

Arabian Gulf Journal of Humanities and Social Studies

ISSN: 3080-4086

Vol 5 - Issue 14 || Issued Date: 20-05-2026



Arabian Gulf Journal
Humanities and Social Studies

Living Authentically in the Age of the Simulacrum: Metapostmodern Subjectivity in Jojo Moyes'

Me Before You

العيش الأصيل في عصر المحاكاة: تشكّل الذات في سياق الميتا-ما بعد حداثة في رواية "أنا قبلك" لجوجو مويس

Asst.Prof.Dr. Zainab Abdullah Al-Jubouri

ا.م.د. زينب عبدالله الجبوري

Tikrit University

College of Education for Women

Yasmeen AbdulRaheem Saeed AlSaji

م.م. ياسمين عبد الرحيم سعيد الساجي

Ministry of Education

Open Educational College- Samarra Centre

DOI: <https://doi.org/10.64355/agjhss5142>

AGJHSS || This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution ([CC BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/))

Clarivate | ProQuest

Ulrichsweb™



ISSN INTERNATIONAL
STANDARD
SERIAL
NUMBER
INTERNATIONAL CENTRE



Google Scholar

معرفة
e-Marefa



شبكة المعلومات العربية
Arab Educational Information Network

AskZad

ORCID
Connecting Research
and Researchers

INTERNATIONAL
Scientific Indexing

CC creative
commons

Abstract:

Me Before You by Jojo Moyes is a modern story that explores the intricacies of identity, agency, and emotional existence in a society where simulations abound. The novel becomes a potent site for analyzing metapostmodern subjectivity because it centers on the interaction between Will Traynor, a previously adventurous man now facing life with quadriplegia, and Louisa Clark, a young lady stuck in routine and transmitted expectations. This research makes the case that both characters embody emotional and ideological prescriptions that influence their decisions, desires, and perceptions of authenticity using Baudrillard's concepts of simulacra and simulation. The continuous attempt to find the "real" in a hypermediated society is demonstrated by Will's rejection of emotional rehabilitation tales and Lou's slow realization of the artificiality of her own life patterns. The research shows that in the era of the simulacrum, authenticity arises from critically identifying and navigating its effect rather than from avoiding simulation.

Keywords: Metapostmodernism, Simulacrum, Authenticity, Hyperreality, Narrative Scripts, Identity Construction.

المخلص:

تُعدّ رواية "أنا قبلك" لـ جو جو موييس عملاً سردياً معاصراً يستكشف تعقيدات الهوية والفاعلية والوجود العاطفي في مجتمع تهيمن عليه أنماط المحاكاة. وتغدو الرواية فضاءً تحليلياً خصباً لدراسة الذات في سياق الميتما-بعد حدث، إذ تتمحور حول العلاقة التفاعلية بين ويل ترينور، الرجل الذي كان يتمتع بروح المغامرة قبل أن يواجه حياة الشلل الرباعي، ولويزا كلارك، الشابة العالقة في روتين يومي وتوقعات اجتماعية موروثة.

تجادل هذه الدراسة بأن الشخصيتين تجسدان منظومات عاطفية وأيديولوجية تُسهِم في توجيه قراراتهما ورغباتهما وتصوراتهما عن الأصالة، وذلك بالاستناد إلى مفهومي المحاكاة والنسخ المحاكية كما صاغهما بودريار. ويبرز السعي المستمر نحو إدراك "الواقع" في مجتمع مفرط الوساطة من خلال رفض ويل لخطابات التأهيل العاطفي الجاهزة، مقابل الإدراك التدريجي لدى لويزا للطابع المصطنع لأنماط حياتها. وتخلص الدراسة إلى أنه في عصر المحاكاة، لا تتحقق الأصالة عبر تجنّب المحاكاة، بل من خلال وعي نقدي بآثارها والقدرة على التفاعل معها وإعادة توجيهها.

