BOUNDLESS VENUS
The Crossover of the Conscious and Unconscious in the Works of Haruki Murakami.

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ABSTRACT

The objective of this thesis, *Boundless Venus,* is to examine consciousness in the works of the contemporary Japanese writer Haruki Murakami. Principally the discussion concerns itself with the unconscious, its conduits, its benefits upon the conscious; which lead to the transformation of the self and structure of the literature. Although the subject has been touched upon before, the conscious and unconscious have previously been examined as exclusive concepts in Murakami. This research will be looking at the recent change in the 'crossover' between these concepts, which makes the concepts no longer two mutually exclusive concepts but 'inclusive concepts'. This is vital to understanding Murakami's more recent works and the nature of his influence on literature.

Boundless Venus explores the entire works of Haruki Murakami, principally his most recent novel *1Q84* (2011) and his novels *Hard-Boiled Wonderland and the End of the World* (1991) and *The Wind-up Bird Chronicle* (1997). It approaches the work from a psychoanalytic and critical point of view and focuses on significant narrative techniques, character development, and themes such as sex, music, and dreams, used by Murakami to explore the relationship between the conscious and unconscious and to narrate the crossover between the two.

This thesis will theoretically and critically contextualise the works of Murakami within broader global and local literary developments, with a discussion that compares and contrasts constructions, linguistic strategies and textual representations.

Through the use of contextualisation, thematic and textual analysis, and frame-working Murakami within established suggested literary genres, *Boundless Venus* will address how the new interpretation of the importance of the two consciousnesses and their connection brings something new to the larger context to both Japanese and international literature. Finally, it will examine the larger implications of why this is important and significant to a new structure of consciousness in literature.

Author's Declaration

I declare that the work in this thesis was carried out in accordance with the regulations of the University of Gloucestershire and is original except where indicated by specific reference in the text. No part of the thesis has been submitted as part of any other academic award. The thesis has not been presented to any other education institution in the United Kingdom or overseas. Any views expressed in the thesis are those of the author and in no way represent those of the University.

Signed …………………………………………….. Date ……………………………….

BOUNDLESS VENUS

"Overhead, the two moons worked together to bathe the world in a
strange light."[i]
- 1Q84

"There was just one moon. That familiar, yellow, solitary moon.
The same moon that silently floated over fields of pampas grass,
the moon that rose--a gleaming, round saucer--over the calm
surface of lakes, that tranquilly beamed down on the rooftops of
fast-asleep houses. The same moon that brought the high tide to
shore, that softly shone on the fur of animals and enveloped and
protected travelers at night."[ii]
- 1Q84

ACKNOWLEDGEMENTS

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ABBREVIATIONS

HTWS *Hear the Wind Sing*

WSC *A Wild Sheep Chase*

HBWEW *Hard-Boiled Wonderland and the End of the World*

NW *Norwegian Wood*

DDD *Dance, Dance, Dance*

SBWS *South of the Border, West of the Sun*

WBC *The Wind-Up Bird Chronicle*

KS *Kafka on the Shore*

BOUNDLESS VENUS

INTRODUCTION

"I'm looking for my own story. I'm digging the surface and
descending to my own soul."[iii]

Haruki Murakami is a contemporary Japanese author who hit the height of his international recognition in the 1990s. While his literature has been noted for its international flavor and postmodernist style, it has a strong Japanese voice. Born to parents who were both teachers of Japanese literature, one of the reasons he gives for his love of western literature is a direct conflict with his upbringing, and his literature often reflects this contrast: [iv]

> I didn't read so much Japanese literature. Because my father was a teacher of Japanese literature, I just wanted to do something else. So I read Kafka and Dostoyevsky and Tolstoy, and I loved it very much. Dostoyevsky is still my hero.[v]

Murakami was born in 1949, in Kyoto after World War II, as part of the baby-boom generation. Though his parents were literature teachers, his grandfather (paternal side) was a Kyoto Buddhist priest and his other grandfather (maternal side) was an Osaka merchant.[vi] Though Murakami decided not to be directly or willingly influenced by Japanese literature, it seems to have influenced his work to some degree.

Murakami spent his university years in Wasada University, Tokyo,[vii] when the 1960s student protests were in full swing, a repeating theme in his works, *Norwegian Wood* (hereafter in this chapter referred to as *NW*)*, The Wind-up Bird Chronicle* (hereafter in this chapter referred to as *WBS), South of the Border and West of the Sun* (hereafter in this chapter referred to as *SBWS)*. He met his wife, Yoko Takahasi, at university and they married in 1971[viii]. It wasn't until after university when the couple started a jazz club called *Peter Cat*[ix] that Murakami started writing.

From 1978 to the present day Murakami has been writing novels, but he didn't become globally famous until *NW* was published in 1987. It became a bestseller and gave Murakami an international audience. In 1995 the Great Hanshin (Kobe) earthquake happened and this deeply affected Murakami's writing, as seen in *After the Quake* (2000). However, that year also witnessed the Sarin Aum Attacks which was the source of Murakami's first non-fiction work *Underground* (1998), and later was one of the main influences for the novel *IQ84* (2011). Many of the big events of Japanese history in Murakami's lifetime have been the foundation of, or principal theme within his works. This is important to examine as part of the works' sense of Japanese identity and his place within 21st Century/postmodernist literature and location in Japanese and International literature. Since 1987 with the publication of *NW*, Murakami has been on the bestseller list with *Kafka on the Shore, WBC and 1Q84*. Not only have his novels made it on the bestseller lists around the globe[x], but his novels and short stories have also inspired films, plays and music.[xi]

On picking up any newspaper article, which attempts to introduce Haruki Murakami, we are often given Murakami's style in a description of his most common themes as illustrated in a review on Murakami by Lorette C.Luzajic.[xii] In this review she starts with listing Murakami's main themes such as parallel worlds, music, mysterious women, cat, wells and dreams. She likens Murakami's fictional worlds to that found in the western cultural narrative of Lewis Carroll's *Alice in Wonderland*. Such references and comparisons further demonstrate to the reader that Murakami's works have a kinship to the western literature genre of fantasy. This reinforces the idea of Murakami as a global author:

> Stumbling down Alice's rabbit hole into a strange, hyperreal universe, complete with ghosts, mind games, ciphers, symbols, puzzles, and a cast of characters you're not sure is real… between science and fiction, between awake and dreaming, between history and the future… as you mine 600 pages of daily routines, unanswered phone calls, indecipherable dreams, depressions, mounting debts, unborn babies, and the unknowable heart of the people you love, looking for that meaning. You'll never take for

granted the ordinariness of spaghetti or your wife's cat ever again.[xiii]

When critics have asked Murakami for an explanation of his symbolism, he has often answered that he does not even know what his symbols mean.[xiv] His reluctance to fix the meaning of his symbolism reflects his concept of an open symbol. Murakami uses this idea of an open symbol to allow a range of personal interpretations to take place.[xv] Therefore, rather than focus exclusively on the meanings of symbols, critics have recently examined a range of stylistic features and contextual aspects of Murakami's writing. It wasn't until Ronald Kelts in an interview with the BBC[xvi] discussed the popularity of Murakami's novel as being due to the sentimentality at their core, that mainstream attention was given to Murakami's writing style, which had previously been overlooked because of the over-analysing of these themes and motifs. Though as Kelts points out, Murakami admires Kafka but his fiction is a great deal warmer than anything Kafka wrote, due to Murakami's sentimentality and affection towards his characters. Kelts goes on to say that the most common response he gets from people reading Murakami's works (mainly from the USA and Europe) is that he understands their dreams: a very romantic element to his writing. This element of Murakami understanding dreams was picked up by Laura Miller who wrote about Murakami in *The New York Times Book Review* "While anyone can tell a story that resembles a dream, it's the rare artist, like this one, who can make us feel that we are dreaming it ourselves" [xvii]. This is achieved through a style of approaching dreams that can sometimes be surreal and at the same time quite often appear routine.

There has however been a changing attitude towards Murakami and his style. At the beginning of his career he wrote more often in the sci-fi genre, with an approach to writing that was more random and less structured, as one of his English translators Jay Rubin describes "His style is more formal than in his earlier, crazier pieces," now.[xviii] Obviously it's common for writers to develop their skill as their career progresses, but for Murakami this developmental creative process has enabled him to mix his surreal and mundane themes with his sentimental manner in a more

structural approach. However this new style makes positioning him within a genre more difficult as he seems to play with generic conventions to form something new. For instance at the beginning of his career he was easier to place firmly as a magical realist and postmodernist writer with works such as *Hard-Boiled Wonderland and the End of the World,* but then he produced *NW* which is a fundamentally romantic novel with not a hint of magical realism. Further to this, this novel showed Murakami using Japanese literary notions of the I-novel. It was also at this time that international responses to Murakami's style dramatically altered, and critics began to look at Murakami in a new light. As Storey discusses that *NW,*

> […] tests the boundaries between pure and popular literature. Like all such in-between entities, Murakami's work causes some discomfort and confusion in those who feel they must protect those boundaries.[xix]

Previously the critics had described Murakami's works as wholly 'mass' literature, popular but with little literary merit. Many critics, especially the Japanese, would have argued that to study or conduct close analysis of Murakami is an endeavor with no point for example as Masao Miyoshi said [xx], "only a very few would be silly enough to get interested in the deep reading [of Murakami]"[xxi]. The warnings do not end there, it was "[Jun'ichirō] Tanizaki[xxii] who said that his works were devoid of ideas or divorced from the real world."[xxiii] By contrast *NW* was received as a novel of substance about love and loss, as well as modern-day Japan and the changing attitude of the young Japanese.

As Rubin commented, Murakami started using a new more formal language and within this he could start branching from the Japanese 'mass' to the 'pure' genre. Occasionally using international magical realism and postmodernist themes (though at times discarding them), it has been said that Murakami is becoming a spokesperson for a new generation which is not only Japanese but global. As discussed by Murakami in an interview with Jay McInerney:

> I think what young Japanese writers are doing is trying to reconstruct our language. We appreciate the beauty, the subtlety of the language Mishima used, but those days are gone. We should do something new. And what we are doing as contemporary writers is trying to break through the barrier of isolation so that we can talk to the rest of the world in our own words.[xxiv]

The characteristic subject of this new fiction was consciousness and how it relates to self and to the production of literature. It can also be divided into the unconscious themes, dreams and love, and the conscious issues of isolation and society, but it is essentially how they cross over each other and form new structures, that govern this new literature.

In order to understand Murakami's works of consciousness and the 'crossover' we have to have a clear contextualization of the main themes that are to be considered in this study: the self, identity & core, soul and consciousness This will be outlined in *Part 1: Theoretical and Conceptual Contexts,* as well as some of the main theories that will be employed within this thesis: 'nostalgic image', 'image characters' and 'boundless self'.

Where the unconscious and conscious is examined as the division of the individual, the conflict, the understanding and the relationship between these two selves is described by a narrative journey, undertaken by the protagonist. In order to gain a greater idea of the thematic nature of the characters in Murakami's works, the thesis will be exploring the critical works of Matthew Strecher. Strecher has published two books on Murakami and numerous articles on modern Japanese literature. The main resourced book in this thesis by Strecher is *Dances with Sheep.* His focus on Murakami is from a postmodernist point of view exploring in-depth themes in his work such as the 'nostalgic image', mimesis, formula, searching for identity and magical realism.

After an examination of the thematic nature of the characters in the works of Murakami, the thesis will turn to a consideration of narrative style, concerns and

development. In understanding Murakami's work it is vital to recognize how Japanese critics and authors judge or evaluate literature along with their international counterparts. Furthermore it is important to consider the development of the 'modern' Japanese novel, its differences and similarities to their western companions. Often Japanese literature and authors are compared with Western literature and literary movements. This is especially true in more recent reviews where authors such as Murakami are often referred to, for example as the "Asian answer to Tom Robbins, if not Thomas Pynchon."[xxv]. However there are many examples where such authors as Shusaku Endo and Natsume Sōseki have taken Western notions and transformed them into a new style; for example, Western naturalism was transformed into the Japanese I-novel. The Japanese intellectual view and adaptation of Western notions in relation to Japanese literature is fundamental in terms of understanding the contemporary relationship between Western and Eastern literature. Takaaki Yoshimoto is a key intellectual here. Examined in Fuminobu Murakami's *Postmodern, Feminist and Postcolonial Currents in Contemporary Japanese Fiction,* is Takaaki Yoshimoto's approach towards the postmodern, furthermore explored in relation to Murakami's work and the development of the role of the postmodernist Japanese author. However, the original works of Takaaki Yoshimoto have mostly remained untranslated as well as his published dialogues and conversations with the French post-structuralist philosopher, Michel Foucault. These texts would clearly add to the readings of his work and their contexts in significant and interesting ways, many intellectuals (like Foucault) have fought for them to be translated.[xxvi] Foucault and the critic Washida Koyata believed Takaaki Yoshimoto to be "one of Japan's leading figures in the fields of philosophy and cultural and literary criticism from the 1960s until today"[xxvii], as Fuminobu Murakami commented:

> It can be further argued that Yoshimoto [Takaaki]'s work, in particular his analysis of power structures, is closely related to debates within structuralism, post-structuralism and postmodernism, and the aforementioned discussion held with Michel Foucault is particularly interesting in this regard.[xxviii]

Other significant terms used by Japanese critics to describe two classes of literature are (junbungaku) 'pure' and (taishūbungaku) 'mass', which can simply be translated as 'high' literature and 'popular' literature.[xxix] Habitually Japanese literary critics class Murakami as the essential 'mass' author. This can lead to negative criticism as when the Nobel laureate Kenzaburō Ōe commented that Murakami was "failing to appeal to intellectuals with models for Japan's future."[xxx] My research re-evaluates such pejorative Japanese criticism, aiming instead to see the writers' work and development of ideas in the context of both Japanese and international literary criticism. While Murakami affirms postmodernism as a "handy concept"[xxxi] in his introduction to the short stories of Ryūnosuke Akutagawa, Giorgio Amitrano's *The New Japanese Novel* goes on to discuss how this allows Murakami to build a construct, with enough structure to give him support but the freedom to reform it into something new, by using the techniques of magical realism he is able to create worlds based loosely on places/notions/concepts of realism and re-vision them into a new existence, world or universe.

While examining the structures of Murakami's narratives, this thesis will be referring to Michael Seats's *Murakami Haruki: The Simulacrum in Contemporary Japanese Culture.* Modeled around the concept of the 'simulacrum' as introduced by Baudrillard and its relationship with both Murakami and Japanese culture, this text is vital in the examination of the philosophical structure of Murakami's writing.

