications of individual-environment dynamics in order to explore glocalised (in-between) spaces and their influence when crafting an affective language. That is, in order to better theorise how *the affective language in-between*, based on its orchestration *and* depiction of individual-environment relationalities within glocalised spaces, can contribute to our understanding of Japanese texts as being part of the world literary scene — via the Japanese-English multilinguistic dimensions, which together mark the glocalised creative processes of Ishiguro and Murakami.

Glocalisation: The Linguistic Implications of Seeing through Borders

For decades now, different cultural and political fields have been approaching social changes through a "globalised" analytical lens. In parallel, during the 1990s, the Japanese business scene (out of which advertising in particular) developed a more specific concept when it comes to matters of product development: *glocalisation* (Khondker). The term is used to describe a process through which global dimensions develop alongside local and regional ones. As such, the Japanese marketing scene acknowledges the connecting lines between micro and macro markets, as the relation between the two is reconsidered in terms of local and global develop-

1 In a similar manner, Tsuchiya Masahiko's understanding of transborder literature's scope subscribes to this take on distressing dimensions of reality. As such, he envisions transborder texts as depictions of the "mixed, confused, and hybrid experiences formed under postmodern and postcolonial conditions" (Young 2). His core argument addresses transborder literature by its ability to register movements (both physical and ideological) which trace relationalities between global and local cultural environments.

ments which evolve at the same time. The contemporary literary market can also be understood along these lines of micro-macro, or local-global development. Local literatures encompass cultural, political and ethical factors which subscribe to specific contexts, but their contents reach global audiences through processes of translation. On the other hand, the global literary market sets the tone for literary trends that orchestrate patterns for local literary markets. Formulated as such, a glocalised perspective of the literary market allows us to understand micro-macro relational patterns within literature.

The affective dimension advances the required language to approach global and local texts through a renewed understanding of modern and, consequently, contemporary fiction. It is in this spirit that we can adopt Auestad's affect theory, in order to re-evaluate modern Japanese texts and to liberate them from the exclusively localised echo chamber perpetuated by Japanese traditionalism, i.e. the division between local (Japanese) and world literary texts. Embracing this vision, Auestad encourages us to acknowledge the influence which the affective macro-world exerts over the sentiments of the micro-world. In other words, her proposed theoretical framework directs our attention towards means through which local Japanese texts are in dialogue with global literatures. This argument is also anchored into the 'role of the reader' promoted by early-twentieth-century Japanese author and theorist Sōseki Natsume. When trying to understand why people were emotionally challenged by different literatures, Sōseki developed a hypothesis grounded in affect theory:

> a hypothesis that literature is a device that elicits affects in the reader differently, because their life experiences are different … a lot of our affective reactions are conditioned through our interactions with the environment. It is, thus, the culturally specific part of literature that he has tried to come to terms with, through developing his own theory of affect. (Auestad 23)

Sōseki traced a common line between individuals' experientialities and their immediate environment. His affective take contributed to the larger discourse of world literature by addressing a glocalised perspective. As such, he acknowledged that literature could be interpreted among local-global lines of registering sentiments: "By grounding his theory of literature in affect, which is both universal and culturally specific at the same time, Sōseki finds a way to avoid the pitfalls of essentialist understanding of culture and national literary traditions" (Auestad 24).

What bridges the universal (global) and the culturally specific (local) for Sōseki are the linguistic dimensions of a text — its original dimension and its dimension of translation. As such, he registers a positive understanding of reading in translation: it enriches the meaning of a foreign text by adding meanings fabricated by a locally shaped mind to its contents. Formulated in 1907, this perspective anticipated the important role that translation, or "distant reading," currently plays within the contemporary field of world literature. By applying Sōseki's theory to our understanding of the affective dimension in contemporary literature, we can explore narratives which are socially embedded (at a "wordly" level) through glocalised linguistic practices. The two novels by Kazuo Ishiguro and Murakami Haruki are the literary materialisations of these practices. To expand on this, *An Artist of the Floating World*'s nostalgia was written by Ishiguro in English, while simultaneously catering to a global audience. On the other hand, *Norwegian Wood*'s alienation was written by Murakami in Japanese; however, through the pre-translation technique, the narrative style also addresses an English-speaking audience. As a result, the affective themes that dominate our two novels are shaped by local-global linguistic dimensions. As it was theorised earlier in the article, the linking tool for global and localised linguistic spaces is represented by the act of "seeing through borders" — that is, translation. The border serves as the in-between position which characterises Rebecca Walkowitz's "born-translated novels." The linguistic in-between is reinforced by a contextual "in-between," depicted by the affective confusion which results from our protagonists' interactions with changing hybrid times and spaces — distilled into Ishiguro's nostalgia and Murakami's alienation. The "in-between" linguistic and contextual dimensions can further be explored through the conceptual analytical tool that records the glocalised dimension of our novels, that is, *the affective language in-between*.