الكلمات المفتاحية: الميتما-بعد حدث، المحاكاة، الأصالة، فرط الواقعية، البنى السردية، تشكّل الهوية.

1.Introduction

Metapostmodern Life and the Crisis of the "Real"

The exhaustion of postmodern irony brings us to Metapostmodernism. In this area, people may still exist in a world of saturated simulations, but we want something different, something more sincere and grounded with meaning. In literature, this moment reveals a huge crisis in the way that it defines "the real," as we have lost the ability to define our own identities and what is "real". Baudrillard's (1994) claim that late-capitalist culture replaces the real with "models of a real without origin or reality" (p. 1) and this is being thrust into all of our current narratives, with all characters trying to find their emotional and moral balance amid manufactured emotional and moral states. Therefore, in literary texts, the author is increasingly questioning whether or not any of the experiences that shape our identities are authentic, given that we are already embedded in the hyperreal.

Unlike the Post Modern Crisis of Detachment, this crisis neglects to play around with the fragmentation of many divergent views, rather the Metapostmodern Literature emphasizes, rather than playing around the fragmentation of perception, the resulting Psychological impacts of this new way of experiencing

the world, through Simulation versus Reality. As such, the authors create characters that attempt to develop the desire for a stable presence, but recognize that their desire is mediated through the cultural constructs that they have developed in their lives. As Nicol (2009) argues, metapostmodernism marks a “turn toward affect, selfhood, and grounded ethical commitments” (p. 57), even as it remains aware of the artifice underpinning these commitments. The literary subject became a figure rolled between skepticism and sincerity, unable to retreat into postmodern narrative but equally unable to reclaim an unmediated real.

A mode of narration characterized by tension takes shape: At the same time as they are being affected by consumer culture, digital interfaces and commodified intimacy, the Characters are in search of authentic emotional grounding. The narrative does not only contain tension as a theme, but also impacts the shape of the narrative itself, as evidenced by modern-day fiction, which frequently presents "performances of authenticity," thereby demonstrating that even vulnerability can be a part of a greater simulation. Gorman mentions that metapostmodern texts “expose the structures of emotional manufacture while simultaneously yearning for genuine affective bonds” (Gorman, 2019,p. 113). As a result, characters' struggles to live meaningfully in spite of the artificial frames influencing their lives dramatize the crisis of the real as an existential conflict.

The question that metapostmodern literature ultimately poses is whether authenticity is viable or whether it has become just another cultural script sold back to us as personal freedom. The desire for the real demonstrates a deeper concern about agency: if identities, desires and relationships have already been pre-programmed by the media and ideological power structures, how much ownership can a subject really lay claim to regarding his or her own experience? As Hutcheon (2002) notes, at this contemporary moment, literature has to navigate through the "tension between knowingness and need" (p. 166), recognizing that absolute originality is impossible but also arguing that it is still ethically necessary to strive towards it. As a result, the crisis of the real becomes a central issue of metapostmodern subjectivity, which literature addresses by revealing simulations and looking for areas of experienced, emotive authenticity.

2.Theoretical Framework: Baudrillard, Simulation, and the Metapostmodern Subject

Baudrillard's notion of Simulation serves as a philosophical base to comprehend one's own Subjectivity today. Rather than being based on 'reality' as it existed in the past, for example, in the physical world, the contemporary individual produces their meaning through circulating Signs. Baudrillard's concept of simulating objects and actions originates from the modern world's focus on reproducing simulacra to replace previous truths (Baudrillard ,1994, pp.1-6). Due to this fundamental change, the modern world has become one of hyperreality. In the literature of Metapostmodernism, this shifting of conceptions results from the collapsing of the boundaries between what is real and what is not, thus allowing authors of Metapostmodern literature to create characters with identities based purely upon commodified Images, desires and scripted responses, with no relationship to what may be their previous reality, thus exhibiting this disruption of ontology within literature.