Finally it is important to examine Murakami against key international postmodernist authors in relation to notions of the 'self', 'consciousness', 'postmodernist' and 'global'. The authors will be Manuel Puig (Latin American), Mario Vargas Llosa (Latin American), Jorge Luis Borges (Latin American), and Thomas Pynchon (American). The comparison with Latin American literature can be especially helpful because of some authors' similarities to Japanese literature in their approach to magical realism and the fantastic, which is explored in detail in the chapter 10: *Scales falling from the Eyes.*

Many of Murakami's themes have a range of diverse meanings of their own. When looking at the details of three different themes; sex, music and dreams, this thesis discovered each one had a range of interpretations, which could be explored or developed further. Each case study looks at the motif's relationship with the conscious and the unconscious, and the crossover. This thesis also looks at the motifs' mythological connotations and its references in other works of Murakami, both on a universal scale, and in its depictions in previous Japanese Literature. In order to gain a greater idea of the theme of music and the person and writer, a key study for any Murakami scholar is Jay Rubin's *Haruki Murakami and the Music of Words*. Rubin is a respected scholar, professor of Japanese Literature at Harvard University and one of Murakami's English translators, translating *WBS, NW, After the Quake,* and *1Q84* (Book 1 & 2). *Music of Words* is a library of information, with Rubin's insights into Murakami's uses of rhythm and music in writing, which will be utilized in the chapter *Music of Words.* While researching the themes of sex and dreams and their relation to consciousness and the works of Murakami, this thesis will mostly be employing contemporary scholarly research and theoretical discussions from their respective fields.

Lastly this thesis will be frame-working Murakami into his place in contemporary literature through these genres of postmodernism, global and local literature, his relation to other Japanese literature and finally the structure of the literature he is creating. It will conclude with the question of what Murakami's use of consciousness means for literature, in terms of its insights, concerns and structure.

PART I: THEORETICAL AND CONCEPTUAL CONTEXTS

CHAPTER 1: SELF / IDENTITY & CORE / SOUL

The discussion will begin with this contextualization chapter, which will define and analyse the concepts of 'soul', 'self' and 'identity' and 'core' within pre and postmodernist literature.

The term for the 'self' that will be employed within this thesis is credited to Takie Sugiyama Lebra's *Self in Japanese culture.* As Rosenberger explains that from a western approach the Japanese's self appears as "complex, multifaceted"[xxxii], often causing problematical contradictions to the outsider, this is mirrored in much of Japanese literature, especially in mid-twentieth century literature. As Lebra further clarifies the 'self' is made of three components: 'the interactional self,' 'the inner self,' and 'the boundless self.' The 'interactional self' is the "awareness of self as defined, sustained, enhanced, or blemished through social interaction."[xxxiii] This can be further divided into the presentational and empathetic selves. The 'inner self', (there is zero form for self or for other) "Japanese do divide self into the outer part and inside (*soto* versus *uchi*)… It is the inner self that provides a fixed core for self-identity and subjectivity"[xxxiv]. It is Lebra's term, the 'boundless self', which is "embedded in the Buddhist version of transcendentalism."[xxxv] In order for the 'boundless self' to transcend however, the self must first become free in all aspects; subject and object, inner and outer, etc., Then the self is free to be part of nature and in turn have nature in it. The key action in this 'transcending' is passivity, which as Lebra points out is the key in many religions in order to find enlightenment. For "with passivity, self becomes an unlimited receptor or reflector of the "true" nature."[xxxvi] It is only then that there is an embrace of the "self and other, subject and object".[xxxvii] Subsequently the highest goal is achieved, that paradoxically, is a state of nothingness, where the boundless self is free from being "socially or inwardly obsessed or entrapped self".[xxxviii] In this state the boundless self is free, but only by understanding and accepting its universal law, as Lebra explains:

> Self is no free agent to determine its own course of action, but is destined to act this way and that way. The "boundless" self is thus surrendered to this fundamental universal law. In order to become free from this chain of destiny, one must "understand" and accept it. Further, since the boundless self does not recognize the dichotomies of subject and object, good and bad, etc., it does not reject the social order.[xxxix]

These three components 'interactional self', 'inner self' and 'boundless self' are not mutually exclusive and often overlap, in much the same way that they do when they are discussed in their relation to literature.

In terms of Japanese literature's approach to the self, it transformed dramatically from pre-World War II to post-World War II, though not all examples fit neatly into this time frame. Before World War II the I-novel and its self-revealing narrative dominated, with its flowing verses based on the 'interactional self' and 'inner self' in a running dialogue with each other. However in Dazai's *The Setting Sun* (1947), which is set around the destruction of a family after World War II, we start to see the breakdown between this dialogue of the 'interactional self' and 'inner self'. This notion of the 'interactional self' and the 'inner self' at war is further dealt with in Mishima's *The Confessions of a Mask* (1948), where the protagonist is continually under fire from his 'interactional self' and feels him-self continually masking his 'inner self' in a violent battle.[xl] This battle between the 'interactional self' and 'inner self' is depicted in much of directly post-war Japanese Literature. The 'interactional self' was the foremost self in pre-World War II literature; while the 'inner self' tends towards the critical self in post-World War II literature. For Murakami this development is most apparent in his progression from *Norwegian Wood* (hereafter in this chapter referred to as *NW*) to *The Wind-up Bird Chronicle* (hereafter in this chapter referred to as *WBC*), as the characters gently shift from the 'interactional self' to the 'inner self', but in a wholly more realistic world than in his previous works before *NW*.

This battle between the 'inner self' and 'interactional self' or conscious self takes on a completely different dimension in the postmodernist literature of Murakami. As Strecher explains, Murakami's characters' 'identity' is made of the conscious self and 'inner self', furthermore:

> The relationship between these 'sides' is a symbiotic one; both are necessary for the construction of a solid identity. The two are virtual opposites, yet neither can stand-alone. Together, they form – and then control – what might be called the "core identity," or "core consciousness," of the individual. This "core" is the source of identity, the heart and soul of the individual.[xli]

This is no longer a battle but a balancing act in order to discover something new. Many of Murakami's stories start with a man, whose identity can be generalised. Like many of his protagonists they begin their journeys with their wives often going missing or disappearing, for example the protagonists in *WBC* and *A Wild Sheep Chase*), their jobs and the structure upon which they had previously formed their identity. As the narratives unfold the protagonists become fixed on searching for the 'core identity'. This is apparent in *WBC,* and 'The Rat Trilogy' (*Hear the Wind Sing, Pinball 1973, A Wild Sheep Chase).* It is the 'core identity' that is under threat in the case of 'The Rat Trilogy' by the 'star-bearing white sheep'. As The Rat explains to his friend the reason why he wanted to see him before the sheep takes him over completely was because "I wanted to meet you when I was myself, with everything squared away. My own self with my own memories and my own weaknesses."[xlii]

The term 'soul' is two-fold and consists of the part of the person that is able to feel and think, and the spiritual component of a person. Murakami describes his writing process in an interview with *The Guardian* as " 'looking for my own story... and descending to my own soul.' This kind of introspection is the key to his work, and the inner journey may also be the source of his appeal for young readers."[xliii] Many of Murakami's novels read as a pilgrim for the 'self' in order to gain understanding of the soul. Therefore, Murakami's use of the word 'soul' is partly romanticising using sentimental notions and has no religious overtones and moreover it is used as a synonym for the 'inner self'.

The concepts of the 'self,' 'identity,' and 'core' will be further expanded in a discussion from the close textual analysis in the chapter 3: *Boundless Fuka-Eri.*

PART I: THEORETICAL AND CONCEPTUAL CONTEXTS

CHAPTER 2: CONSCIOUS & UNCONSCIOUS

This chapter proceeds with a textual analysis of several differing approaches to the concept of the 'unconscious' in pre-World War II Japanese and global literature, compared with post-war approaches. It will examine the differences between approaches, their rationale and their impact. Subsequently there is a need to look at the cultural implications of interpretation of a concept, in this example the use of 'unconscious' in mythology, culture and religions and in comparison with the key international authors of the thesis.

The definition of the self that primarily concerns the conscious self was more common in pre-1920s world literature. The 'conscious self' tells us we are different from other people, who we are and what we think and feel. From a postmodern view the unconscious part of the self maybe seen as just as important, as well as its relation to the conscious self. Murakami's readers are led to question which is more fundamental to our being and which is more important, the conscious or the unconscious. The theme of the 'unconscious' starts to appear in modernist literature due to the popularity of Sigmund Freud and Carl Jung and their theories. However in postmodernist literature a new balance has arisen giving the unconscious self as much importance as the conscious self (to a reasoned, rational, 'normal' character) creating a new psyche. This is explored later in this chapter. Murakami uses a few main unconscious themes as conduits to the conscious, such as dreams/sleep, memories (stories), impulses, healing. This in turn benefits the conscious self or narrative in either of these two ways by resolving a problem (narrative) and restoring the core (self, protagonist).

In pre-World War II Japanese literature, there are many references to spirits, including some that bare striking similarities to Murakami's spirits, like the soldier in Akutagawa's *In the Bamboo Grove* 藪の中 (1921)*, which is indeed a mirror image of the soldiers in *Kafka on the Shore,* which is unsurprising given

Murakami's affection for Akutagawa. In the introduction to the recently translated works of Akutagawa , which was incidentally translated by one of Murakami's main translators, Jay Rubin, Murakami states:

> My own personal favourites among the "Japanese national writers" are Sōseki and Tanizaki, followed – at some distance, perhaps – by Akutagawa. What, then, makes Akutagawa Ryunosuke special as a Japanese writer? What I see as the foremost virtue of his literature is the excellence of his style: the sheer quality of his use of the Japanese language. One never tires of reading and re-reading his best works.[xliv]

Furthermore in *Kafka on the Shore*, the fifteen year-old boy Kafka (the boy named Crow) has a visit from an entity that looks like Soeki, but he cannot decide whether it is a ghost, a living human or a demon. His friend and confidant, Oshima, suggests that maybe this entity is a projection from a living person, in this case Soeki. He calls this projection 'a living spirit':

> I don't know about in foreign countries, but that kind of thing appears a lot in Japanese literature. *The Tales of Genji,* for instance, is filled with living spirits. In the Heian period – or at least in its psychological realm – on occasion people could become living spirits and travel through space to carry out whatever desires they had.[xlv]

Oshima proceeds to tell Kafka a retelling of *The Tales of Genji*'s Lady Rokujo, killing her lover Genji's other mistress in a jealous rage. Despite this, Lady Rokujo has no knowledge of her murdering the other mistress; she is completely unconscious of it. The suggestion in divulging this story is that Oshima is proposing that Soeki is projecting and becoming a living spirit. However it is of her fifteen year-old self and not of her present age of fifty. This ability to connect with other spirits and people is a typical theme in Murakami's literature, and is implied in Oshima's descriptions of 'living spirits' in *The Tales of Genji,* as having a tradition in Japanese Literature. Though Murakami's use of the unconscious has similarities to these previous examples, it is a result of these 'unconscious' concepts on the narratives which differs. Murakami's soldiers help Kafka, while *In the Bamboo Grove* they kill the man and Murakami's Soeki's visit to Kafka is out of compassionate nostalgia while in *The Tales of Genji* it is

to kill the other mistress. The images are taken from previous literature but their motives and purposes could not be more opposite.

These uses of the unconscious have many references to previous literature; international and national. This will therefore be explored in specific references in Part II: *Thematic & Textual Analyses*.

Themes derived from magical realism and understandings of the unconscious are rich in post-World War II Japanese literature. These range from the doppelgängers in Endo's *Scandal* and Abe's *The Face of Another,* to the parallel ghost-world set in apartment building in Yamada Taichi's *Strangers* and the parallel world hotels in Murakami's *Dance, Dance, Dance* and *The Wind-up Bird Chronicle.* As the literature gets further away from World War II, these unconscious themes transform. For example in the works of Banana Yoshimoto, where the unconscious is as real as the conscious, and often rich in a kind of sadness and nostalgia[xlvi]. However, Yoshimoto alters the balance as she focuses on the 'inner self' and 'inner consciousness" and is "too avoid of social consciousness"[xlvii]. This is not a dialogue or a fight, because the unconscious has visibly won this battle as the characters surrender to magical and new worlds. Examples of this include the *Night and 3Night's Travellers'* grief-induced dream world that Mari enters, after the death of her lover and cousin Yoshihiro and the deep sleep which Mr Iwanage has put his wife and lover into in the novel *Asleep*. One of the most powerful unconscious motifs of Yoshimoto is that of shared dreams (which have a romantic subtext) as illustrated in *Kitchen* and *Dreaming of Kimchee.*[xlviii] Though her portrayal of the unconscious motifs and themes are similar to Murakami, their usage differs. Murakami uses the unconscious in a clear drive to find a 'core consciousness', while Yoshimoto uses the unconscious as a way to look back or with the aim to find alternative reality from the one that haunts her characters. Often the door to the world of Yoshimoto is unlocked by a loss, whether it is an actual death or a troubled unexpected disappearance of somebody close. This loss pushes the central characters to react differently to how they might have reacted in their normal state. It is this grief that causes a sense of loneliness and isolation, which allows the character to drift to a more

natural pace, as well as allowing them to notice the smaller more uncanny elements of life. In Yoshimoto's *Kitchen*, when Mikage's grandmother dies, she notions the kitchen to be her life-line, it becomes her safety-net:

> Now only the kitchen and I are left. It's just a little nicer than being all alone. When I'm dead worn out, in a reverie, I often think that when it comes time to die, I want to breathe my last in a kitchen. Whether it's cold and I'm all alone, or somebody's there and it's warm, I'll stare death fearlessly in the eye. If it's a kitchen, I'll think, "How good" […] The hum of the refrigerator kept me from thinking of my loneliness. There, the long night came on in a perfect peace, and morning came.[xlix]

At the beginning of the story Mikage can only sleep in the kitchen by the refrigerator. The kitchen is where her grandmother would prepare meals for them both and where she can still feel her presence. However, it is through Mikage's desire to learn to cook that enables her to recover. The kitchen for both authors, Yoshimoto and Murakami, is a place to recover and develop, the place that connects them to their past and the people who have left them, but also it is a place where they can learn to be creative and consequently produce something that can give comfort and strength to themselves, but more crucially, to others. It is this sharing which can provide benefits to characters when emotions are low. The giving of food and eating together has a long history in many cultures, but is sometimes disregarded in contemporary life. However, cooking in *Kitchen* is Mikage's way of dealing with death and in the end helps her go through the process of grief. Murakami reiterated at a public presentation in London in 2001 the importance of food, and that food is vital to our existence, an energy source, so the type of food the character is eating is noteworthy.[l] Both Yoshimoto and Murakami have similarities to the Latin American author Laura Esquivel's and her popular novel, *Like Water for Chocolate* in its aspect of food and its relationship to the unconscious.