The Affective Language In-between

Attributed to economic and social developments, Japanese media of the 1980s recorded the emergence of a new generation of young people: 新人類 *shinjinrui* (new type of person). The term was used to depict the generations who did not experience the disruptive events which marked the war and early post-war years. In contrast, the *shinjinrui* grew up through a period of rapid economic growth and urban development. The new generation was composed of young people who were individualistic, avoided political engagement, and were not interested in adopting the spirit of sacrifice which defined the reconstruction period following Japan's capitulation (*The Japan Foundation*). And still, belonging to times defined by drastic social

changes and hybridisation of spaces, the *shinjinrui* adopted new ideals and sensibilities which combined contrasting sentiments of apathy and hope (*The Japan Foundation*). Within the literary field, this led to the emergence of what scholar Giorgio Amitrano described as the "New Japanese Novel," dominated by a new generation of writers whose texts outlined the feelings of disparity experienced by the *shinjinrui* (*The Japan Foundation*). Subscribing to the "mythology of the ordinary" (Frentiu 60), the affective language adopted by post-1980s authors communicated sentiments which were observed by both Auestad and Tsuchiya: distressing, vulnerable, confusing, and hybrid. Engaging with their texts, we can observe how the sentiments are communicated through an intimate language, tailored to affective mind-body-environment interactions, as well as to the border of glocalised spaces. In other words, the language of the *shinjinrui*, who live in between ambivalent sentiments (apathy and hope) that emerge on the border of local-global dimensions, can be read as *the affective language in-between*.

Alongside the spatial implication of the affective linguistic dimensions, there is the temporal factor that Auestad identified as individuals' corporeal understanding of their environments: experiences of the body which encapsulate memories of the past (Auestad 14). As such, spaces affect bodies which store experiences framed within a temporal framework of the self. Affective remembrance depicts the confusing sentiments experienced by protagonists as mind-bodies when interacting with their hybrid environments. Ishiguro's Ono and Murakami's Toru are the literary materialisations of Japan's hybridisation that occurred during the twentieth century — whether we talk about its historical, linguistic or artistic (contextual) dimensions. Ono and Toru's affective memories unfold within spaces of glocalisation. Being affected by their hybrid environment, they both become vulnerable to their past, which situates them within ambivalent perspectives of apathy and hope. This turns them into "in-between" individuals who face their shadowy (light-dark) past. As mentioned earlier, both Ishiguro and Murakami make use of light-dark motifs in order to symbolise the confusing (and ambivalent) feelings experienced by their protagonists when facing change. These motifs within the plot are doubled by the overall linguistic dimension of the narratives, which, written in 1986 (Ishiguro's *An Artist*) and 1987 (Murakami's *Norwegian Wood*), respectively, are crafted through glocalised practices the like of pre-translation (writing for a global audience).

The border between Japanese and English linguistic spheres (and spaces) is crossed over through glocalised linguistic process. Keeping this in mind, it is not a surprise that the in-between dimensions of our authors' texts often lead to the contestation of their English or Japanese character. However, within the context

of world literature, this contestation, although conflictual in nature, can point to a positive process that operates from within the glocalised dimensions of our novels — after all, the very contestation of our authors' linguistic and/or cultural identities can generate discussions which paradoxically situates their work within Pascale Casanova's "world literary space," that is — the space of interrelated distinctions. Casting the contestations aside, the glocalised nature of Ishiguro and Murakami's novels points to the linguistic and contextual elements which emerge from in-between affective times and spaces — past-present, local-global — further depicting sentiments (i.e. nostalgia for Ishiguro's Ono and alienation for Murakami's Toru) experienced by individuals when facing change. The affective linguistic in-between lens harbours the potential to zero in on these dimensions and situate them within the world literary space. More specifically, the affective language in-between can address the linguistics spaces and cultural specifics (English and Japanese), as well as the affective dimensions (dark-light literary motifs of nostalgia and alienation) that position Ishiguro's *An Artist of the Floating World* and Murakami's *Norwegian Wood* as "born-translated novels" which "see through the borders" of literature.