This construction creates a subject from a variety of systems of meaning as opposed to providing a stable point of origin for meaning, as suggested by Baudrillard. Baudrillard's views indicate that identity is now an activity based upon codes, not as a representation of one's basic essence. This is echoed by Best and Kellner (2001), who note that the simulation now results in a subject who “internalizes the logic of the sign” and utilizes the models to establish their aspirations and self-

perception (Best & Kellner, 2001, p. 89). This insight serves as a foundational way of looking at literature: many of the characters created in metapostmodern literature are torn between their needs for real connection with others as opposed to those of living through/fulfilling the hyper-real fantasies. It imposed by social media and/or the internet.

The post-modern subject finds itself torn between the post-modern doubt and the resurgence of desire for authentic and ethical being. On the one hand, the post-modern temperament celebrates fragmentation and the use of irony as means for establishing meaning, while the post-modern emergence of the position of humanity has been achieved through the pursuit of sincerity and the reclamation of existing experience in terms of affect, responsibility and embodied experience. Nevertheless, retaining awareness that such experiences may also be governed by simulacra. Vermeulen and van den Akker describe this shift as “a metamodern oscillation between irony and sincerity” (Akker, 2010, p. 5), a cultural mode that tries to reclaim meaning while recognizing its impossibility. This oscillation is typical of modern protagonists who, in spite of living in a world full of manufactured moods and filtered images, try to create cohesive selves.

In closing, Baudrillard's simulation offers the theoretical framework for comprehending why metapostmodern persons have difficulty finding their true identities. They live in a world where interactions, institutions, and wants frequently function more as simulations of meaning than as real representations of it. Woods (2013) argues that this produces a subjectivity “haunted by its own artificiality” yet compelled to search for existential grounding (p. 142). As such, Literature with Metapostmodern Subjectivity reveals this tension explicitly through the actions of its characters, who are painfully aware that they can push against the artificial frameworks that govern their lives. In this context, Baudrillard's theory offers a way of reading the psychological, ethical, and emotional dimensions of contemporary narratives, above and beyond the mere presence of this theory in the background.

3. Scripted Lives and Emotional Simulations in *Me Before You*

The core of *Me Before You's* Identity script, which Moyes creates through the character of Louisa Clark is shaped by routine, socio-economic constraints, and the accepted social narratives that shape our expectations of "normality". The current body of theory by contemporary theorists indicates that late-capitalist systems push us to internalise an assumed life script as opposed to developing our own autonomous identities. As Couldry and Hepp (2017) contends, modern people often “live by templates that circulate culturally and pre-organize experience” (p. 54). Louisa portrays this condition when she confesses to Will, “I just... like things the way they are. I've never wanted anything much more than that” (Moyes, 2012, p. 42). Her feeling of self has been transmitted rather than discovered, exposing a subjectivity that starts in a faked comfort zone as opposed to genuine desire.

In contrast to the socially engineered scripts assigned to disabled people, Will Traynor also represents a clear challenge to these scripts in the direction of his own. Disability Studies scholars have observed that there are societal expectations that disabled persons "perform" (for instance) "triumph" (in an inspiring manner) or "act positively" in a way that would somehow convince society of those "positive" gains (Garland-Thomson, 2009). Will is aware of this emotional coding and declines to take part in it. Lou eliminates the artificiality of the gesture as he tries to bring positivity into his everyday existence : “You don't have to pretend for me. I know what this is. I know what my life is now” (Moyes, 2012, p. 96). His awareness reflects what Kafer (2013) clarifies as “the political weight of optimism,” where positivity became a demand rather than a genuine sensation (p. 9). In a society that demands fake emotional fortitude, Will's rejection becomes an act of authenticity.