Postmodernism and magical realism can be seen to build on previous portrayals of the conscious and unconscious within literature. Dreams, spirits, spiritual healing and parallel worlds appear within numerous myths, tales and legends for example, the use of dreams in Japan's *Uki Shui Monotari*. Spirits appear in

ancient Greek literature in the form of spirit nymphs and dryads.[li] There are also Japanese spirits called kami as well as African spirits called ngoma.[lii] There are Cherokee legends of healing lakes and there are parallel worlds in myths (often the world where the dead reside) as described in ancient Greek depictions of the Underworld and Japanese Izanagi in the 'Yomi' underworld. Murakami discusses his relationship with these underworld myths and his early works in an interview with John Wesley Harding;

> HM: […] I was thinking of Orpheus when I was writing Hard-Boiled Wonderland. That character went into the sewers, into an underground world. And he's always listening to music. Orpheus was a musician. European people have the Orpheus myth and we have a very similar myth in Japan called Izanagi, Izanami. Izanagi is the husband and Izanami is his wife.
>
> JWH: Orpheus and Eurydice.
>
> HM: That's right. The wife's dead, and he loved her very much. So he went underground to get her back. But it's an underground world, a world of death. He found her, but she wasn't the person she used to be. Her face had changed. It resembled the face of the dead. She cursed him. She said she would kill a thousand people a day because he looked at her face. It's a sad story.[liii]

In literature there are examples of Shakespeare's uses of *Hamlet*'s father's ghost and the dream-world of *Midsummer Night's Dream.* Into the eighteenth and nineteenth century there were the adventures into the parallel worlds by Jules Verne and Robert Louis Stevenson, evil 'other' or doppelgängers in *Dr. Jekyll and Mr. Hyde* and *Frankenstein,* along with dream-inspired Coleridge's *Kubla Khan*. These depictions of the unconscious are often mysterious, unknown and consequently not to be trusted or malevolent. This approach didn't change until later into the nineteenth century. These changes were caused by developments in science namely Darwinism and Einstein's theory of relativity, and the emergence of Freudian and Jungian theory and psychoanalysis. Also there was a change in the arts with the emergence of realism and the start of modernism, with its stream of consciousness, textual experimentation, focus on fragmentation, and the subjectivity of reality.

More recently critics have explored how Latin American and Japanese writers use of the fantastic has similarities and it has been hypothesised that this is due to their "shared problematic relationship to the "real," a real that for many years was constituted in terms of the dominant Western discourse"[liv] This thesis therefore agrees there is a similarity in their approach to consciousness within magical realism. In Strecher's article *Magical Realism and the Search for Identity in the Fiction of Murakami Haruki* he discussed the likenesses in further detail:

> It is the underlying assumption that permits Tita to pour her emotions into her cooking in *Like Water for Chocolate* and have her diner experience those emotion as they eat; […] it is the mechanism by which Mikage Sakurai and Tanabe Yuichi eat together in a shared dream in Yoshimoto Banana's *Kitchen*. And, more to the point, it is the means by which Murakami Haruki shows his readers two "worlds" – one conscious, the other unconscious – and permits seamless crossover between them by characters who have become only memories, and by memories that remerge from the mind to become new characters again."[lv]

It is this 'crossover', and subsequently the view of the 'conscious' and 'unconscious' as no longer two mutually exclusive concepts, that differentiates postmodernist authors from earlier writers. It is also the purpose and the balance with which Murakami does this, which differentiates him from other postmodernist authors.

PART II: THEMATIC & TEXTUAL ANALYSIS

Characters
CHAPTER 3: *BOUNDLESS FUKA-ERI*

This chapter presents a detailed discussion of Strecher's 'nostalgic image' and his concepts of the self, two splits and the core of the person, in relation to Murakami's writing. The 'nostalgic image' has been discussed in reference to *The Wind-up Bird Chronicle,* however this thesis will be mostly examining the idea of 'the nostalgic image' in reference to *1Q84* and its introduction of the 'maza' and 'dohta', and thereby developing the concept further.

Stretcher explains the 'self' as made of the conscious 'self' and the unconscious 'other'. This whole entity makes the 'core identity', and it is this core identity that is the main subject of *The Wind-up Bird Chronicle.* For "*The Wind-up Bird Chronicle* is about the "core" of the individual, how it can be located, understood, protected or alternatively, removed or destroyed".[lvi] Stretcher further explains that the core identity can be removed by splitting these two parts of the selves and the selves become lost. This is apparent in the character of Creta Kano, in her description of a rape by Norobu in which she described her core identity being removed and also in the case of Kumiko whose core identity is removed, possibly caused by a sexual act by Norobu, which results in her conscious self being unable to control her unconscious self. However, the most interesting 'self' splitting previous to *1Q84* is in *The Wind-up Bird Chronicle* (hereafter in this chapter referred to as *WBC),* where Norobu makes the transformation from being Toru's unconscious self to a real other person in the conscious world, into an 'image character' as Strecher clarifies:

> The protagonist longs desperately for someone or something he has lost – a friend, a lover, an object - and in response, his unconscious mind, using his memories of the object of the person in question, creates a likeness, or a surrogate, which then appears in the conscious world as a character in the story. There is, however, one major catch: nothing ever really looks quite the same in both worlds. Thus, to the protagonist as well as the hapless reader of Murakami fiction, the relationship

between the "nostalgic image" character and its origins is often obscure.[lvii]

There are numerous examples of these 'image characters' suggested by Strecher, Naoko who becomes The Spaceship in *Pinball, 1973,* while Rat and Sheep together make the Sheep Man in *A Wild Sheep Chase.* Then in *WBC,* we have three "image characters" Kumiko who becomes Creta, Kumiko's older sister who becomes Malta and finally Kumiko's idea and Noboru together become Ushikawa. As Strecher wrote most of his works on the 'nostalgic image' and 'image characters' pre-2000, this thesis would suggest another image character Ushikawa in *1Q84.* Ushikawa is formed from Tengo's unconscious and the character of Ushikawa from *WBC.* I suggested this to Strecher in email correspondence. Strecher perceives Ushikawa as a real and not a nostalgic image, yet his relationship with the Ushikawa from *WBC* does imply some unreal or extraordinary powers that again question the character of Ushikawa in *1Q84*:

> […] I'm still trying to figure Ushikawa out. He really is so much like the Sheepman – who clearly *was* a mixture of "Rat" and the "Sheep" in my mind, at least – that it is difficult not to think of him as someone who is at once odious and yet necessary. Ushikawa's role is clear enough: to create the connections that will bring the various parties together and thus restore balance to the world. This he does, ultimately, at the cost of his life. Significantly, unlike the Sheepman, whose full reality is called into question by his absurd appearance, Ushikawa seems to be 100% real, not a nostalgic image for anything. (I have wondered whether the nostalgic image idea perhaps applies only to works written before *The Wind-Up Bird Chronicle*, in fact.)[lviii]

The character of Ushikawa in *1Q84* is confusing, but like Strecher said, he seems to be "odious and yet necessary" to the narrative if only by means of being a sacrifice. This thesis agrees with Strecher's proposal that the 'nostalgic image' is a concept that possibly only applies to work pre *WBC.* After this date Murakami seems to develop the concept of the 'nostalgic image' and 'image character' into something new. Alternatively this thesis proposes that Murakami uses the notion of a 'boundless character' instead, that though it includes the 'nostalgic image',

it is only part of it. With this theory in mind, *1Q84*'s Ushikawa is neither a 'nostalgic image' nor a 'boundless character', but a necessary transcendental character instead. Ushikawa provides recognition for Murakami's readers to previous characters that live on the outskirts of his novels that provide narrative pull and an added sense of mystery. Strecher further discusses the elements of *1Q84's* Ushikawa:

> One notion I've been playing with is the idea that Ushikawa might be "divine" in some sense, as indeed the Sheep was in *A Wild Sheep Chase*. In this sense he would function much as "Johnny Walker" and "Colonel Sanders" do in *Kafka*. And yet, he is not really wholly divine, is he? He has extraordinary powers, but is still bound by the temporal and spatial realities of the physical world. I see him playing much the same role as the character with the same name did in *Wind-Up Bird*, and I am rethinking whether he really qualifies as a nostalgic image. More a kind of switchboard, no?[lix]

The character of Ushikawa is necessary for narrative change, as Strecher suggests he could work as a 'switchboard'. It could be seen that Murakami takes this concept of 'image characters' onto a new level, since Strecher's concepts of 'nostalgic image' and 'image characters' within Murakami's latest novel *IQ84*, where this system of 'maza' (the original characters/conscious self) create a 'dohta' (a surrogate/nostalgic image), though the system is controlled by the 'Little People', another 'nostalgic image' taken from a short story *TV People*. However when I asked Strecher if he viewed Fuka-Eri as a development on the 'nostalgic image', he saw her more as a new concept:

> To my thinking, Fukaeri is not really a "nostalgic image" per se, insofar as she is not really grounded in the metonymical. Rather, the whole "mother-daughter" structure seems to represent something of a new departure for Murakami, or at least a variation on a recent theme. Of course, surrogates have been an important concept in Murakami's fiction at least since *The Wind-Up Bird Chronicle*, but here we are dealing in replicas, presumably created in order to help in the process of "breeding" a new Leader […] In a sense "Fukaeri" is a little like someone who has lost her mind, and now exists as half a person. Except, of course, that she does not seem to be incapable of exercising her will, only of expressing it effectively in words.[lx]

This research is in agreement that Fuka-Eri is indeed a "new departure" for Murakami, though as the original dotha/maza this thesis sees this character as existing as two simultaneous halves, and not as "half a person". Her "incapab[ilty] of exercising her will" is a result of the universal law of the 'boundless self' and not of losing her mind.

The 'dotha' in *1Q84* could be considered as similar to the Toru/Noboru character/s as they are both the 'other' and the 'image character'. Therefore if we accept this concept, they are 'boundless characters' using the concept of 'boundless self' from Lebra[lxi], these characters can inhabit an alternative self; the unconscious in the conscious. Though it is inevitable that Murakami's conscious protagonists dip into the unconscious worlds, it is momentary and at great risk, whereas characters such as Noboru and Ushikawa can survive as functioning people in the 'real' world. As Strecher explains, this unconscious self is becoming real, a 'boundless character' which causes problems:

> "Self" and "other" maintain a healthy, symbiotic relationship when living in their respective worlds, here the "other" has broken out of the unconscious realm, and seeks to coexist with Toru in "this" world. Since by nature the two aspects of the Self cannot live together in the same place, Noboru's emergence into Toru's conscious world can only bring trouble.[lxii]

Between the conscious and unconscious self it is all about balance in Murakami's works, and therefore it is fundamental that they stay in 'their worlds'. However, this concept only applies to works pre *WBC*. After this, this thesis proposes that the addition of these new 'boundless self' characters, who work as a combination of the conscious and unconscious, gives a balance and a co-existence between them.

This concept of a character and an 'other', as a surrogate or an image character of the original character, is explored and structured (by giving names) in *1Q84*. It is also apparent in all of Murakami's previous works, especially in the characters in 'The Rat Trilogy' and *WBC*. In *Dance, Dance, Dance* (hereafter in

this chapter referred to as *DDD*) we see key examples of the two different modes: Kiki, the original character 'the Girl with the Ears', is a clairvoyant part-time ear model and call girl who appears as a girlfriend to the protagonist in the previous novel *A Wild Sheep Chase* (hereafter in this chapter referred to as *WSC*). Her image or spirit appears in *DDD* to the protagonist as a way to identify her murderer. This image of Kiki is a passage to the truth. Kiki works for the same purpose as she did in *WSC* as a conduit, a passageway between the Sheepman and the protagonist's world, while embodying the nostalgic image of the dead girlfriend. The other 'image character' that appears in *DDD* is the polar opposite (in much the same way as Toru and Norburo in *WBC*) for Kiki's image counterbalances the immorality of the actor Gotanda's shadow. As Gotanda recounts to the 僕 Boku narrator, his confusion over himself and his shadow:

> "Sometimes I just get tired," said Gotanda. "I get headaches, and I just lose track. I mean, it's like which is me and which is the role? Where's the line between me and my shadow?"[lxiii]

It is this shadow he later rationalizes that he thought he was strangling when he killed Kiki. Gotanda's core identity was always missing, he was only an 'image' which he explains is what made him the perfect actor, as he was more the image he projected than the person behind it. Though it is never made clear how he lost his 'core identity', it does illustrate that without it the person is only an image and is lost. Murakami often uses this sense of nostalgia for something that is lost, however the importance is placed on the lack of explanation and remaining sense of mystery. As a consequence it mirrors many of the detective novels that Murakami admires, for example the works of Raymond Chandler, and uses similar literary techniques such as inquiries and investigative narratives as used by Pynchon in *Gravity's Rainbow* and *Inherent Vice*.

In *Hard-Boiled Wonderland and the End of the World* Murakami gives the first account of the location of this 'core identity' in the "black box". It is this concept "black box" coined by Murakami in *WBC* and reflected upon by Strecher, where the core can be located. It is the centre of the whole being and the person's unconscious or 'inner soul'. In *WBC* we hear of the removal of the "black box" by means of the sexual defilement of Crete by Noboru. However, as apparent in

much of Murakami's novels the act of sex can also act as a benefit, as we see in Toru's means of healing. Sex is used as a method of communication between the conscious and the unconscious self, "the means to restoring the core identities that have been lost is also sexual,"[lxiv] as discussed in chapter 7: *Sex: Desire/Curative/Conduit*. Strecher's "black box" is presented as a mere textual allegory and is never taken further into a physical or tangible object. Therefore the character has to control their unconscious in order to connect with the "black box", reinforcing the importance of the unconscious on the narrative.

In Murakami's latest novel *1Q84*, we are introduced to the concepts of 'dohta' and 'maza'. These concepts are difficult to fully comprehend. Firstly, the nearest translation from the original Japanese words マザ/ドウタ. マザ 'maza', is 'motherboard', while ドウタ *dohta* is unclear as whether its meaning is 'perceiver' or it's sound-like meaning 'daughter'. For these reasons this research began by using both meanings; 'maza' as 'mother' and 'motherboard/receiver', and 'dohta' as 'perceiver' and 'daughter'. This use of the meaning of ドウタ 'dohta' and マザ 'maza', and their reason for their Japanese pronunciation, was further confirmed by the translator of *1Q84* Book 3 (where the dohta/maza are first introduced) Philip Gabriel in email correspondence:

> These two terms are the Japanese pronunciation of the English words mother and daughter. I originally just wrote "mother" and "daughter," but in the end we (the other translator, the editor, and I) decided to spell them closer to the Japanese pronunciation.[lxv]

Philip Gabriel helps to explain their spellings, which further confirmed their meanings as indeed both mother and daughter. The following extract from *1Q84* takes these meanings further as metaphors for mother as Perceiver and daughter as the Receiver. It is also important to remember that this is how the Leader describes Fuka-Eri as a Perceiver and therefore as the maza (mother) figure. This is used again later in the narrative as she works as the 'conceiving device' for the child of Tengo and Aomame;

> "[…] The girl's alter ego is inside the chrysalis and a mother – daughter relationship is formed – the *maza* and the *dohta.*

> There are two moons in that world, a large one and a small one, probably symbolising the *maza* and the *dohta.* In the novel the protagonist – based on Fuka-Eri herself, I think – rejects being a *maza* and runs away from the community. The *dohta* is left behind. The novel doesn't tell us what happened to the *dohta* after that."
> Tengo stared for a time at the ice melting in his glass.
> "I wonder if the *one who hears the voice* needs the *dohta* as an intermediary," Tengo said. "It's through her that he can hear the voice for the first time, or perhaps through her that the voice is translated into comprehensible language. Both of them have to be there for the message of the voice to take its proper form. To borrow Fuka-Eri's terms, there's a Receiver and a Perceiver. But first of all the air chrysalis has to be created, because he *dohta* can only be born through it. And to create a *dohta,* the *proper maza* must be there." [lxvi]

This detailed paragraph of Murakami's wordplay, not only elucidates the use of 'dohta/maza' but also the explanation of the story (shown above) that explains the concepts that can be seen in *1Q84*, whilst also being a metafiction story-within-a-story.