The Affective Language In-between: Nostalgia

In *Two-World Literature: Kazuo Ishiguro's Early Novels*, Rebecca Suter contends that Kazuo Ishiguro's fictional texts challenge the "one-world" paradigm of literature (2). In order to do so, Ishiguro crafts fictional worlds which gravitate around themes of universal affective experientiality, avoiding a one-dimensional interpretation of cultural spaces. During the Nobel Literature Prize Lecture from 2017, Ishiguro addressed his universally situated "mythical" England when referring to the novel *The Remains of the Day* (1989). Arguably, his approach is a glocalised one, as it addresses both the global and the local:

> I wanted … to write "international" fiction that could easily cross cultural and linguistic boundaries, even while writing a story set in what seemed a peculiarly English world. My version of England would be a kind of mythical one, whose outlines, I believed, were already present in the imaginations of many people around the world, including those who had never visited the country. ("The Nobel Prize" 2017)

Formulated as such, the mythical (local-global) component accounts for Ishiguro's tendency to ground his texts into imaginative (re)interpretations of historical realities. The (re)imagined historical dimension informs on his narrators' tendency to

"see" across time and space, which ultimately affects their emotional and psychological inner processes and vice versa. In order to map this tendency, he relies on the emotional spectrum when crafting narratives which explore universal human experiences.

Indeed, the linguistic dimension outlines Ishiguro's endeavour of delivering worlds which are built on emotional-based explorations of the human psyche when faced with life-altering events. His earlier novels in particular — *A Pale View of Hills* (1982) and *An Artist of the Floating World* (1986) — emerge among alienating spirals of temporal disparity, building up a "mythical" Japan by recording the years following the bombings of Nagasaki and Hiroshima. The gap between past and present events is diminished by first-person narrators who write their lives in between nostalgic memories — sparked by sensorial perceptions which are rooted in physical spaces:

> One evening not so long ago, I was standing on that little wooden bridge and saw away in the distance two columns of smoke rising from the rubble. Perhaps it was government workers continuing some interminably slow programme; or perhaps children indulging in some delinquent game. But the sight of those columns against the sky put me in a melancholy mood. They were like pyres at some abandoned funeral. A graveyard, Mrs Kawakami says, and when one remembers all those people who once frequented the area, one cannot help seeing it that way. (Ishiguro, *An Artist* 32)

As such, narrators who are embedded in this temporal affective web are self-conscious in their account of events, whereas the "self-deceptive" and "self-protective" language (Mason and Ishiguro 337) they adopt denotes a surrender to an idyllic past. Despite this, by exploring a complete and realistic depiction of the affective spectrum, Ishiguro aims to deliver accounts of a hybrid human experientiality, which he does achieve by intermingling nostalgic perspectives of the past with transformative experiences of the present: "his characters must be realistically portrayed according to the contexts of their given situations, but their awareness of that situation must be seen as undergoing transformation conducive to the way actual people indeed do change" (Wong 14). Ishiguro's transformations unfold within worlds which are moulded in between altering sequences of affective change. Consequently, the affective dimension at large determines self-conscious narrators to express their transformative experiences through an affective language of self-expression. Formulated as such, the language they embrace can be read as "the af-

fective language in-between nostalgia," as it emerges in between lines and gaps of nostalgic remembrance.

Ishiguro masters the language of nostalgia when depicting a rapidly changing Japan in *An Artist of the Floating World* (1986). Through this novel, we are introduced to first-person narrator Masuji Ono, an aged and retired painter whose speech, although introspective and minutely detailed, is shaped by an ambiguous language when reminiscing past events. His distant and recent pasts are filtered through affective experientialities embedded within the setting of a changing Japanese society from the twentieth century. These experiences give shape to Ono's unreliable account of events: "Dr Saito had spoken casually enough, but I got for a moment the impression that the whole table — Noriko included — had stopped eating to hear my reply. *It is quite possible, of course, that I imagined this*" (Ishiguro, *An Artist* 113, emphasis added). Ono's unreliability is brought to light by his hybrid environment which mirrors reality's new order: interwoven temporal and spatial dimensions, informed by a hybridisation of Japanese and American cultures. Adding to the disgrace of his past affiliation with the right-wing Japanese government, the emotional disorientation caused by his changing surroundings ultimately causes the aged painter's journey down memory lane.