The cultural logic of romantic transformation myths, which frequently serve as emotional simulations rather than genuine encounters, is reflected in Louisa's scheme to "save" Will from despair. Illouz (2012) argues that contemporary romantic culture commodifies intimacy, training individuals to reproduce "emotion scripts" that promise fulfillment (p. 122). Lou actualities this framework when she justifies her duty: "I thought if I could show him how good his life could still be, he would choose to stay" (Moyes, 2012, p. 182). She tries to create a redemptive arc in relation to Will's life; instead, her actions mirror a cultural ideal of a loving force being able to transform past suffering; nevertheless, Moyes illustrates the fragility of that illusion in the face of limitless human suffering.

The narrative's emotional climax demonstrates the collapse of simulation when confronted with the complexity of embodied existence. Will's refusal to adopt Lou's hopeful storyline exposes the inadequacy of cultural templates to account for real suffering:

"I don't want to live a life that's not mine. I don't want to live in a body that's not mine anymore" (Moyes, 2012, p. 325).

His declaration aligns with Siebers' argument that the pursuit of authenticity in disability contexts must acknowledge bodily reality rather than overwrite it with symbolic redemption (Siebers, 2008, p. 51). As a result, Will's choice defies the romantic story Lou presents, rupturing the simulation and giving the subject—who refuses to be scripted—agency again.

By the end of the text, Moyes presents Lou as a character who is becoming aware of the relationship between genuine metamorphosis and culturally constructed emotional tales. She considers the "version of myself I had never known" that Will assisted her in discovering (Moyes, 2012, p. 352) readers see a subject who becomes "real" only through her entanglement with simulated frameworks. As highlighted in the previous paragraph, Giddens (1991) suggests that the reflexivity of the contemporary self leads to the construction of a modern identity through cultural models; however, it allows people to reconstruct themselves authentically (p. 5). Ultimately, Moyes' research indicates that while we are constantly influenced by scripts, there is still room for transformational growth to occur through and against the very simulations that create our reflexive identities in today's society.

4. Authenticity, Agency, and the Body: The Politics of Choosing "the Real"

Will's struggle for authenticity as a character is closely tied to the politics of his body; he fights against how others want to define him due to his disability and ultimately create his own identity through bodily agency. Contemporary theorists will tell you that the identity formed in society today increasingly lacks an embodied experience. Yet, through moments of vulnerability, we see that the limits of these culturally-based definitions are continually challenged by Will's experience of physicality. As Ahmed (2014) notes, bodies "interrupt the narratives we build around them" (p. 87). Will embodies this interruption. When Louisa tries to encourage him with standardized positivity, Will rejects the emotional script outright:

"You don't know what it's like. You don't know what it feels like to not be able to control your own body" (Moyes, 2012, p. 109).

His persistence reinstates the flesh as a location of truths that cannot be subsumed by resilient cultural delusions.

Will's decision-making is essentially a protest against established norms (society's expectations) relating to disability, hope, and moral responsibility. Researchers in disability studies have noted for many years that it is often through cultural pressures to endure that the individual's independence will

be overridden. Will expresses how he feels pressured by society to endure when he says to Lou: "I'm not the man I once was, and I don't want to live half a life." (Moyes, 2012, p. 214). By choosing not to conform to the expected story of celebrated endurance, Will asserts that he values being true to himself, even when it means making a choice that others might judge harshly; it is indicative of the fact that an individual exercising their own independence is a political act. By affirming the truth of one's existence, one is rejecting the way that others have sentimentalised their own experiences and impressions of life in society.

Louisa is a prime example of the dynamic between authenticity and emotional labor, as her efforts to support others in her life restrict her from being authentic. According to Hochschild (2012), emotional labour is often characterised by the creation of 'false selves' based on external pressures rather than internally driven beliefs. Through the process of trying to provide an uplifting caregiving role (p.44), Lou feels the external pressures of her role as a caregiver. She admits at one point; "I was trying so hard to be the person everyone wanted me to be" (Moyes, 2012, p. 167). Her struggle serves as an example of how even well-meaning concern may become a performance, making it difficult to distinguish between genuine emotion and staged affect. Lou's path turns into one of learning to discern between her own goals and the emotional performances she puts on to satisfy other people.