This thesis believes that 'dohta/maza' could be the most sophisticated of Murakami's 'image characters'. Not only are they surrogates, but they are also part of the character's sub-conscious and free to travel in both the unconscious and the conscious, making them 'boundless characters'. Assuming Fuka-Eri is a boundless character in *1Q84,* she embodies all the laws of a boundless self; she is not a "free agent", surrendered to the fundamental universal laws and social order and furthermore accepts and understands it, and is neither good nor bad. As Fuka-Eri often tells Tengo in coded language what will happen next in the narrative, and as Komatsu puts it "'[…] Fuka-Eri isn't just some ordinary girl. How should I put it? Every action she takes is significant.'"[lxvii]

Though unlike their predecessors in the *WBC*, the 'image characters' which this thesis considers not to be mutually exclusive, can both exist and work together in *1Q84,* as seen in this extract:

> "[…] My daughter became a Perceiver and I became a Receiver. Apparently we were suited to such roles by nature. In any case, *they* found *us*. We did not find them."

"And so you raped your own daughter."
"I had congress with her," he said. "That expression is closer to the truth. And the one I had congress with was, strictly speaking, my daughter as a concept. 'To have congress with' is an ambiguous term. The essential point was for us to become one—as Perceiver and Receiver."[lxviii]

Murakami's *1Q84* interpretations of good and bad morality and people's motives are confusing for the reader, as shown in the sexual relationship between Tengo and the under-aged Fuka-Eri, as well as Aomame's profession as an assassin. This is the second difficult concept to grasp. The 'dohta/maza', as well as the 'Little People' that control them, are never clearly stated as good or bad but it's about the balance, as the leader explains in his death scene,:

"We do not know if the so-called Little People are good or evil. This is, in a sense, something that surpasses our understanding and our definitions. We have lived with them since long, long ago—from a time before good and evil even existed, when people's minds were still benighted. But the important thing is that, whether they are good or evil, light or shadow, whenever they begin to exert their power, a compensatory force comes into being. In my case, when I became an 'agent' of the so-called Little People, my daughter became something like an agent for those forces opposed to the Little People. In this way, the balance was maintained."[lxix]

As the leader relates, the structure to which the 'dohta/maza' and 'Little People' work is similar to Carl Jung's 'the Shadow', there is "no light without shadow"[lxx]. For these 'image characters' can't exist without their counterpart. As Tengo begins to realise that Fuka-Eri is one of these 'dohta/maza', he likens her to an image:

Fuka-Eri is surely a special being, Tengo realized. *She can't be compared with other girls. She is undoubtedly someone of special significance to me. She is – how should I put it? – an all-encompassing image projected straight at me, but an image I find it impossible to decipher.*[lxxi]

This thesis considers Fuka-Eri as the most crucial development and character as she could be seen as the combination of all variations; the 'dohta', the 'maza', an image character, conscious, unconscious, the receiver and the perceiver. She is also the narrative drive in *1Q84*, for she is the all-knowing character. She has

knowledge of the narrative, which none of the other characters possess other than the Leader, who dies early on. She also knows the outcome, working much like a mute narrator accidently landed in the plot and passively observing. This becomes apparent in her relationship with Ushikawa, who feels a strong reaction to Fuka-Eri; "Ushikawa knew that Eriko Fukada had literally shaken him to his core. Her unwavering, pointed gaze shook him not only physically, but to the centre of his being,"[lxxii] This scene works as a device to make the reader further question the character of Fuka-Eri by causing them to reflect on how much power she has. Finally Fuka-Eri could be seen to work as a conduit, which bears similarities to previous Murakami characters such as Kiki in *WSC* and *DDD*, and to some degrees Noburo from *WBC*. For Fuka-Eri it is through the means of sex, namely forming a conduit with her partner, with different outcomes; with the Leader it is to comprehend a "higher voice" while with Tengo it is as conduit to Aomame in order to conceive a child. Therefore this thesis views Fuka-Eri as giving the 'boundless character' a new characteristic; working as a passageway between the two selves (in all its forms: 'dohta/maza', original character/image character, conscious/unconscious, the receiver/the perceiver) simultaneously. Furthermore by becoming a passageway between all varieties of Murakami's two selves, she in the true 'boundless character' sense is the two-selves simultaneously. However, as mentioned previously this doesn't mean she is "incapable of exercising her will" but more that she is compliant to the universal law, which in the case of a novel is the narrative.

PART II: THEMATIC & TEXTUAL ANALYSIS

Narratives
CHAPTER 4: PARALLEL WORLDS:
WORLDS WITHIN WORLDS & STORIES-WITHIN-STORIES

Figure 1: Map from *Hard-Boiled Wonderland & the End of the World*

This chapter will be examining Murakami's use of the simulacrum, as discussed in Michael Seats's book *Murakami Haruki: The Simulacrum in Contemporary Japanese Culture*, and Murakami's use of magical realism in modern literature terms. Murakami uses an abnormal subject/object and heightens its unusualness (and in conjunction with the highly normal) making it "easier to grasp":

> If there is any validity to Baudrillard's fundamental claim that the greater the simulation, the greater the sense of the real, then we have at least one plausible reason why Murakami's writing has been so consistently popular. That is to say, the more his works ostensibly move away from the real through experimentation with various modalities of the simulacrum, the stronger is the sense that the referent, the rest, is somehow closer at hand, easier to grasp.[lxxiii]

In Murakami's latest novel *1Q84,* the editor, Komastsu explains this literary technique when describing how to write about the abnormal second moon in the sky to the author Tengo:

> "Your readers have seen the sky with one moon in it any number of times, right? But I doubt they've seen a sky with two moons in it side by side. When you introduce things that most readers have *never* seen before into a piece of fiction, you have to describe them with as much precision and in as much as possible. What you can eliminate from fiction is the description of things that most readers *have* seen"[lxxiv]

Murakami's alternative worlds sometimes read more real than reality. While dilemmas such as *Hard-Boiled Wonderland & End of the World* (hereafter in this chapter referred to as *HBWEW*)*'s* protagonist trying to survive and rescue his shadow, *1Q84*'s Aomame escaping the Sakigake for the murder of their leader and her own feelings, *HBWEW*'s protagonist love for the librarian and *1Q84*'s Aomame's love for Tengo in the parallel worlds, are more real and

upfront than in the real world. This causes the reader to ask questions about the subjectivity of reality.

Exploring the parallel worlds within Murakami's literature is a key point in my textual analysis in order to understand and place Murakami's works. This involves a discussion of what dimensions they are in, their relations to the postmodern and in turn Murakami's use of the parallel world device, how it resembles the postmodernist model and how it differs. How the parallel worlds relate to the balance of the two consciousness; unconscious and conscious, boundless self and the boundless characters and moreover the structure of literature as a whole will be explored. It will also look at the structure with this technique of parallel worlds within the framework of literature genre and ideologies, magical realism and postmodernism. With Murakami it is important to set a difference between parallel worlds and multiple worlds as all of his works have multiple worlds whether in the mode of simultaneous narratives (*Kafka on the Shore, 1Q84, After the Dark)* or multiple 'I' (*The Wind-Up Bird Chronicle* (hereafter in this chapter referred to as *WBC*) (Toru & Norubo), *HBWEW* (Boku & Watashi). Most of Murakami's early novels all use the informal pronoun 僕 'Boku'. However the protagonist of *HBWEW* is split into two different characters; the 'Hard-Boiled Wonderland' narrator which uses the Japanese formal first-person pronoun 私 'Watashi', while the 'The End of the World' narrator opts for the informal first-person pronoun 僕 'Boku'.

Parallel worlds are alternative worlds which Murakami writes in the style of magical realism as influenced by Kafka (one of Murakami's favourite authors). Though this use of the magical realism has helped classify Murakami's text into postmodernist literature, this thesis would argue that Murakami's use of the magical realism has closer similarities to Latin American Magical Realism than to other postmodernist authors such as Thomas Pynchon. The reasons for this have been mentioned before and will be examined in greater depth in later chapters.

Another important textual motif employed by Murakami are the stories-within-stories. Murakami uses this motif with a simple approach in order to shift the narrative subtly. This textual technique however has more parallels with the detective genre than with the postmodernist genre as his character's stories-within-stories work as clues and indications in the narrative to the next twist. These stories-within-stories further divide into four sections; small stories presented as fiction, real and fictional historic accounts (normally presented as a description of a book the protagonist is currently reading), and an oral telling of a memory. These four will be discussed in this and the subsequent chapter. *A listing of these stories-within-stories are in the appendixes.*

These stories-within-stories display a different approach to an alternative reality in the form of memory, history or an account of another narrative. Parallel worlds can sometimes allow the author to break away from the 'interactional self' to place more importance on the 'inner self', as seen in *HBWEW*, where the narrative relies on the acts of the unconscious. Additionally in this case it is also the interaction between the two worlds that becomes more important than the individual worlds. However, by using a story-within-a-story it presents alternative realities in a way that makes you question fact from fiction or adds perspective. Often it pulls the narrative forward by telling the reader something that might be important later on or combining parallel narratives. Murakami plays with real/fake history, interchanging fact and fiction. For example in *A Wild Sheep Chase*'s "Township of Junitaki" Murakami weaves the real history of Japan, introducing sheep to the country, in turn with the fictional characterisation of the Ainu youth and the town he founded. Confusing the reader as to what is real and what is fiction in this small story-within-a-story is one of Murakami's principal techniques.

Though the parallel world and story-in-a-story could tell us we are simply reading a postmodernist author, this is not the case. For the state of reality in the 'real' world in Murakami is also in question. As Strecher clarifies:

> That is to say, as we open the door to a multiplicity of realities
> (or histories, narratives, always plural,) we admit

simultaneously that reality itself is a construct, a question of representation, of textualization. Thus postmodernist literature, including Murakami's, is not, and *cannot* be non-political. Ultimately it comes down to a matter of what is represented, how and why.

At the same time, I feel that one further step is required in approaching the issue of "reality" (or reali*ties*) in the Murakami text. It is not enough simply to say that the decisions made about which realities to narrate or how to do so is at issue. Rather, in order to approach the rich texture of Murakami's literary universe, and to appreciate the controversy it generates, we must be prepared to consider "reality" itself in less concrete terms.[lxxv]

All the realities, parallel or real, are controlled by a 'system'. This is an enduring concern of Murakami, which is especially visible in his early literature, and originated from the student revolution of the 1960s but is most apparent in *Norwegian Wood.* His main concern isn't whether the systems on either side are bad, but whether they are balance each other for Murakami's systems are never entirely good. It is also determining the nature of reality which is at the centre of much of Murakami's literature. For as Aomame asks the omniscient character of the Leader, what world is real 1Q84 or 1984? The leader answers with an interesting reply, which could apply to all Murakami's real and parallel worlds:

> "What the real is that is a very difficult problem," the man called Leader said as he lay on his stomach. "What it is, is a metaphysical proposition. But *this* is the real world, there is no doubt about that. The pain one feels in this world is real pain. Deaths caused in this world are real deaths. Blood shed in this world is real blood. This is no imitation world, no imaginary world, no metaphysical world. I guarantee you that. But this is not the 1984 you know."[lxxvi]

For Murakami it is not a question of a different world represented in the parallel world, it is there to represent the balance of the whole. As illustrated in much of Murakami's literature, it is about the balance of the two selves, as reflected in the two moons in the worlds of *1Q84*. Just as the character of Noboru, and this thesis assumes in part the 'boundless characters' are projection of the unconscious, so are these parallel worlds. There are two clear examples of the unconscious and conscious depicted in the parallel and real worlds in *HBWEW*; one world which

the unconscious (EW) Boku inhabits and another conscious world (HBW) where Watashi lives. Secondly, in *WBC* there is the parallel world of the hotel at the bottom of the well which is continuously addressed as Toru's unconscious. As Napier discusses, in *Dance, Dance, Dance* we are also given an illustration on the conscious existing in the unconscious world as a separate entity (much like in a reversed version of Noboru):

> Thus, toward the novel's end, still searching for Kiki, he finds himself once again in a place of phantoms, a living room with six skeletons on the sofa, five of whom he identifies as dead friends or lovers. As for the sixth skeleton, could it be the protagonist himself?[lxxvii]

In *1Q84* we could see the parallel worlds as a division of consciousness where the boundless characters become more apparent, especially in the character of Fuka-Eri. The parallel worlds are not there as separate worlds that reflect an imposed system, as this is perceptible in all of Murakami's realities. They are there to reflect the different parts of the self, principally the unconscious and conscious. It is the conflict and the balance of these two selves that are mirrored in the real and parallel worlds. Structurally the conflict is lessened in later literature, as we see in *1Q84*. Ultimately it is about balance and bringing into existence new structures to the two worlds and their roles.

PART II: THEMATIC & TEXTUAL ANALYSIS

Narrative
CHAPTER 5: *HISTORY & MEMORIES*

Historic Japanese events appear in much of Murakami's work and so it is crucial to reflect on the main events that repeatedly appear in his works; World War II (1939-1945) & the USA occupation (1945 -1952), the students protests (end of 1960s), Great Hanshin (Kobe) earthquake and the Sarin Aum Attacks both in 1995.

World War II is a prevalent historic event in much of Murakami's works, but the two main examples are the World War II massacres in *The Wind-up Bird Chronicle* (1997), (hereafter in this chapter referred to as *WBC*) and the dead soldiers in the forest from *Kafka on the Shore* (2002). However, this is not the earliest historic reference in Murakami's work as the introduction of sheep into Japan is fundamental in *Dance, Dance, Dance* (1988). This is not only for direct narrative purpose, but also because it represents the westernising of Japan. In 1987 Murakami starts to use historic events that have taken place in his life. In *Norwegian Wood* (1987), (hereafter in this chapter referred to as *NW*) we hear about the 1960's student movement directly mirroring the years of turmoil that Murakami experienced at university in Tokyo. The two biggest historic and national events in Murakami's novel took place in 1995, the Kobe Earthquake and the Aum Sarin Attacks which are discussed directly in *Underground* (1998) and *After the Quake* (2000) and indirectly in *1Q84* (2011). Lastly the year 1984 has been used as the set year in two of Murakami's novels, *WBC* and *1Q84* (which uses it in the title) and obviously has some sort of importance to Murakami as well as being a reference to George Orwell's *1984*.

This chapter is a further exploration of the relationship between Murakami's works and history, as mentioned previously Murakami has strong personal and professional relationship with the past. In Seats we hear about Murakami's publication of an essay on the Great Hanshin Earthquake (2005) conveying that the author experienced "'violent personal convulsions'"[lxxviii] brought on by the imaginings of the horror of what people experienced. Although this was an event

that he didn't personally experience, he felt and envisioned it with such vividness that he had actual physical reactions. Murakami seems to employ the same use of envisioning real past events as he does with his writing of fictional situations, calling upon the public knowledge and understanding[lxxix] to enlist a certain response. This use of the real history facilitates the fiction in order to achieve a sense of authenticity. However, there is also the action of listening and telling stories. This has importance within its tradition of telling history and fiction and amalgamating the two. There is also a focus on the act of listening, to be a good listener and gain the important information, for example Fuka-Eri in *IQ84* listens with her "miraculously intimate and beautiful"[lxxx] ears to the story of the Gilyaks.