And still, although throughout the novel it often appears that we are faced with a nostalgic narrator and his devotional surrender to an idyllic past, Ishiguro manages to deliver a multilayered and complementary account of human experientiality, as feelings of an optimistic future interweave themselves into the narrative. This emotional contrast arises from Ono's conflict of values: 義理 *giri* (duty) and 人情 *ninjō* (human feeling). The former is related to social responsibility, while the latter, as its name suggests, points to personal convictions and desires. The two are situated within an affective feedback loop, where social structures constantly permeate Ono's inner desires, whereas his internal emotional world melts into the external social environment. The feedback loop in question culminates with contrasting feelings of estrangement and recognition that simultaneously obscure and shed light on the old man's affective relation with his environment. Consequently, Ono does not always communicate his impressions by using direct language, as he sometimes prefers to use visual metaphors instead of delivering an introspective account of past events. Here, isolated passages defined by the character's lack (absence) of language permeate the narrative, bringing the environment to the fore of the novel. Through sensorial perceptions, Ono attunes himself to his immediate surroundings, depicting them as physical extensions of his psycho-emotional experientiality:

> I believe it was around this point that my teacher rose to his feet and, lantern in hand, made his way across the floor towards the back wall of the storeroom. The wall had previously been in darkness, but as he held the lantern up to it, three wood-block prints, hung one below the other, became sharply illuminated. Each of these portrayed a geisha adjusting her coiffure, each seated on the floor and viewed from the back. Mori-san studied the pictures for a few moments, moving the lantern from one to the next. (Ishiguro, *An Artist* 138)

In this scene, darkness and light interweave with one another in order to shape the environment. Both contrasting elements complement each other and reveal to Ono's observant eye everything that used to be hidden. The lamp's light reveals three wood-prints, all rendered in the traditional style of 浮世絵 *ukiyo-e* (floating world pictures). This is the style that young apprentice Ono intends to leave behind, embracing instead a more radical, propagandistic one, better attuned to the artistic scene which dominated political right-wing Japan during the years leading up to the Second World War. The change in movement, from sitting to stepping across the room, the shift from darkness to light, all these contrasts make up for a more direct and dynamic way of approaching all of the mentioned above. Ultimately, the character's lack of language that marks this memory becomes crucial to describing the light-dark atmosphere of the scene, as well as for revealing unspoken thoughts and sentiments from Mori-san's part (which Ono is aware of): disappointment with his student's decision to leave behind the *ukiyo-e* world.

The above-presented scene, which marks a visual rendering of the aged painter's conscious assessment of the past, is contrasted throughout the novel by his frequent use of hesitant language. Here, one may argue that Japanese readers might find Ono's speech to be naturally Japanese. To develop this idea further, the Japanese language allows speakers to express their opinionated ideas without risking imposing their personal perceptions on others. In Japanese, this is often marked by the grammatical structure — と思います *to omoimasu*, roughly meaning "I believe," "I think" (always used in the first person). Nevertheless, as Ōe outlined, Ishiguro is an author who writes in English. In accordance with this, and aiming to stay faithful to his goal of writing for an international audience, Ono's speech retains the Japanese vague mark of expression by making use of English formulations such as "I think" and "I suppose" — as these two phrases are often used in standard English as well, Ishiguro's style highlights the fusion of linguistic meanings and forms which stand under the larger umbrella of multilingualism. As mentioned at the beginning of this

section, Ishiguro aims to write "international" texts that can cross linguistic borders, even when situated in particular cultural spaces. Also echoing the events unfolding within the plot, the interlinguistic dimension that shelters Japanese and English marks of ambiguity reflects the hybrid character of Ono's glocalised (Japanese-American) environment.

Another element which accounts for the old man's staple way of expressing himself (one which overlaps with Ishiguro's specific literary speech) is his preference for addressing readers in a direct manner: "The Kasuga Park Hotel, *you may agree*, has these days a certain vulgar air about it, and I was somewhat unhappy with the choice" (*An Artist* 99, emphasis added). Ono makes use of this technique whenever he tries to describe his changing environment. Looking for a shared bias, the old man hopes that his "audience" agrees with his observations. At the same time, his choice to look for an outside confirmation reveals Ono's tendency to subconsciously question his interpretation of the new hybrid environment. After all, the motif of change at large affects Ono's manner of recounting his past. As such, his internal conflict is constantly shadowed by an external one, where the protagonist witnesses his changing surroundings — the pleasure district included, the very traditional setting of the floating world paintings. On the other hand, the conscious assessment of change leads to Ono's psychological burden of facing his memories. Within this context, echoing Ono's manner of speech, Ishiguro inserts "The Bridge of Hesitation" into the old man's story of nostalgic events. This bridge is mentioned in the opening of each of the novel's four sections (*October 1948*, *April 1949*, *November 1949* and *June 1950*). The bridge appears as a link to the past and to what Japan once was: a pre-war nation that celebrated the pleasure district and placed it at a high level of admiration by turning it into a subject of art, *ukiyo-e*. This contrasts with the young generations' perception of the pleasure world, which they associate with Japan's shameful recent past. Ono is acutely aware of this new attitude, while he simultaneously takes account of how Western cultural elements are getting more influential among the youth during the years following the capitulation. Going hand in hand with these, there are industrialisation elements which take over the city of Tokyo, directly influenced by the American occupation: business offices which are built over the ruins of traditional neighbourhoods, among which the pleasure district included. This entanglement of American and Japanese elements announces the new order of things, where the world is organised in an interconnected manner.