Will's body provides a framework of struggling for the right to have autonomy over one's final choice of death. His choice of assisted suicide represents an individual choice made by Will and is indicative of a tension between the ideals of self-determination and the ideals of cultural norms that reinforce the concept of "perseverance" (Campbell, 2009, p. 111). When Lou meets Will, he states unequivocally, "I have one chance at control now, one chance at choosing my life." or my demise (Moyes, 2012, p. 290). By making this choice, he demonstrates that genuine agency must be what we have physically experienced in our own lives, endured through pain and struggle; agency is not simply found through the meanings or values others place on our survival and victory. Rather than being simply a conceptual ("metaphoric") object, the body exists and confirms true reality in this world of simulated existence.

By the novel's ending, Louisa's metamorphosis demonstrates how meeting someone else's embodied truth may destroy the emotional scripts she previously depended on. After Will's death, she modifies; "He was the only person who ever really saw me" (Moyes, 2012, p. 354). This validation of Taylor's (1991,p.44) assertion that authenticity is established by dialogic connections rather than seclusion is evident. Lou's realization of her own autonomy is born out of Lou's battle with Will's unwavering demand for a choice of "the real," regardless of whether that choice is at odds with culture's notions. Through their relationship, Moyes shows how embedded in the concepts of authenticity can be political. To be authentic means to refuse the scripts of others that take away from your bodily existence, emotional reality, or individual freedom.

5. Metapostmodern Subjectivity and the Search for Meaning Beyond Simulation in *Me Before You*

In the context of Metapostmodern Subjectivity within the film *Me Before You*, Metapostmodern characters experience their lives in a simulated environment where society has developed various emotional ways to relate. Baudrillard's theory of simulation indicates that individuals are affected by and use pre-existing Cultural Scripts within Media's Fanciful Vision and market-driven Expectation models that represent people who live in a Simulation; therefore, instead of having direct Emotional Experiences with an unmediated Environment, these individuals View themselves through Representations.

Modern subjectivity is "constructed within the circulation of models that precede and replace the real," according to (Rojek, 2013, p. 41). Louisa Clark starts the book in such a framework: a life controlled by habit rather than desire. By stating, "I've never wanted anything more than what I have," (Moyes, 2012, p. 42), she reveals to us that the narrow constructs that guide her life have defined what she aspires to, rather than through any genuine search for aspiration.

The hyperreal, according to Baudrillard (1994), is a place where people are unable to discern between simulations and lived experience because the simulations seem more "real" than the real (p. 6). Lou represents this condition through her acceptance of cultural narratives regarding stability, romance, and duty without a question. Her patterned routines such as her occupation, her associates, and her wardrobe create like simulacra as representations of identity, reiterating scripts instead of expressing true selfhoods. According to Kellner (2007), hyperreality "absorbs individuality into social codes that appear natural but are entirely constructed" (p. 24). While it is true that Lou's sense of self is derived from other people's imaginations and not created by her own, she embodies the model of a metatextual subject as they are aware of their own discontent at least to some degree, but cannot express an alternative to their current experience of it being a simulation.

In contrast, Will Traynor is already conscious of the false narratives that other people force onto him when he first starts the book. He recognizes the simulation in Lou's upbeat demeanor right away. When she attempts to uplift him, he cuts through the performance: "You don't have to pretend for me" (Moyes, 2012, p. 96). Lou's affective simulation is revealed in his statement. This highlights a socially accepted form of cultural expectation of a caregiver as being positive regardless of how one truly feels. Mitchell and Snyder (2015) argued that most disabilities are considered "narrative prosthesis" because they create emotional scripts for other people to fill by saying (p. 56). Will's noncompliance with these expectations disrupts the hyper-real sentimental narratives imposed on all disabled bodies by society.