Murakami's first published novel, *Hear the Wind Sing* (hereafter in this chapter referred to as *HTWS*)*,* was translated into English and used as a Teaching Text In English as a Foreign Language in Japan. It has never been published abroad due to Murakami saying that he would be embarrassed if his first two novels (*HTWS* and *Pinball, 1973*) got international publication.[lxxxi] In this first novel, that won him the Gunzo Literature Prize, the protagonist is a writer and gives voice to some of Murakami's writing concerns. He also starts the novel by telling us about his favourite author, a fictitious Derek Heartfield. This gives us his first published fictional historic account, which is an early indication on the importance of them in his literature. Derek Heartfield is an early twentieth-century writer who has a huge influence over the protagonist and his writing. Though the character himself was a "wasted talent"[lxxxii], he was of the crowd of Hemingway and Fitzgerald and committed suicide jumping off the Empire State Building, holding an open umbrella and portrait of Hitler. Murakami's cites his books and quotes him on what makes good writing:

> "The task of writing consists primarily in recognizing the distance between oneself and the things around one. It is not sensitivity one needs, but a yardstick." (*What's So Bad About Feeling Good?,* 1936).[lxxxiii]

Murakami describes him as a prolific writer, who had a talent for "bar[ing] his soul in a few brief words,"[lxxxiv] showing a deep kinship with Romain Rolland's

Jean Christophe, whose favourite novel was *"A Dog of Flanders".* Midway through *HTWS,* the protagonist retells a short story of Heartfield named "The Wells of Mars", a story of a youth who ends up on Mars and goes down "one of the myriad bottomless wells"[lxxxv], where he loses all sense of time. Eventually he resurfaces to see the sun dying, and is told he has been in the well for over fifteen billion years and has learnt nothing. The short story ends with the youth killing himself. A prominent example of both a story (The Well of Mars)-within-a-story-(Derek Heartfield) within-a-story (*HTWS*) it is also the first use of the theme of the well. The character of Derek Heartfield is an important additional character, on which the frame of the narrative is hung because the novel starts and ends with his narrative. Moreover, he is the first of Murakami's 'enter/exit characters' who comes into the narrative to tell a story and who will pull the novel's narrative along, giving an impression of a wider universal impact or influence.

In each of Murakami's novels there are numerous fictional historic stories-within-stories like the one of Derek Heartfield. These stories are often read by the protagonist, as seen in *Hard-Boiled Wonderland and the End of the World* (hereafter in this chapter referred to as *HBWEW)* when the protagonist wants to learn more about animal skulls he ends up reading an account of unicorn skulls from Borges's *The Book of Imaginary Beings,* and another account of an alternative plateau where the animals live in Doyle's *Lost World*. In fact, this story is the parallel story, where his unconscious lives in a mythical land where these unicorns live.

Alternatively, these stories-within-stories are told by other characters to the protagonist. These characters are mostly what could be called 'enter/exit characters'. Usually they are brought to the protagonist's world through various mysterious reasons and methods and tell him a seemingly irrelevant story. This takes the narrative off at a sidetrack, though one piece of the information is a key to the narrative twist. For example, in *WBC's* Lieutenant Mamiya's account of being thrown into a well and then having to watch a man being skinned alive in front of him in Outer Mongolia in World War II, the key is the experience at the

bottom of the well that leads the protagonist, Toru, to connect with his unconscious at the bottom of a well in his neighbours' garden. However, as soon as Lieutanant Mamiya finishes his horrific story he disappears as quickly and mysteriously as he arrived. He is only there to direct Toru to the well as a conduit to his unconscious. As a result it means he comes into conflict with Noburo for the end resolution. *WBC* includes many of Murakami's usual motifs and concerns however it is the first novel to merge them all together. It is also the beginning of Murakami's darker criticism of Japan, as his translator Gabriel expands:

> Murakami for the first time delves into the darker side of Japan's World War Two experience and some of the battles and atrocities that took place on the Asian continent. In short, then, in recent years Murakami has begun to tackle the darker side of modern Japan.[lxxxvi]

In an interview conducted by John Wesley Harding for *BOMB Magazine* in 1994, while Murakami was in the process of writing *WBC,* he talks about the influence of World War II on his writing in more detail, principally about his father's experience in China. Murakami explains that in *A Wild Sheep Chase* he started to expand on the "darker side", but Murakami's readers can see an even clearer influence of this in *WBC*:

> I expanded that part because my father went to China during the Second World War. He told me a lot of stories about the war in China, so I'm interested. It might even be a kind of obsession. Sometimes the stories he told me were a little too bloody for a kid. I don't think my father intended to scare me. It was 1955 or '56, just after the war, and those memories were still vivid around then. To kill and to be killed.[lxxxvii]

Murakami further explains that, though *WBC* is not directly about China, it is very much concerned with history:

> Actually it's not a book [*WBC*] about China. There is an excerpt in this book about China in the 1930s. I was interested in the war between the Soviet Union and Manchuria. It was a bloody war. I'm very much interested in history.[lxxxviii]

In *A Wild Sheep Chase,* we are introduced to a detailed case history of the importance of sheep in Japan, as the protagonist is informed by two 'enter/exit characters'; the black-suited secretary (on behalf of his boss, The Boss) and then by The Sheep Professor. This story-within-a-story is an example of where Murakami mixes fact and fiction. The example starts with the reader being told about the history of sheep being introduced to Japan in the Ansei era (1854-1860) as a source of a wool and meat. Because of their late introduction Japanese people had not seen a sheep before this. After the war importation of wool (from Australia and New Zealand) was liberalized so sheep raising in Japan was dropped to a minimum. However as Ouci Teruo's (Yotei-ki) *The Story of Cloven Hoofs* [lxxxix] states, at the time of Russo-Japan War, there was a campaign of increasing "raising sheep for self-sufficiency in thermal wool", therefore they become a symbol of modernization.[xc] Also, because of their newly introduced status they were also viewed as exotic animals and as a symbol of progress. This story is told as an introduction to the protagonist on why sheep are so minimal in Japan and the reason why all sheep numbers are recorded and why the presence of an uncounted sheep is so mysterious. However it is not until we meet another proposed 'enter/exit character', The Sheep Professor, that the real reason that The Boss is looking for this sheep is given. This is where the narrative turns the real into the fictional, as The Sheep Professor explains, this sheep is a magical animal that can take over people for its own ends, namely political power. This clever mixture of real and fiction works using the Japanese interpretation of sheep as having a semi-mythological appearance (due to its novelty and its appearance in the Chinese Zodiac) and being a symbol of modernization, allows it to form straightforwardly into this fictional character of Murakami. It also results in the fictional aspect appearing less surreal or comedic to the Eastern reader. This is where real/fictional history also plays with cultural notions. To a western reader, sheep are not considered an exotic animal and because of a long history in the UK sheep would appear more as a symbol of past economics. Additionally, Western readers lack the Chinese Zodiac influence (which gives it an additional mythological appearance to the early 20th century Japanese) resulting in a complete opposite interpretation of 'sheep' from the Japanese reader. Therefore the Japanese reading of this character of the Sheep Man could

have more magical, mysterious and powerful connotations, whereas the western reading could appear more banal and comical.

Figure 2: Waseda University

As stated in the introduction, Murakami has a strong relationship with Japanese culture and history within his literature. In 1968 Murakami was at Waseda University studying drama "Not very studious by nature, Murakami would spend hours reading film scripts at the Theater Museum at the university", instead of studying.[xci] In 1987 Murakami in *NW* wrote about a drama student in 1968 studying drama like himself:

> "W-what are *you* studying?" he asked me.
> "Drama," I said.
> "Gonna put on plays?"
> "Nah, just read scripts and do research. Racine, Ionesco, Shakespeare stuff like that." [xcii]

The realistic background of *NW* is the 1960s student protests, part of the AMPO opposition movement along with anti-establishment demonstrations.[xciii] This open distance between students and the officials is very apparent in *NW*. This gives a true account of what it was like to be a student in Japan at that time. Though Murakami was based at Waseda University and *NW* was set at Tokyo University (which had more problems), all universities in Japan were hugely impacted in 1968 and 1969, as explained by Stuart Dowsey in his *Zengakuren: Japan's Revolutionary Students*:

> In 1968, it seemed that every group put their energy into street fighting, but it was the campus struggles that will be given first place in the history of the student movement in that year. All over Japan, the resentments against the university boiled over and more than 100 campuses were engulfed by strikes, boycotts and stoppages […] The university system in Japan was almost completely paralyzed for the two years of 1968 and 1969, and Japanese society was struck a blow which shook it to the foundations. Of all the campus disputers that occurred, none had as much impact and so many implications as the Tokyo University struggle, which together with the dispute that wracked the mammoth Nihon University, provided the lead for university struggles throughout Japan. [xciv]

As the love story of *NW* unfolds, there is the volatile background of injustices in society and the hints of a more malevolent edge, which is apparent in all of Murakami's novels: the underworld creatures of the INKings in *HBWEW,* the corrupt and powerful Noburo in *WBC* and The Boss in *A Wild Sheep Chase* and the cult of Sakigake in *1Q84.* There is also a sought after impassiveness between the protagonist and politics, as the protagonist often says regarding politics, "about which I couldn't cared less".[xcv] There is a similarity here with the postmodernist author Pynchon, who in *Against the Day,* displays a comparable social-political attitude of anti-capitalism and loyalty to the 1960's ideals.[xcvi] Pynchon's *Vineland* could also be seen to have similarities with *1Q84* in terms of its discussions of authoritarianism and resistance. In *NW* the reader can experience a realist account of a part of Japanese history and this realist historic account also works as a dual aspect against the romantic angst of the novel. This novel of Murakami also omits all magical realism or fantasy aspects, and with this factual account of the 1968-1969 student protests it becomes a love story within a realist account of these times in Japan. This use of realism may be one of the reasons for Murakami's work gaining popularity and branching him out from the Japanese term of 'mass' author to 'pure'. Furthermore it fits firmly in the genre of a realistic nostalgic love-story. In terms of Murakami's development, though *NW* keeps its feet firmly on the ground, it is after writing this novel that Murakami starts to merge the fantastic with the real in equal measure. Previously the fantastic always counter-balanced the real.

Real historic accounts have also had a place in Murakami's literature, especially more recently. In *Underground* he collected a range of interviews with the victims and assailants (Aum Shinri Kyo cult) of the Sarin-gas attack on Tokyo Underground on Monday 20th March, 1995. The non-fiction book of *Underground* appears very different from Murakami's usual magical realism fiction. *Underground* reflects his concerns about contemporary Japan and has been well received by his critics.[xcvii] This work was further expanded into *1Q84*, as Murakami claims that after the Sarin-Gas Attack he felt he wanted to form some of the elements into fiction, which later came into fruition in *1Q84*:

I've long desired to write a novel about a recent past, inspired by George Orwell's *1984*. Another source was the Aum Shinrikyo incident […] My anger regarding the Aum Shinrikyo incident has not faded away, but a thought entered my head - I wanted to write about Hayashi Yasuo, a death row inmate, who was captured after killing 8 civilians in the attack, the most among the Aum criminals. He entered Aum Shinrikyo, not particularly with any serious motivation or intent, became brainwashed, and ultimately committed murder. If one considers Japan's penal system and the pain and anger of the surviving families, it would be natural to assume that execution is a just punishment, but on principle, I personally oppose the death penalty and furthermore, when I heard Hayashi's sentence, my heart became heavy. A man who does not fit a criminal profile ended up committing a heinous crime after being swayed by this current, and that current […] and by the time he regained his wits, he found himself a criminal on death row. I imagined the story of his fear as though it were my own, like a man left alone on the other side of the moon, and continually contemplated his circumstances and their meaning for many years. This became the starting point for the story of *1Q84*.[xcviii]

This is an example of where Murakami begins with fact forming it into fiction, not only in the example of the story-within-a-story about the sheep *A Wild Sheep Chase*, but in this case as the concept of a whole novel.

PART II: THEMATIC & TEXTUAL ANALYSIS

Narrative
CHAPTER 6: *THE THREE WELLS*

"Deep within the wells of the mind, bound up with nostalgic
and memory."[xcix]

Figure 3: *The Ghost Story of Okiki (Sarayahiki)*

The 'well' motif in *The Wind-up Bird Chronicle* (hereafter in this chapter
referred to as *WBC*) is principally a conduit for the protagonist to identify
himself, a reference both to Japanese mythology and much of previous Japanese
literature, especially Murakami's harshest critic Kenzaburō Ōe. For in his novel
The Silent Cry, Ōe, uses the image of a large hole in the ground, which has a
similar purpose to Toru's well in *WBC* as a place of re-identifying or metaphoric
rebirth, as this extract from *The Silent Cry* illustrates:

> I would dig a pit in the back garden, this time for the sole
> purpose of creeping into it at dawn. I would have my own hole
> for meditation much as some Americans have their own
> fallouts shelters. But *my* personal shelter would help me
> approach death as calmly as possible. I wouldn't be trying to
> secure myself a base in which to outlive the deaths of others, so
> neither neighbours nor milkman would have cause to resent my
> unconventional habits. My decision, admittedly, would cut me
> off effectively from all future possibilities of a new life or of
> finding a "thatched hut," but it would give me a chance to get a
> deeper understanding of the details of my own past, and with it
> the words and behaviour of my dead friend.[c]

Though the motif does differ from Murakami's in name and supernatural quality,
it has the same purpose, namely a location to resolve an inner-self fight. The
narrative device of the well can be further examined as a conduit from the
external to the internal self, from conscious to unconscious, from physical to
spiritual. This transformation can also be seen as symbolising the emergence
from the land of Japan to the global search for personal identity.

Wells are a recurring motif in Murakami's works and previous Japanese
literature. There is a relatively rich history of 'wells' within Buddhist and Shinto

religions as well as Japanese mythology and culture. There are a variety of Kami (gods) for wells in Shinto. The four main Kami that are prayed to, as their purpose is to help with household duties, are Mi-wi-no-kami (Kami of the August Well…), Iku-wi-no-kami (Kami of the Vivifying Well,), Saku-wi-no-kami (Kami of the Blessing Well) and Tsunaga-wi-no-kami (Kami of the Long-rope Well).[ci] However, there are also further divinations of them; Fuku-wi no Kami (Luck-Well Good), Mana-wi (True Well) and Ama no manawi (Heaven-True-Well).[cii] There is also an Ohonihe ceremony, which involves the water from a Mi-wi-no-kami.[ciii] There are some suggestions that in the Edo era and previously, wells were deemed a conduit between the underworld 'Yomi-no-Kuni' or 'Yomi' (黄泉) 'World of Darkness' and the living world. This is illustrated in Akira Kurosawa's 1965 movie *Red Beard*[civ] where members of a community shout down the name of a dying boy into a well wanting to call his spirit back to the living. Further to these Shinto beliefs, there is an infamous folk-story and ghost story of 番町皿屋敷 *The Dish Mansion at Banchō* (aka. Banchō Sarayashiki) about a beautiful servant, Okiku. This story takes place in Himeji Castle, according to the Ningyo Joruri version under the master Hosokawa Katsumoto, though in the original folk-story it is a samurai named Aoyama Tessan. In both stories Okiku's master falls in love with her and tries to get her into bed, but she refuses. In the folk-story the master then tricks Okiku into believing she has lost one of the ten precious royal plates, a crime which is normally punishable by death, the master says he will overlook it if she goes to bed with him, which again she refuses. In his anger of being rejected again, he throws her to her death down a well. Here her vengeful spirit torments her murderous master by counting her plates and screaming as she arrives at the tenth missing plate again and again.[cv]

Figure 4: Himeji Castle

Wells universally have connotations as a conduit to the underworld, wisdom and a healing source, which was previously discussed in my BA dissertation.[cvi] The well in Murakami's *WBC* has a strong link to the Northern European myth of *Yggdrasil* where wells may indicate; the underworld, wisdom or healing.[cvii] In

terms of the well as a conduit between the conscious and unconscious, this is close to Celtic beliefs where at the bottom of the well an 'earthly goddesses' can manifest in the walls and the well becomes "either her vagina or her throat, linking the internal world or her body psyche with the external world where we live".[cviii] Murakami often uses stories, motifs and references from a wide range of cultural sources in his narratives so it would seem natural for him to use them within the structure also, further adding to the sense of international flavour in his works. As well as in Japanese mythology and folklore, there are some references to wells in previous Japanese literature, especially in Ōe's *Silent Cry*, due to their common appearance throughout the Japanese landscape and the vague references to them within the culture.