And still, traditional Japan remains present in the novel not only through Ono's dive into nostalgic memories, but also through the manner in which Ishiguro constructs some of his narrative episodes. Echoing Mori-san's scene, there is a dance

of light and shadow which paints Ono's episodic memories, directly linked to the visual core of the novel: the floating world. The scenes in question remind us of paintings which portray elements of the pleasure district — marked by a "floating," transient quality of time. They resemble hazy, but nevertheless, attractive memories. Here, Ishiguro masters the art of tracing parallels between the content of his novel and the composition of its narrative, as he depicts scenes which both illuminate *and* obscure Ono's reminiscing moments. The following passage displays a language infused with light-and-shadowy elements, shaping a contrast which accounts for the modern and interconnected reality which Ono embraces at the end of the novel:

> I smiled to myself as I watched these young office workers from my bench. Of course, at times, when I remember those brightly-lit bars and all those people gathered beneath the lamps, laughing a little more boisterously perhaps than those young men yesterday, but with much the same good-heartedness, I feel a certain nostalgia for the past and the district as it used to be. But to see how our city has been rebuilt, how things have recovered so rapidly over these years, fills me with genuine gladness. Our nation, it seems, whatever mistakes it may have made in the past, has now another chance to make a better go of things. One can only wish these young people well. (Ishiguro, *An Artist* 191)

Throughout the novel, we are invited to witness Ono's self-reflective account of change: being embedded in between spirals of temporal dissonance, he makes use of the affective language in-between nostalgia. And still, at the end of his story, the old man uses a speech infused with hopeful reflections of the future — a sharp contrast with the obscurity of his (re)imagined past experientiality. As such, Ishiguro's (re)interpretation of post-war Japan stands under the sign of a transformative hybridisation of times and spaces, affecting the old man's use of language. All in all, it is pertinent to notice how Ono grounds himself into an illuminating resolution, where his newly found hope emerges from his changing environment. Indeed, change culminates into a new positive experience of self-reflection, which transpires into the old man's final speech about a hopeful future for the generations that will come.

The Affective Language In-between: Alienation

As discussed earlier in the article, the 1980s recorded the emergence of a new generation of writers in Japan, who dominated the literary market through works of genre fiction — also referred to as "mass" or "entertainment" literature (Stretcher

373). Foregrounded by Murakami Haruki, Murakami Ryū and Yoshimoto Banana, the new wave of authors commented upon human affective disparities which were unfolding within urban alienating environments. The new generation was received with scepticism by promoters of "pure" traditional texts who rather valued literature based on its moral and social didactic models for a Japan that was still continuing to rebuild itself after the Second World War. In comparison, popular literature was perceived as 'entertainment' literature, permeated by the apathy and lack of perspective which defined the *shinjinrui*. This coincided with a larger cultural and national scheme which the literary market subscribed to *internationalisation*. The scheme was anchored in the movement established between inside-outside cultural spaces: going from the inside to the outside, and adapting the outside to the inside. The scheme was highly promoted during the 1990s, when at socio-political levels, the Japanese government employed the "soft power" tactic in order to spread Japanese culture across the world. Accordingly, the literary market applied the scheme by promoting a glocalised type of literature, in tune with marketing devices which targeted not only Japanese readers but international ones as well.

Domestic and international successes encountered by post-1980s genre fiction authors were possible due to their portrayal of universal affective disparities while 'ordinarily' mapping Japan's urban lifestyle (Frentiu 62). Adding to this was the major influence exerted by translation studies during the 1990s, which consolidated their role through the apparition of "Japanese New Books." Japanologist Irmela Hijiya-Kirschnereit considers this publication to be one of the most important steps "in the direction of seeing publications in the Japanese language as part of a global intellectual community and market place" (168). The pre-translation technique emerged from this direction, shaping narratives which mediated between cultural specifics and international readers. The technique was not unique to Japanese authors alone, but its adoption by post-1980s genre fiction authors defined the literary contents which were later associated with contemporary Japanese literature at an international level.