Baudrillard argues that we more and more "live inside stories others have already told for us" (1994, p. 13). Lou's desire to "save" Will is exactly the same reasoning that she follows in creating the relationship that they have. By deliberately modelling their relationship off of an existing redemption arc, she has internalised the model so well that she says, "I believed that if I could show him how much his life was still worth living, he would have chosen to stay" (Moyes, 2012, p. 182). While Lou's motivation is based on creating a genuine relationship plan, it is really her way of playing out a cultural pattern whereby sentimental love is supposed to bring back a meaningful existence for someone. (Illouz, 2018) describes contemporary romanticism to be set up in terms of emotion "narratives of transformation," which people construct to appear as if there is some naturalness about them (p. 88).

Will's defiance demonstrates the limitations and boundaries of simulation. The hyperreal account of adventure, happiness and rediscovery that Lou offers falls apart when Will has to reckon with what his physical reality actually is and what happened to him. He says, "I'm not the man I used to be, I don't want to live a half-life" (Moyes, 2012, p. 214). The "half-life" he refers to is both physical and symbolic. This is an essential element in Will's refusal to exist in a sentimentalised simulated reality of Lou and his parents' choosing. Greene (2016) says that when characters reject the socially constructed norms of their emotional lives, this creates authentic literature (p. 59). Therefore, by rejecting the simulacrum when he made his own decision to embrace a new way of living, Will has reclaimed his own quantifiable autonomy in a world that favours the false security of illusions.

The way a Metapostmodern subject is created, from an oscillation between Irony and Longing, between Simulation and Sincerity is a significant indicator of a lot of what Lou goes through when she becomes aware of the artificial life she has been living, after Will challenges her assumptions, Lou realizes she

has, "been living small," which is an illustration of the Metamodern concept of Desire for Meaning with an Awareness of it's contractedness (Vermeulen & van den Akker, 2010, p. 12). Although Lou is not free from the simulation, she is now aware of it; this is an important marker of a Metapostmodern subjectivity.

As Lou wakes from her old life simulation into another simulation of the ideal caregiver/love interest, Hochschild (2012,p.50) states it well by saying that particular cultural norms expect us to "perform" certain emotional states to meet other's needs, and Lou fulfills this in saying to Will: "I can make you happy (Moyes,2012, p.320)." With this line, the reader has a perfect illustration of how the most common, cliched concept of romance offers meaning to the relationship without taking into account the complex physical, emotional, and ethical dimensions of the partnership.

Will's last claim to agency; "I have one chance at control now, one chance at choosing my life. The novel's most specific denouncement of simulation is captured in (Moyes, 2012, p. 290) with "Or my ending". With the choice of assisted suicide, Will discounts any illusionary biopic-style lens through which others try to view him: the inspirational disabled hero, the redeemed lover, the victorious survivor. Campbell (2009) explains that in a disability context, autonomy arises only when one is able to resist the "coercive power of normative scripts" (p. 115). This act, while highly controversial, can be considered the purest expression of Baudrillard's assertion that the only remaining act in a hyperreality exists in the refusal to engage with a simulation.

Lou's change only after the passing of Will illustrates how she has transformed as an individual from being passive within that experience into a reflective meta-postmodern person. When she states "He Made me see myself differently" (Moyes, 2012, p. 352), she aligns with Taylor's (1991) belief, which states that to be truly authentic means to not be alone and that through acting with others, you can break down and replace legacy stories (p. 36). Lou does not break free from the simulation as a result of her experience; instead, she learns to better understand and see the simulation of her life, as do all meta postmodern individuals when attempting to create meaning.

Me Before You serves to illustrate how to look for something to believe in even when everything around you has been manufactured and manipulated to be used as a commodity. In this essence, the character of Lou and her relationship with Will serve as two examples of how we each have our distinct paths in life. One struggles with trying to be real while living in a simulated world and finds it hard to define who she truly is; on the other hand, Will refuses to conform to or be conformed by simulation. Ultimately, Moyes believes the truth will not be separate from simulation, but rather that truth lies at the intersection of many different models of reality, and therefore, people are continually re-examining their interpretation of the truth to create a new sense of self within a constantly evolving social/cultural environment.