The well in Murakami's *WBC* is a conduit between the conscious and unconscious, and therefore a conduit between Toru (conscious) and Noburo (unconscious). However, though not wells, Murakami uses similar spiral and vortices structures in other works as conduits; from the whirlpool in *Hard-Boiled Wonderland and the End of the World,* the elevator in *Dance, Dance, Dance,* the tower in *Sputnik Sweetheart*, to the recent highway ladder in *1Q84.* These conduits work in much the same way as the well, as two level structures from the conscious to the unconscious. When *WBC's* Toru goes down the well, his conscious and unconscious merge:

> It seemed to be coming from a fixed point in the darkness and, at the same time, from inside my own head. The border between the two was almost impossible to determine in the deep darkness.[cix]

Passing through the conduits is vital for the existence of the protagonist in all examples, however in *WBC* the conduit is somehow damaged by Noboru's existence in the conscious world and therefore the border between the two worlds/self has to be restored. In this case by the rebirth of the well, i.e. the well filling up with warm water which takes place at the end of the novel. Though the motif of the well appears in much of Murakami's literature, this is most apparent in *WBC,* where Toru lowers himself into the well after hearing Lieutenant Mamiya's story. Both men are left battered (Toru mentally and Mamiya

physically), and left disorientated and trying to find peace of mind.[cx] The well is a place where they shut out their physical surroundings and reflect on their inner selves:

> The light of the sun shot down from the opening of the well like some kind of revelation. In that instant, I could see everything around me. The well was filled with brilliant light. A flood of light. The brightness was almost stifling: I could hardly breathe. The darkness and cold were swept away in a moment, and warm, gentle sunlight envelope my naked body. Even the pain I was feeling seemed to be blessed by the light of the sun, which now warmly illuminated the white bones of the small animal beside me.[cxi]

Murakami believes the well is where the 'core' lives and where a true connection and re-birth can take place. Both men are reborn from a state of personal lockdown of their normal social existences in the face of destruction; (a personal and social war). These men unearth peace and enlightenment in their wells. While in the well Toru is within the core or "black box", it is here the connection between the two worlds lives, and the 'nostalgic image' Noboru is beaten and the core is protected. The well then proceeds to fill with water creating a flow between the two, important to many mythologies and philosophies. This is Toru's pursuit throughout the novel "Toru "Mr Wind-up Bird"; his function, like the bird's is to restore the "flow", re-establishing a fertile relationship between "self" and "other" according to the flow of energy back and forth between the two modes of consciousness, human identity is stable and secure'.[cxii] While Toru is in this otherworld he ignores his bodily needs, surviving in isolation, without food or water. This is where Toru metaphorically transforms, dies and is reborn:

> I stopped breathing. My lungs fought to suck in new air. But there was no more air. There was only lukewarm water. I was dying. Like all the other people who live in this world.[cxiii]

The connection between the unconscious and conscious is re-established or even born, and thus the spring fills up with water, a symbol of life. The core is protected and re-exists in the balance of the dual selves. The word 'spring' is used in two ways here, to begin with in the season of spring, which the wind-up bird has failed to bring on at the beginning of the novel, but also as the spring, as

an opening to underground water. Toru becomes the wind-up bird, not only in name for the young girl May but also in the fact he brings water (flow, life) to a dry (dead) land. In the end it is the spring (Toru) that brings the well back to life again.[cxiv]

This balance between the conscious and unconscious selves, which is what has been restored at the end of *WBC,* is a confirmation that these concepts in Murakami's literature are not mutually exclusive concepts. The purpose of the protagonist is to position everything into its correct place (which Noburo has upset at the beginning of the novel) and restore the balance. This is key, the conscious and unconscious are equal; it is not the battle it first appears, it is an equilibrium. The formation of this equilibrium means the reader of Murakami has to see each character as two; and fundamentally it is the relationship between the two selves that all his novels hinge on from *Norwegian Wood* to *1Q84*. For though Murakami's *Norwegian Wood* can be read as different to his other novels in many ways it is still based on the battle between the protagonist Toru's selfishness and his compassion and love. By choosing to be with Midori in the end it is a balance between his love for Midori and the human want for a real relationship instead of the illusion of Naoko.

PART II: THEMATIC & TEXTUAL ANALYSIS

Theme
CHAPTER 7: SEX: *DESIRE/CURATIVE/CONDUIT*

This chapter explores the motif of sex, which is a repeated motif in all of Murakami's books, from *Pinball, 1973*'s lustful twins 208 and 209 to *1Q84*'s impregnation of Aomame via Fuka-Eri. Fuka-Eri works as a (physical) medium between Tengo and Aomame, while *The Wind-up Bird Chronicle*'s (hereafter in this chapter referred to as *WBC*) Toru uses healing through sexual touch and psychic sex with Malta's sister Creta. Sex as a curative is a common theme, with the woman working as mediums, in Murakami's works as he explains:

> I think sex is an act of […] a kind of soul-commitment. If the sex is good, your injury will be healed, your imagination will be invigorated. It's a kind of passage to the upper area, to the better place. In that sense, in my stories, women are mediums—harbingers of the coming world. That's why they always come to my protagonist; he doesn't go to them.[cxv]

Sex has numerous uses in Murakami's world, similar to dreams; it is a form of communication, psychological and physiological. The function which this chapter will primarily be exploring is sex as a channel from the conscious to unconscious in the form of a conduit and to some degree as a healing agent. It will also examine the neuroscientist Barry Komisaruk's work of the science of the orgasm, mainly in reference to his works on the effects of sex on the brain and consciousness, recently mentioned in *New Scientist* and *The Guardian*.

In 2011 Murakami nearly won the *Literary Review*'s Bad Sex in Fiction Award, but he was beaten in the end by David Guterson. Murakami was nominated for such sentences as; "A freshly made ear and a freshly made vagina look very much alike, Tengo thought" from *1Q84*[cxvi]. Good or bad, sex is a major theme of all of Murakami's literature, sometimes bordering on the surreal and preposterous. There is limited use of sexual taboos in Murakami's writing, with incest in *Kafka on the Shore, 1Q84* and implied in *WBC,* and more recently two ambiguous instances of pedophilia and also men-to-women (child) and women (child)-to-men consensual sex/rape in *1Q84*. The implications of this are to make

the reader feel at unease and cause them to be as confused as the characters. It instantly unsettles the reader and makes you wonder about the character's real motives and your own ethics. It is these uneasy sex scenes that also read more awkwardly than 'normal' sex scenes, as you are firstly repulsed and then perplexed. The reason for Murakami doing this is to wake up and question the reader.

Sex could be classed in Murakami's literature into three different elements; more generally as a basic human desire, it is also used as a curative and more importantly as a conduit between the unconscious and conscious. To begin with desire; basic human desires are important in Murakami's literature and juxtaposed against the desires for power and capitalism. The more the protagonist longs for basic desires i.e. communication, love, sex, health, intellectual stimulation, the more it clashes against the materialist desire for wealth. As discussed in chapter 5: *History & Memories,* there is a long-standing conflict for Murakami's protagonists with the capital state. This battling against desires can be seen in much other comparative literature. In the poignant example of Endo's *The Girl I Left Behind* the protagonist battles with his sense of responsibilities for a girl who falls in love with him (who later contracts Leprosy) and his own ambition for success. However the most comparative examples are in the works of Gen'ichirō Takahashi's *Sayonara, Gangsters* where the protagonist chooses struggle, love and poetry over concurring with the unidentified totalitarian state.

In *1Q84* we are given two versions of a natural desire for sex in Tengo and Anoname, who both enjoy a healthy sex life, though ultimately the lack of love leaves them emotionally void. Again we see that Murakami's moral compass indicates that a healthy sex appetite is a good quality, yet love is priced above all else. This can also be seen in *Pinball, 1973* with the nameless protagonist's relationship with the twins 208 and 209, who are presented as a sexual fantasy to the point that they are left nameless. However, they in the end are not only read as literately asexual but they are also void of emotional attachment and reality.

This is due to their comparison with the protagonist's desire and love of a 'real' past relationship.

Janniko Georgiadis suggests the "letting go" in order to achieve an orgasm is an example of an "altered state of consciousness". This was recently confirmed in 2011 by Barry Komisaruk, a neuroscientist and professor at Rutgers University, who did an experiment using fMRI scans on the brain whilst the participant orgasms with surprising results; that consciousness does indeed go into an altered state whilst orgasming or indeed into a "special case of consciousness"[cxvii]. This further adds to the discussion of the act of sex and orgasms as having a major relationship to the consciousness and can thus act as a conduit between conscious states. This is Murakami's most common use of the motif of sex in his literature (dreams are used in a similar way). It is interesting to see Murakami's literature and multiple recent scientific concerns paralleling, whether this is down to an intentional reference to recent experiments, such as the one conducted by Komisaruk, or whether it is due to an increase recently of scientific interest to such theories. Either way, this old concept, that has recently been given scientific backing, is reflected in culture such as literature. It is also interesting to see that Komisaruk concluded this experiment with how the act of orgasm on the brain can in the future help to deal with controlling pain, another modern conclusion that has history within some spiritual and cultural notions. This notion was also used by Murakami in many of his works for example in *WBC* we see the protagonist Toru using a mark on the side of his face which he acquires through the narrative. This mark is an object that helps Toru to heal other people by passively allowing his clients to use it in a sexual nature. The healing is conversely associated with sex, for in *WBC* there are two types of sexuality expressed as good or bad. The bad is when they use their power to gain control, as Noboru does with his sister, Creta and others. But Toru refuses to do this. When he refuses to have sexual relations with May Kasanara, he allows the good a conduit through his mark, allowing him to heal through sex:

> She licked my mark […] with varying pressure, changing angles, and different movements, it tasted and sucked and stimulated my mark […] I cannot see her, but it doesn't bother

me anymore. If she is looking for something inside here, I might as well give it to her.[cxviii]

Obviously this mark is a symbolic representation of the well, and in some way a conduit to the 'core'. For the women connecting to Toru's 'core' leads to their own 'core' being restored. This is a direct opposite of Noburo's rape of Creta, as Creta describes:

> The pain was almost impossibly intense, as if my physical self were splitting in two from inside out […] Then something very weird occurred. From between the two split halves of my physical self came crawling a thing that I had never seen before or touched before.[cxix]

Toru opens the unconscious and conscious through sex, while Noboru destroys the flow between the two. When Creta and Toru have sex with each other they bring both their inner 'cores' together. As Murakami described in an interview with the *Paris Review*, sex is a form of communication and a conduit.[cxx]"Sex in Murakami novels is often a portal between states of being, which accounts for its sometimes bizarre and heightened quality."[cxxi]The impregnation of Anoname is one of the most complex sexual encounters in the works of Murakami for many reasons. For a start Anoname is not present, and there are many ethical problems called into question. For example, is this a woman-to-man rape as the man is momentarily paralysed (not due to a physical condition, but due to psychological stress or an outside reason)? Can he be accused of rape when the woman is the instigator but is only 17 years old or is he still guilty also of pedophilia as he is physically aroused? If we then return to the question of impregnation, it becomes clear through the scene that Fuka-Eri is in some way working as a conduit to Tengo's true love Anonmae. As a result, Anoname shortly becomes pregnant which consequently the reader interprets as a good outcome and therefore this sexual encounter could be seen as a positive event to have occurred, confusing the matter to greater degree. Ignoring all the questions on reality, and just examining the ethical complexes of this scene, the reader is left with many questions. Murakami's literature which can been seen as postmodern, surreal and rich in magical realism, at its core is romantic and moralistic. In many scenes the reader is called to ask whether the protagonists are behaving ethically. In this

sexual encounter between Tengo and Fuka-Eri the first response is to question whether there is any difference between Tengo (the hero) and the Leader (the antithesis) as they were both guilty of having sex with Fuka-Eri. The answer is two-fold as it is even more immoral because of its incestuous nature, for the Leader as he is Fuka-Eri's father. However that doesn't make Tengo completely innocent as she is still under-age. The outcomes of the sexual encounters however have two different consequences for the Leader it gives him spiritual enlightenment, though this only leads to a self-destructive greed for power, whereas when Tengo and Fuka-Eri have sex it results in the conceiving of Tengo and Anoname's child, the positive ending to their love story. It is therefore evidenced that it is not the ethics of the sexual encounters that is Murakami's main concern here, it is the idea that sex is a catalyst for the main desire of the Fuka-Eri's sexual partners (or Receivers as they are named in the novel). Fuka-Eri is the Perceiver, a conduit that is able to make the catalyst (the Receiver's main aim) become alive. Therefore the primary ethics of Fuka-Eri's sexual partners are being judged, reassuring the readers that Tengo is the hero and the Leader is the enemy. In all of Murakami's novels, and in literature as a whole, it is important to show that the hero and villain of the story have similarities, even working as doppelgängers of each other. In this case it is clear that Tengo and the Leader have striking similarities to Murakami's *WBC*'s Toru and Noboru. For as Murakami describes, sex can work as a conduit:

> Sex is a key to enter a spirit. It's similar to dreams. Sex is like a dream when you are awake; I think dreams are collective. Some parts do not belong to yourself. [cxxii]

Fuka-Eri is the Perceiver of the Receiver's real spirit and desires, and sex is a conduit to make it a reality. Sex is the action that is the key to Fuka-Eri understanding the spirits of her Receivers. In the scene sex is void of desire, as both of Fuka-Eri's partners are momentarily paralysed (though physically aroused), also semi-void of reality (is if it not happening to them) and both describe the experience in spiritual not sexual terms, as Tengo realises when he has sex with Fuka-Eri:

> He realized, too, that what Fuka-Eri was looking for was not
> his sexual desire. She was looking for *something else* from
> him, but what that something else was, he could not tell. [cxxiii]

As the narrative continues Tengo realises that what Fuka-Eri was looking for was not desire but a means of becoming a conduit between the two main characters:

> Fuka-Eri must have been the conduit. That was the role she had
> been assigned, to act as the passage linking Tengo and
> Aomame, physically connecting the two of them over a limited
> period of time. Tengo knew this must be true.[cxxiv]

Fuka-Eri is also working as a 'mother', the physical device in order to conceive Tengo and Aomame's child, but Fuka-Eri also plays the 'child' character of the narrative, again enforcing her character as both the 'maza' and the 'dohta'. This concept is used again as Leader describes his relationship with Fuka-Eri as though she is his daughter, she also has the adult role of the Perceiver:

> "I had congress with her," he said. "That expression is closer to
> the truth. And the one I had congress with was, strictly
> speaking, my daughter as a concept. 'To have congress with' is
> an ambiguous term. The essential point was for us to become
> one—as Perceiver and Receiver."[cxxv]

In the case of Tengo and Fuka-Eri it is written from Tengo's point of view, who is just as confused as the reader, as to what is going on. With Fuka-Eri very much in control, the dynamics are not unlike the relationship described between Ricardo and 'Lily' (renamed Comrade Arlette) in Mario Vargas Llosa's *Bad Girl*[cxxvi], where the man is also completely lost to the motives of the woman, throwing the gender-power into the woman's hands. Furthermore, though the narrative is told from the male point of view it is the women who have control on how the narrative unfolds. The ethics of the protagonist are brought into question in terms of his sexuality, this has parallels with the protagonist Suguro in Endo's *Scandal.* It is not the other person (in these examples, the woman) who had control, like *Bad Girl* and *1Q84*, but more likely Suguro's unconscious that is in question in *Scandal.* However the question of the ethics of the man and his sexuality are interrogated in similar ways.