Forms of pre-translation, both linguistic and related to content, emerge in-between local-global relationalities. This ultimately leads to the creation of literary works which subscribe to a glocalised literary market. It is within this context that Hijiya-Kirschnereit raises a set of pertinent questions, addressing the issues sparked by a glocalised technique such as pre-translation: Do authors write for their local readers? In Japan, readers might wonder why a Japanese writer methodically describes specific cultural contents. Or do they write for a transnational literary audience? While doing so, authors risk going as far as mystifying or even exoticising

their local culture. Or do they write for a designated linguistic sphere — English? Most Japanese writers, those who care about their texts being translated at least, usually aim for their works to reach Anglophone spaces (Hijiya-Kirschnereit 172).

Addressing Hijiya-Kirschnereit's concerns, I believe it is important to study the linguistic implications of universal affect that the post-1980s genre fiction writers relied on. Such an approach can be justified when looking at their preference for fictional interpretations of transgressive patterns which are moulded on multilinguistic dimensions. Reaching this last point, I do have to address one last issue: it is important to keep in mind that the pre-translation technique does not rely on the linguistic sphere alone. As such, one other relevant dimension is the thematic one, which orchestrates the universally orientated contents displayed by genre fiction narratives: glocalised relational patterns. Within this context, although the pre-translation approach seems to favour international readers, authors who make use of it do not completely detach themselves from cultural specifics; they rather choose to approach them from a "distant perspective" (reminiscent of Brian Massumi's translation as 'distant reading'). In comparison to Ishiguro who aims to be international in his writing, Murakami describes himself as being first and foremost a Japanese author who writes for a Japanese audience (Frentiu 63). And still, arguably the "face" of Japanese contemporary literature at a global level, he also makes use of the pre-translation technique (Kono) by writing his texts in English and then translating them into Japanese. Keeping this in mind, Murakami employs the pre-translation technique in order to alienate his Japanese readers, which equally reflects his alienated characters: "'I probably still haven't completely adapted to the world,' I said after giving it some thought. 'I don't know, I feel like this isn't the real world. The people, the scene: they just don't seem real to me'" (Murakami 203). As he sets his narratives within hybrid urban environments, Murakami employs the universal language of affect which both emerges from *and* shapes alienating glocalised spaces. Ultimately, his use of the pre-translation technique reflects the contents of his novels, which touch upon universal affective experientialities. Subscribing to a distant perspective, the affective linguistic dimension allows characters to record their mismatched and alienating environments. One last thing to keep in mind is that although hybrid (local-global) spaces are a constant within Murakami's narratives, they do not occupy a visible position within his texts, as they rather loom in the backgrounds of the narrative. Instead, they take the form of intertextual elements, which add to the "alienating" perspective that Murakami designs through his pre-translation technique:

> Beyond the trees we came to a gentle slope along which, at irregular intervals, was a row of two-storey wooden houses that had something odd about them. What made them look strange it's hard to say, but that was the first thing I felt when I saw them. My reaction was a lot like what we feel when we see unreality painted in a pleasant way. It occurred to me that this was what you might get if Walt Disney did an animated version of a Munch painting. (122)

In *Norwegian Wood* (1987), Murakami Haruki introduces first-person narrator Watanabe Toru, a thirty-seven-year-old man who recounts his student life during the 1968–9 university protests in Japan. As such, while landing in Hamburg, fading memories come back to him when listening to an orchestral rendition of *Norwegian Wood (This Bird Has Flown)* by the Beatles — a sad love song which for decades has been shadowing Toru's desolate life: "The melody never failed to send a shudder through me, but this time it hit me harder than ever" (5). Affected by this, Toru is prompted to make sense of his still growing alienation by going back to its roots. Hence, we encounter nineteen-year-old Toru who is caught up in between desolating feelings of loss — which gradually turn him into an apathetic observant of the political events unfolding within his immediate surroundings.