Conclusion

Reading *Me Before You* using Baudrillard's model of simulacra as a way to understand today's society: the text highlights the underlying emotional and ideological structures that shape who we are in today's society. Through routinization of identity, forced performance of optimism, and cultural narratives presented as personal truths, it prepares us for future living. On the other hand, Will Traynor is the individual who exposes and therefore unmask the limitations of this hyperreal universe and who will not accept and reject the narratives of inspiration and sentimentality that our culture attempts to impose on his disabled form. The relationship between them serves as the primary diagnostic instrument for the novel. It is a collision between the notions of simulation and authenticity, thereby allowing for a

confrontation of the extent to which the desires of each character have been influenced by narratives that preceded them. Even if Lou's metamorphosis is flawed, it represents the metapostmodern promise that one might traverse the simulated world intentionally, thoughtfully, and with a readiness to challenge its narratives rather than going back to a pre-simulated "real." In this way, *Me Before You* turns into a narrative about the quest for meaning following the breakdown of stable referents—about living authentically by acknowledging cultural simulations, opposing them when needed, and letting that awareness mold a more purposeful, self-authored life.

References

- Ahmed, S. (2014). *The cultural politics of emotion* (2nd ed.). Routledge.
- Baudrillard, J. (1994). *Simulacra and simulation* (S. F. Glaser, Trans.). University of Michigan Press.
- Best, S., & Kellner, D. (2001). *The postmodern adventure: Science, technology, and cultural studies at the third millennium*. Guilford Press.
- Campbell, F. K. (2009). *Contours of ableism: The production of disability and abledness*. Palgrave Macmillan.
- Couldry, N., & Hepp, A. (2017). *The mediated construction of reality*. Polity Press.
- Garland-Thomson, R. (2009). *Staring: How we look*. Oxford University Press.
- Giddens, A. (1991). *Modernity and self-identity: Self and society in the late modern age*. Stanford University Press.
- Gorman, S. (2019). *Authenticity and the postmodern subject*. Bloomsbury.
- Greene, T. (2016). *Narratives of authenticity in contemporary fiction*. Edinburgh University Press.
- Hochschild, A. R. (2012). *The managed heart: Commercialization of human feeling* (Updated ed.). University of California Press.
- Illouz, E. (2012). *Why love hurts: A sociological explanation*. Polity Press.
- Illouz, E. (2018). *Emotions as commodities: Capitalism, authenticity, and romantic culture*. Routledge.
- Kafer, A. (2013). *Feminist, queer, crip*. Indiana University Press.
- Kellner, D. (2007). *Media spectacle and the crisis of democracy*. Paradigm Publishers.
- Mitchell, D. T., & Snyder, S. (2015). *The biopolitics of disability: Neoliberalism, ablenationalism, and peripheral embodiment*. University of Michigan Press.
- Moyes, J. (2012). *Me before you*. Pamela Dorman Books.
- Nicol, B. (2009). *The Cambridge introduction to postmodern fiction*. Cambridge University Press.
- Rojek, C. (2013). *Event power: How global events manage and manipulate*. Sage.
- Shakespeare, T. (2006). *Disability rights and wrongs*. Routledge.
- Siebers, T. (2008). *Disability theory*. University of Michigan Press.
- Taylor, C. (1991). *The ethics of authenticity*. Harvard University Press.
- Vermeulen, T., & van den Akker, R. (2010). Notes on metamodernism. *Journal of Aesthetics & Culture*, 2(1), 1–14. <https://doi.org/10.3402/jac.v2i0.5677>
- Woods, T. (2013). *The affective turn in contemporary literary studies*. Palgrave Macmillan.