Basic desires with good intentions are also shown as a positive attribute by Murakami, for it is often illustrated that a character with a good sexual appetite is a good person. Further sex can be a curative, however this is not always the case. In all Murakami's works sex is a conduit, normally for the unconscious to conscious, with good or bad results. In *1Q84* we see sex is a way to physically manifest a participant's deepest desire, whether good or bad. Sex in itself is neither advantageous nor detrimental but acts as a conduit, the outcome relying on the ethics of the participants.

PART II: THEMATIC & TEXTUAL ANALYSIS

Themes
CHAPTER 8: MUSIC: *MUSIC OF WORDS*

Music is a fundamental theme in all of Murakami's works. He uses musical techniques in his prose writing and all of his texts are littered with musical references. Some of his novels refer to music in a way that suggests the references comprise a soundtrack, which adds to the reader's impression of the text resembling a postmodernist film script. This impression can begin with a novel title, as with *Norwegian Wood* (hereafter in this chapter referred to as *NW*), *South of Border, West of the Sun* (hereafter in this chapter referred to as *SBWS*) and the fictional song title of *Kafka on the Shore,* or evolve from central music references in a novel, such as Janáček's *Sinfornietta* in *1Q84*, or the generous mentions of the Rolling Stones, Radiohead, Jeff Beck, Bach and an array of jazz music across the writing.

For this thesis, Murakami's use of music is most interesting in terms of its importance to the relationship between the unconscious and conscious. Music can connect a character with a memory, a mood or another character but it can also be used as a conduit from the conscious to the unconscious.

On average Murakami references roughly seventeen song titles and twenty-six different artists per novel[cxxvii], citing jazz, classical, pop and rock music. In some novels it can feel like a playlist or a soundtrack. If we ask what is the importance of these music references, there are several possible answers. For example, the music can draw the reader into the narrative, as we can see in *SBWS,* where the reader may feel as if they are sitting next to Shimamoto at Hajime's jazz bar listening to their conversation while the band plays Ellington's *Star-Crossed Lovers*. Of course it often tells us something about the narrative or the character's mood; in this particular case because star-crossed lovers is a fitting description of Shimamoto and Hajime's doomed relationship. However, it is also clear that the references to music often reflect the author's personal favourites, which appear again and again, (The Beatles, Duke Ellington and Mozart

frequently feature at some point in a novel). Music appears in every Murakami novel and almost all of his short stories, in which the protagonists habitually drink beer and think over their problems while listening to records. In his introduction to an anthology of birthday-themed short stories (from a variety of authors), Murakami makes various autobiographical comments of relevance here. For example, he describes his life through the music he has listened to along the way:

> Entered the flowing of adolescence and received the baptism of late '60s counterculture. Burning with idealism, we protested against a rigid world, listened to The Doors and Jimi Hendrix (Peace!) and then, like it or not, we came to accept a real life that was neither very idealistic nor imbued with rock'n'roll […] These days when I drive my car I put silver-coloured CDs by Radiohead or Blur into the stereo. That's the kind of things that shows me the years are passing.[cxxviii]

The music references in his fiction can read like an inventory of Murakami's likes and musical influences, as evidenced in the numerous interviews when he is asked what music he listens to. Additionally, the Hajime's jazz club could be seen as a reference to the jazz club *The Peter Cat* which Murakami and his wife, Yoko ran for many years in the 1970s.[cxxix] Not only is the music a soundtrack to the novels' narratives, but also to the author's understanding of contemporary life. Murakami uses music in his literature in much the same way Nick Hornby does in *High Fidelity* or Toni Morrison in *Jazz*. However the numerous music references most readily suggest a comparison with Thomas Pynchon, who like Murakami in *SBWS* has jazz musicians as characters (such as the jazz musician McClintic Sphere in *V.*,) alongside a variety of other musicians from the lead singer of "The Paranoids" in *The Crying of Lot 49* to the protagonist Tyrone Slothrop in *Gravity's Rainbow* who is a guest musician for the band called The Fool.

As Rubin explored in his *Haruki Murakami and Music of Words,* Murakami's love of music is also important in terms of forming shaping/influencing the style of his writing:

> Rhythm is perhaps the most important element of Murakami's prose. He enjoys the music of words and he senses an affinity between his stylish rhythms and the beat of jazz.[cxxx]

Murakami's narrative style has been described as musical, not only in its numerous references to pop culture mentions, but also in its tone and voice. In 2003 Rubin explored this concept in his in-depth study *Haruki Murakami and the Music of Words*. Even Murakami himself has described his writing of words in terms of rhythm, based on his musical awareness:

> First of all, I never put more meaning into a sentence than is absolutely necessary. Secondly, the sentences have to have rhythm. This is something I learned from music, especially jazz […] To maintain that rhythm, there must be no extra weight. This doesn't mean that there should be no weight at all – just no weight that isn't absolutely necessary. You have to cut out the fat.[cxxxi]

His worlds have a sense of emerging in melody, along with other characteristics and motifs which makes his literature reminiscent of film-noir: the sense of mystery, the outsider, and dislocation. The unconscious effects of music also impinge on the characters. It is a common human experience that a piece of music can bring back a memory in full vivid technicolour in much the same way a smell can. Not only does it bring back a memory, it often brings emotions, feelings and thoughts that we were also experienced at the time. In 2000 it was further discovered that music helps improve memory and background music can significantly improve such mental conditions as dementia[cxxxii], while other experiments have proved that children who take music lessons have a better memory for words later on in life.[cxxxiii] As John Sloboda explored in his *Show me emotion* article, not only is music important to regaining memories and improve our memory, it has a deep link to past emotions. Music can be a live spring for personal associations and copy emotional signals from the world. Slobada concludes that "the emotional effect of engaging with musical structure itself as it unfolds over time, which relates to the fact that our emotions are tuned to detect change."[cxxxiv] In much the same way, Murakami in *SBWS* uses music not only as a source of the protagonist Hajime's personal associations, namely his past love for Shimamoto as a child, but the songs (mainly jazz and blues

numbers) give emotional signals to the reader of longing and loneliness. This further adds to the novel's sense of sentiment, for as much as Hajime has changed from his childhood, his taste in music hasn't. Hajime has continuous background music to his daily life, as he runs a jazz club, and it is not a coincidence that the one thing he shares with Shimamoto is the one thing that is still foremost in his life. The music he plays thus works as an unremitting soundtrack to his favourite memory. However, it is also important to the narrative that as Hajime and Shimamoto share this love of music, Hajime's past girlfriends did not (and his present wife doesn't seem to like any music at all), no other woman can compare to Shimamoto.

In terms of musical and narrative structure, there is great significance assigned to the title song of *South of the Border*. In terms of narrative, it starts with Hajime and Shimamoto listening as children to the song, loving the sound but not understanding the story, provoking a comparison between the song lyrics,

> South of the border – down Mexico way
> That's where I feel in love, where the stars above – came out to play.[cxxxv]

and the narrative:

> Off in the distance, Nat King Cole was singing "South of the Border". The song was about Mexico, but at the time I had no idea. The words "south of the border" had a strange, appealing ring to. I was convinced something utterly wonderful lay south of the border.[cxxxvi]

As they grow older Hajime listens to the song for its associations with his old memories and feelings, then as he and Shimamoto come together again the song mirrors once more the narrative of the novel. Thus, the song lyrics are about a past love that can't be forgotten or retrieved,

> And now as I wander – my thoughts ever stray
> South of the border – down Mexico way…[cxxxvii]

and this is mirrored in the novel:

> So Shimamoto and I grew apart, and I ended up not seeing her any more. And that was probably (*probably* is the only word I

can think to use here; I don't consider it my job to investigate the expanse of memory called the past and judge what is correct and what isn't) a mistake. I should have stayed as close as I could to her. I needed her, and she needed me. But my self-consciousness was too strong, and I was too afraid of being hurt. I never saw her again. Until many years later, that is.[cxxxviii]

In terms of narrative structure the song's lyrics are a very close fit to the novel's narrative of longing and are used as a beginning and concluding point. *SBWS* begins with the song as the two children listen together to the record, and ends with the song as the record goes missing forever, just like Shimamoto:

South of the Border lyrics
… Never dreaming that we were parting
Then I lied as a whispered "manjanna"
'Cause our tomorrow never came[cxxxix]

Murakami's *SBWS*
"I'm not going back anyway. And who know, tomorrow might never came," she said. "Then you'd never know".[cxl]

I remember the record, the old Nat King Cole record she gave me. But search I might, it was nowhere to be found. She must have taken it with her.
        Once again Shimamoto had disappeared from my life. This time, though, leaving nothing to pin my hopes on. No more *probablys*. No more for *a whiles*.[cxli]

Not only does music affect our memory, it also has strong effects on our mood. There has been much research into this relationship between mood and music, mainly because of its implications for marketing. If we take the novel *NW* and its use of the title song; we can see clear parallels between Toru Watanabe's love affair with Naoko and the song by the Beatles. The song is about beginning an affair, drinking wine and talking until late with a girl who wants the singer (though he is unsure about her). This is echoed in the relationship between Toru and Naoko:

Norwegian Wood lyrics
I once had a girl, or should I say, she once had me;
She showed me her room, isn't it good, Norwegian wood?

She asked me to stay and she told me to sit anywhere,
So I looked around and I noticed there wasn't a chair.

I sat on a rug, biding my time, drinking her wine,
We talked until two and then she said, "It's time for bed"[cxlii]

Murakami's *NW*
As the three of us sat facing the candle and these hushed
surroundings, it began to seem as if were the only ones left on
some far edge of the world…
"How about some wine?' Reiko asked me.[cxliii]

However, the novel and song both end with the girl going missing or departing
and the relationship over: [cxliv].

Norwegian Wood lyrics
And when I awoke I was alone, this bird had flown[cxlv]

However though the narrative structure is similar, song and novel have a
significant link for two other reasons, in presenting a mood and giving the reader
an indication that the woods are important as a backdrop for the relationship
(again like *SBWS* in the song is the place where the narrative starts and ends).
The novel *NW* begins with Toru hearing the song *NW* on an airplane. Then
immediately we are with Toru and Naoko walking in the woods, presenting a
parallel with the beginning of *SBWS,* which starts with Hajime and Shimamoto
listening to the Nat King Cole record together as children. *NW*'s narrative
concludes with Naoko's suicide in the woods (paralleling the girl's departure in
the song) just as in *SBWS*'s Shimamoto and the record disappear. The song
works from the beginning as a warning; this love affair is never going to end
happily. The mood of the song is slow and sad and in some ways estranged,
while the title adds an element of mystery. These are all also the main
characteristics of Naoko. The mood of the song thus tells the reader the mood of
the novel. It is also Naoko's continuous request for the song that gives the novel
an added sense of repetition with no change or future, again another implication
of Naoko's mindset. Though only mentioned as part of Reiko's guitar playlist,
there is another song by the Beatles that this thesis suggests is important to the
narrative of NW, the song *Nowhere Man*. For as the song *Norwegian Wood*
gives the reader insight into Naoko's mindset, *Nowhere Man* gives us an insight

into the protagonist Toru's mindset (*NW* is as much about the confusion of young love as it is about the intensity of it). In an interview Murakami develops this by saying that *Nowhere Man* was the song he was listening to a great deal while writing *NW*:

> I love the song of the Beatles, "Nowhere Man." When I wrote the final part of Norwegian Wood, originally, I listened to "Nowhere Man." So I think there is some part of "Nowhere" in the last of the book. To me this is a nowhere place, nowhere city, nowhere street.[cxlvi]

Music is a social media and often seen as a way to communicate with others. As we can see in the relationships in both *NW* and *SBWS* music can form a connection between people or be felt to represent relationships. As we can see in Murakami's latest novel *1Q84,* Janáček's *Sinfonietta* is central to the connection between Aomame and Tengo. It represents their connection; while for Tengo it was an old piece he played back at school, Aomame is unaware as to why she feels an immediate deep and physical reaction and connection with it:

> The music gave her an odd, wrenching kind of feeling. There was no pain or unpleasantness involved, just a sensation that all the elements of her body were being physically wrung out. Aomame had no idea what was going on. *Could* Sinfonietta *actually be giving me this weird feeling?*[cxlvii]

Later we find out this is because it unconsciously reminds Aomame of Tengo due to an unconscious/telepathic memory. It is when Tengo has left primary school (where he knew Aomame) that he becomes a capable musician and plays the *Sinfonietta* at his high school:

> The music teacher was delighted to discover Tengo's outstanding musical talents. "You seem to have a natural sense for complex rhythms and a marvellous ears for music,"[…] Tengo and his classmates were rehearsing several passages excerpted from Janacek's *Sinfonietta*, as arranges for wind instruments. [cxlviii]

However though this is a memory for Tengo, it is after he has lost contact with Aomame and this works as another indication of their unconscious connection. This connection with the music illustrates the unconscious connection between

the two characters (which is not made known to the reader until later). It also affects Aomame unconsciously, which is important to the overall narrative as the sentimental core of the novel rests on the way in which Aomame and Tengo are unconsciously and consciously connected. Just as their stories are connected, which we read in parallel through alternative chapters, their relationship culminates in the conceiving of their child.

As Rubin states "for Murakami, music is the best means of entry into the deep recesses of the unconscious, that timeless other world within our psyche."[cxlix]As his characters cook their simple meals, drink beer in pubs, listen to records, read books, all the while they are listening to music and trying to figure out what is going on. They listen to music in order to think, to be sent on another form of thought, to find a conduit to the unconscious.