Early in the novel, we discover that his grief followed him ever since he was seventeen years old, sparked by the suicide of his close friend Kizuki. Ever since then, Toru lost sight of his position within the world: "I felt a kind of loneliness new to me, as if I were the only one here who was not truly part of the scene … Kizuki died that night, and ever since a cold, stiffening wind had come between me and the world" (96–97). It is no surprise that the language employed by Toru subscribes to his alienation — a disorientating state of being in between a shadowy past and a future with no light in sight. The man finds no roots in his present time, loneliness confining him to a state of temporal limbo, where hidden memories melt his entire being from within: "What if somewhere inside me there is a dark limbo where all the truly important memories are heaped and slowly turning into mud?" (13).

Rodica Frentiu outlines Murakami as an author whose prose is based on rhizomatic perspectives of not seeing, characters subscribing to the restless endeavour of making sense of their alienation: "Murakami's postmodern fiction tries to express, in anti-mimetic fashion, the difficulty of perceiving and understanding the world, outlining a disquieting state of incompleteness that derives from the equally disquieting characteristics of the surrounding universe" (63). Accordingly, in *Norwegian Wood,* Murakami embeds Toru into an alienating world, punctured by his

restless attempt to attribute an affective meaning to past lived experiences. As such, revisiting his desolate youth, the man becomes acutely aware of how difficult it might have been for him to develop a perspective that could have connected him to his immediate surroundings: "Memory is a funny thing. When I was in the scene, I hardly paid it any mind. I never stopped to think of it as something that would make a lasting impression, certainly never imagined that eighteen years later I would recall it in such detail" (Murakami 6). This is one example in which remembrance sheds light on Toru's dark limbo. Sharing his impressions on disorientating past experiences, the man makes use of an affective language written in between temporal spirals of alienation in order to make sense of himself. The narrative which results is fragmented into affective-charged passages and blank spaces — the latter being an invitation to empathetically engage with Toru's lived experience based on one's own experientiality.

At the beginning of the novel, when Toru confesses to us that he needs to write in order to make sense of his memories, he does so in order to keep a promise to Naoko, Kizuki's girlfriend. The girl, although a troubled person herself, grounds Toru into feelings of love which emerge from their shared traumatic loss. As such, the very first memory recounted by the man is about his reconnection with Naoko; pleading with him to always keep her in his memories. Although a confusing request at the time, young Toru, who was already harbouring a one-sided love for her, agrees without hesitation.

> The more the memories of Naoko inside me fade, the more deeply I am able to understand her. I know, too, why she asked me not to forget her. Naoko herself knew, of course. She knew that my memories of her would fade. Which is precisely why she begged me never to forget her, to remember that she had existed. (13)

Eventually, towards the end of the novel, Naoko's request finally makes sense to him and especially to us, the readers, as it is revealed that she took her own life a few months later. As such, thirty-seven-year-old Toru relieves the moments he used to share with Naoko in order to keep alive her fading image. The man's speech is infused with haunting feelings of loss, amplifying his sense of alienation. Ultimately, with the passage of time, his dark limbo renders him numb — echoed by his embodiment within affective environments:

> And nothing but scenery, that view of the meadow in October, returns

> again and again to me like a symbolic scene in a film. Each time it appears, it delivers a kick to some part of my mind. Wake up, it says. I'm still here. Wake up and think about it. Think about why I'm still here. The kicking never hurts me. There's no pain at all. Just a hollow sound that echoes with each kick. And even that is bound to fade one day..… Which is why I am writing this book. To think. To understand. It just happens to be the way I'm made. I have to write things down to feel I fully comprehend them. (7–8)

Translating them into a plethora of affective words, Toru hopes to find a solution to his feelings of despair. Ultimately, through writing, he hopes he can hold on to fading memories of Naoko — the one person who, despite his growing alienation, used to ground him in time and place during intimate moments of shared understanding. Witnessing the — desperate but hopeful — confession expressed in the above passage, one can only hope for Toru to ground his lost self by the end of the novel.

> Where was I now? I had no idea. No idea at all. Where was this place? All that flashed into my eyes were the countless shapes of people walking by to nowhere. Again and again I called out for Midori from the dead centre of this place that was no place. (350–1)

This is the passage that marks the end of our protagonist's affective journey to the past. Leaving us on an open note, it appears that Toru is still caught up in a space of disorientation. And still, reaching this last point, it is worthy to note that Murakami is often subtle in his manner of illuminating resolutions. To do so, he first takes an unexpected step and obscures them. Consequently, in *Norwegian Wood* as well, in order to find the light at the end of the tunnel, one must go back to its starting point — that is, the beginning of the narrative. As such, leading up to the introductory memory of Naoko's request, Toru recalls the girl telling him about a "field well," which, according to him, was only a figment of her imagination. Nevertheless, the passage of time alters Toru's own understanding of this past event, leading him to embrace the thought of an existing material well. Thus, while holding on to memories of Naoko, he crafts a detailed memory of the field well:

> It lay precisely on the border where the meadow ended and the woods began — a dark opening in the earth a yard across, hidden by grass … You could lean over the edge and peer down to see nothing. All I knew about the well was its frightening depth. It was deep beyond measuring, and crammed

> full of darkness, as if all the world's darknesses had been boiled down to their ultimate density. (8)

Throughout the novel, Naoko's "field well" and its darkness transform into Toru's "death centre" of a "place that was no place." Just like the girl relied on the young man to keep her memory alive, Toru calls on Midori's name to ground him in a definite place. Midori, alongside Naoko and Reiko, was one of the human links which connected young Toru to his surroundings. And still, already affected by the loss of his best friend, as well as by Naoko's later death (marking the loss of his most affective link), Toru keeps falling into the growing darkness of his mind's well, suspending him into a place that is no place.

These two imageries — the well and the place that was no place — connect the end of the novel with its beginning, engaging into a disorientating spiral of memories which fade with each spin; and still, much like Ishiguro, Murakami manages to create a narrative grounded into both illuminating and obscuring perspectives. Maybe it is this alternation of highly contrasting fragments which symbolically disorientates Toru's sense of self. Adding to this is his immediate environment which is filtered through his bodily senses, while attempting to keep his memories from slipping away.

Going back once again to the beginning of the novel, it is the song *Norwegian Wood* which prompted Toru's journey down memory lane. Affecting his composure, the song causes him a physical reaction as well: "I bent forward, my face in my hands to keep my skull from splitting open" (5). Toru's psychological and emotional pains are shadowed by a physical one, deepening his ever-growing feelings of disruption from the physical world. Similar to Ishiguro's light-and-shadow-infused narratives, Murakami simultaneously sheds light and obscures his narrator's use of language. Thus, we witness Toru's verbalisation of the contrasting, disruptive and disorientating perception of himself and the world he inhabits. As a result, from start to finish, he makes use of an affective language written in between feelings of alienation, mapping his attempts to piece together fragmentary memories in order to illuminate his sense of self within the world. Ultimately, by rendering alienating fictional spaces, Murakami lays down the ground for an exploration of the perspective of not being able to see, marked by "the difficulty of reaching the linguistic accuracy necessary to reproduce precisely the authenticity of living and feeling" (Frentiu 64).

Conclusion

It is no coincidence that I referred to "light-shadow" contrasts when exploring both Ishiguro and Murakami's texts. Partially informed by the contents of the novels in question, both authors' use of visual metaphors helped me when analysing the type of language employed by their first-person narrators. What I discovered is that the affective language they adopt facilitates our understanding of human lived experiences which stand under the sign of temporal and spatial disparities. As such, whether we look at Ono's life which is embedded in between a nostalgic past, transformative present and hopeful future, or we take into account Toru's state of being stuck in an alienating place that is no place, the language they use emerges in between temporal and spatial dimensions, shaped by their affective hybrid environments.

Going back to the beginning of this article, I want to address once again the question which guided me towards the exploration of the world literary space: what are the dimensions which facilitate the study of literature that crosses borders? In my attempt to find an answer, I probed the implications of a literary vision which sees through borders based on relational patterns of translation — that is, a process which interweaves both linguistic and thematic dimensions of meaning-making. Throughout my exploration, I anchored my main analysis in the affective dimension of human experience. On a more general note, I find this dimension particularly fruitful when approaching literary texts which emerge in between techniques of linguistic and thematic creation. Orchestrated by glocalised spaces, these techniques — addressing an international audience and pre-translating — define contemporary literature based on acts of crossing *and* carrying meaning(s) across linguistic, cultural and national borders. Formulated as such, the affective component engages in a creative feedback loop with linguistic and thematic relational patterns — which ultimately shed light on a literary text as a 'worldly space' that pertains to a dimension of creation that emerges within mind-body-environment relationalities of "affecting" and "being affected." Acknowledging a holistic lens which zeroes in on complementary and contrasting experiences and perspectives, affect, as outlined by Reiko Abe Auestad, points to relational patterns of meaning-making. These further inform on individual-environment interactions that unfold in between affective glocalised spaces. By interweaving contrasting feelings, perspectives, and techniques of meaning-making, Ishiguro and Murakami's texts leap into the plethora of world literature by employing *the affective language in-between*, ultimately displaying a universal affect which emerges in-between relational patterns of seeing through borders.

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