Figure 5: DUG

"I used to love listening to stories about faraway places. It was almost pathological."[cl] Speaking and listening are critical in Murakami's literature. The act of telling stories is mainly conducted by what we have called 'enter/exit characters', although main characters do tell their share of monologues too. The main concept of listening on the part of all of Murakami's protagonists, as examined in *Pinball, 1973,* comes from a nearly pathological love of hearing different stories, and works as a narrative device:

> There was a time, a good ten years ago now, when I went around latching onto one person after another, asking them to tell me about the places where they were born and grew up. Times were short of people willing to lend a sympathetic ear, it seemed, so anyone and everyone opened up to me, obligingly and emphatically telling all. People I didn't even know somehow got word of me and sought me out.
> It was as if they were tossing rocks down a dry well: they'd spill all kinds of different stories my way, and when they'd finished, they'd go home pretty much satisfied.[cli]

The enjoyment of music and of storytelling is fundamental if not unique to humans, and Murakami underlines this importance through his emphasis on hearing. Ears have long been associated with "cosmic intelligence", shown in the

myth of Vaishvanara. For example, the unnamed girlfriend in *A Wild Sheep Chase* who is later named Kiki in *Dance, Dance, Dance*, has perfect ears that are identified as giving her "cosmic intelligence". This makes her a kind of a guardian angel, and a 'channel to (a) spiritual life'.[clii]As Rubin amplifies:

> Not surprising in a literature so full of music and storytelling, ears play an important role. Murakami's characters take extraordinarily good care of their ears. They clean them almost obsessively so as to keep in tune with the unpredictable, shifting music of life. The incredibly beautiful ears of one character, the nameless girlfriend in *A Wild Sheep Chase* (*Hitsukji o meguru boken,* 1982) – given the name "Kiki" ("Listening") in that novel's sequel, *Dance Dance Dance* (*Dansu dansu dansu,* 1988) – turn out to have almost supernatural powers. And ears are important for Murakami's narrators because they spend a lot of time listening to stories.[cliii]

In *A Wild Sheep Chase*, the protagonist questions his new girlfriend on the reason why she hides her perfect ears:

> Then one day you hid your ears. And from that day on, not once have you shown your ears. But at such times that you must show your ears, you block off the passageways between your ears and your consciousness. Is that correct?
> A winsome smile came to her face. "That is correct".[cliv]

Her ability to truly listen becomes her main quality within the story; her love affair with the protagonist, the decisions he makes and her beauty lie in her ability to use her ears. This connection to music or listening also gives her a beauty. Indeed beauty has an important connection to music, which is often associated with a physical being, such as Shimamoto in *SBWS*, or a situation, like the sexually-free music of the sixties' juxtaposed with a young girl's sexual values in the short story *The Folklore of our Times* (where music works as the link). Murakami has the music playing to accompany the characters on their journey, whether on Walkmans, kitchen radios, or on an old gramophone.

The importance of music, such as the way a song can create an atmosphere, is repeatedly interrogated. In *SBWS,* the young lovers start their relationship through listening to songs together, questioning what it means to share a song. In

Kafka on the Shore the character Hoshino's whole realisation of *who* he is, comes from listening to Beethoven's *Piano Trio 'Archduke' op.97* in a small café:

> When the Haydn concerto was over Hoshino asked him to play the Rubinstein-Heifetz-Feuermann version of "The Archduke Trio" again. While listening to this, he again was lost in thought. Dammit, I don't care what happens, he decided. I'm going to follow Mr Nakata as long as I live.[clv]

This music gives him the strength to make a decision and to reach a conclusion: to finish the story. In the same way the character Kafka gains knowledge about Miss Saeki from the song *Kafka on the Shore,* which she used to sing when she was younger*,* Reiko in *NW* teaches a young girl to play the piano and it is the teaching of this instrument that though a series of events, leads her to an utterly different life.

Music causes doors to open to other worlds, real and symbolic, but it can also construct connections between two characters, and more importantly help a character come to a conclusion about themselves. It forms an infinite connection and has effects on both the conscious and unconscious, and therefore on the narrative Murakami constructs.

PART II: THEMATIC & TEXTUAL ANALYSIS

Themes
CHAPTER 9: DREAMS: *A WAKER IN A DREAMER*

"I dream. Sometimes I think that's the only right thing to do."[clvi]

The dialogue between the unconscious and conscious is central to Murakami's narratives. His characters are principally lucid dreamers: willing and creative characters who drive the unconscious up into the conscious to produce something quite unique: the two in one. This chapter will be an investigation into recent dream research, in relation to the neurological processes of the conscious and unconscious and their benefits to each other, and an examination of how Murakami uses dreams within his writing.

Murakami's protagonists are often dreamers, drifting through life without aim. Though highly intelligent, many characters never live up to their life aims: Toru *(The Wind-up Bird Chronicle* (hereafter in this chapter referred to as *WBC*)*),* The Rat (not a protagonist but a main character, *Hear the Wind Sing* (hereafter in this chapter referred to as *HTWS*), *Pinball, 1973* and *A Wild Sheep Chase*), the nameless protagonists (*HTWS, Hard-Boiled Wonderland and the End of the World* (hereafter in this chapter referred to as HBWEW), *Pinball, 1973* and *A Wild Sheep Chase*), and Tengo (*1Q84*). In each case, something comes along to shift the balance of their day-to-day lives and then the dreamers are set adrift into a dream-like adventure to return something that was lost. This is achieved through the use of the unconscious and motifs often found in magical realism. Dreams are one of the principal conduits of this, whether it is *HBWEW's* dream-reader, *Dance Dance Dance's* (hereafter in this chapter referred to as *DDD*) repetitive dream of Kiki, or *WBC*'s Toru's dreams at the bottom of the well that lead him to fight his evil doppelgänger Noboru. Murakami's dreams are both conduits to the unconscious and a way of benefitting the conscious self. This chapter will examine these textual analyses in the light of the recent dream research.

In a laboratory at Stanford University twenty three years ago, a young psychophysiologist Dr. Stephen LaBerge was compiling his Ph.D. findings on lucid dreams with Rheingold in *Exploring the World of Lucid Dreaming.* Around the same time Murakami was writing *DDD* and *South of the Border, West of the Sun* (hereafter in this chapter referred to as SBWS) and starting on *WBC* while living in Greece and the US. What Laberge discovered was a number of interesting outcomes to lucid dreaming, which included that lucid dreaming can be hugely beneficial to the dreamer; it can increase self-confidence and decrease performance anxiety for "self-integration and healing"[clvii]. Also he discovered in 2010 that lucid dreaming can be used for creative problem solving.[clviii] In many recent experiments on lucid dreams (the main ones discussed in this thesis are Stumbrys and Daniels, 2010; Doll, Gittler and Holzinger, 2009; Erlacher, Schredl, Watanabe, Yamana and Gntzert, 2008; Taitz, 2011) we hear how lucid dreams, though still part of REM (Rapid Eye Movement – deep sleep where dreaming mainly occurs), are a "crack". So, in the article *Lucid dreaming: Discontinuity or Continuity in Consciousness?* by Stumbrys, lucid dreaming is positioned,

> [...] As some sort of "crack" in the protoconscious state, which turns on the secondary consciousness and perhaps disrupt the regular learning and preparatory processes of the brain for the development of higher order brain functions. Or it could be looked at the other way around, that lucid dreaming is an "advanced" protoconscious state, where the dreamer can directly utilise this inner virtual model of reality and deliberately use it for his or her development.[clix]

Any reader of Murakami can see a noticeable difference in the protagonist presented in the early works of 'The Rat Trilogy' and *SBWS*, *HBWEW* compared with *WBC* and the works after. This is due to a number of reasons, such as the writer's growing craftsmanship, and his distancing from the sci-fi style. But one of the most interesting reasons for this noticeable change is in the protagonist's pro-activity. Though the protagonist's consciousness is still fundamentally passive and that of an observer, their unconscious becomes hugely more proactive which in Murakami's style directly affects the protagonist's conscious self. Taking the pre-1990s example of the two protagonists in *HBWEW,* who are

the same person but split into unconscious and conscious selves, the reason for the death of the conscious and unconscious at the end of the novel is due to the failure of the conscious to connect with the unconscious self. In contrast in the mid-1990s in *WBC,* the protagonist Toru is able to survive and beat his enemy Noboru due to the control his conscious has on his unconscious. In much the same way that the conscious mind is used beneficially to control the unconscious mind in lucid dreams, the fate and survival of Murakami's characters are dependent on them using their conscious to control their unconscious self.

In *WBC* we can see the use of the 'two selves' starting with the hero Toru and his opponent Noboru (though we can also read him as Toru's unconscious). Noboru is not only Toru's opponent, he also represents "the power of the state", while Toru's character represents the "will of the individual"[clx]. This relationship of hero and opponent, and state and individual, is mirrored in the characters of Mamiya and Boris the Man Skinner. Murakami then takes this idea of 'two selves' further, by dividing individual characters into two distant concepts. There is the character of Crete who seems to be able to divide herself into 'mind' and 'body', while Cinnamon's character is split into two states; one mute and one able to talk. Then Murakami develops this into the 'two selves' as termed by Strecher and illustrated in the description of the man being stabbed yet at the same time feeling like the stabber, and the direct visual opposites of Yamamoto who was skinned and Nutmeg's husband, who had all his organs removed so that all that remained was his skin. [clxi]

The metaphoric opposites illustrate the two states and two selves associated with a lucid dreamer, as Hobson explains:

> The results are also of relevance to philosophy and to science in suggesting that consciousness can be split into two parts: an actor (the dreamer) and an observer (the waker). [clxii]

What Murakami has managed to achieve in later works is a waker in a dreamer, an activist in a passive character. Though his characters spend their time observing, much in the same way he presents himself, they can't help but get involved in the narrative. However this is often in a manner where they are not

fully conscious of the situation, in much the same way that a lucid dreamer dreams.

As Erlacher, Schredl, Watanabe, Yamana and Gntzert were keen to investigate further in 2008, there is an interesting relationship for the Japanese with lucid dreams: namely the definition of a lucid dream, which is not seen as unusual or as a new concept due to a long history of 'living dreams' in Japan. In fact "back to 10,000 BC, dreams were considered part of reality",[clxiii] or as apparent in the philosophy of dream yoga (which includes visualising a guide to problem-solve and breaking boundaries by creative methods) in Tibetan Buddhism, which is still practised widely in modern-day Japan. The investigators found it hard to arrive at a definition of lucid dreams because there is virtually no prior scientific research into modern-day cultural notions of lucid dreaming with Japanese participants. As Mayer discusses in her thesis *Dreaming in Isolation: Magical in Modern Japanese Literature*[clxiv] Murakami, along with Banana Yoshimoto, uses 'lucid qualities' similar to traditional 'living dreams' but brings something new:

> These stories use a similar model of "living spirits" as was common in the Heian period.[clxv] In these works, as well as the traditional stories of ancient Japan, the people within dreams are "living" and able to interact with other elements of the real world.[clxvi]

This does differ from the modern-day definition of 'lucid dreams' in which the only interaction is between the conscious and unconscious of the dreamer, because 'living spirits' and 'living dreams' have more freedom to interact not only with different consciousness but different states/worlds, namely the dead and the living. However in Murakami's works, he uses both the modern-day definition and the more traditional viewpoint, as Mayer discusses;

> The characters must escape their isolation, and Murakami and Yoshimoto deliver them from this isolation by juxtaposing the contemporary model of magical realism with the historical representations of Japanese folklore. By utilizing Heian period traditions of animism, Murakami and Yoshimoto create "overlapping psychological and spiritual worlds".[clxvii] The dreams are portrayed almost as spiritual possessions; the dreamers are able, in the space of the dream world, to reach out

into the waking world. The implications for these 'living dreams' take cues from Japanese tradition as well.[clxviii]

As Mayer goes on to illustrate, the case of the 'living spirit' of Soeki in *Kafka on the Shore* is a perfect example of this, and Murakami even goes on to explain the importance of 'living spirits' in Japanese literature, as well as the importance of the relationship between the unconscious and conscious that are 'directly linked.'[clxix] Therefore though Murakami's take on dreams is placed in a modern-day situation, it is also within a historical cultural context. Consequently, Murakami could be presenting or even playing with a common cultural notion within the new literary style of magical realism.

Murakami's characters, especially his protagonists, are often passive dreamers and it is this dream-like state that allows the narrative to unfold around them. This is nowhere the more apparent than in the case of Eri in *After Dark.* As the rest of the characters' stories unfold around her, she stays asleep throughout. This appears a further version of Murakami splitting the unconscious and conscious and examining their relationship. While Fuka-Eri is a lucid, explicit and a proposed fully-formed boundless character in *1Q84,* Eri in *After Dark* is a subtle and newly-formed boundless character. Eri is unaware, literally unconscious throughout the novel in deep sleep, yet she is at the centre of the narrative in much the same way that Fuka-Eri is in *1Q84.* Though Eri's unconscious can control the narrative and conscious through the action of sleep, and Fuka-Eri's unconscious control is through sex, we can see two central characters using their unconscious to control the conscious and the narrative around them. This is in very different ways, both in their conscious knowledge of their involvement (Fuka-Eri is aware though it is unclear if she is willing while Eri is completely unaware) and the nature of the unconscious action, but one is deemed as active and the other as passive.

The unconscious (through dreams) is used in order to help the conscious self. The dialogue between the conscious and unconscious works as a conduit, to bring about a new form in the physical manifestation of the 'boundless character', and a new style of literature. This theme is strong in much of

Murakami's writing and contextualised by both theories of the unconscious and recent dream research.

PART III: FRAMEWORKING MURAKAMI

CHAPTER 10: Postmodernism Vs. New Writing/International Vs. Japanese
SCALES FALLING FROM THE EYES

PUSH/PULL OF POSTMODERNISM

There are five main theoretical perspectives; postmodernism, meta-fiction, technoculture, magical realism and Marxism, to be examined when considering Murakami. The foremost is postmodernism. Murakami is frequently referenced as one of the key postmodernist authors with his rich tapestry of parallel worlds, meta-fiction and technoculture, as well as his use of magical realism. When researching postmodernist writers in Japan, Haruki Murakami and Banana Yoshimoto are often the first names to be mentioned by scholars[clxx]. Though there are many differences in their approach to the literature, Murakami and Yoshimoto are regularly aligned. However, to shed further light on Murakami's style and its relation to postmodernism it is helpful to read his introduction to another writer, Ryūnosuke Akutagawa:

> Like him [Akutagawa], I leaned heavily in the direction of modernism at first, and I half-intentionally wrote from a standpoint of direct confrontation with the mainstream I-novel style. I too sought to create my own fictional world with a style that provisionally rejected realism. (In contrast to Akutagawa's day, though, we now have the handy concept of postmodernism.)[clxxi]

Murakami's work is seen as postmodern in his use of interconnecting worlds, and his detailed descriptions of the domestic and emotional journeys reflect the conflicts in contemporary Japanese consciousness. The literary quandary here is what techniques does Murakami use to present something original about Japan? Furthermore does this reflect something new about the human condition? His key focus of loneliness is not a unique or a new thematic issue. Nevertheless there may be something original in the way he constructs this thematic issue into a more accessible narrative theme for the modern reader. As McHale argues, it could be beneficial here to

> lay to rest the objections of those who find the coupling of
> "postmodernist" with "ontology" in itself oxymoronic and self-
> contradictory, on the grounds that postmodernist discourse is
> precisely the discourse that denies the possibility of ontological
> grounding […] [however] an ontology is a description of *a*
> universe, not of *the* universe; that is, it may describe *any*
> universe, potentially a *plurality* of universes.[clxxii]

Murakami's characters are agents of transformation who act within worlds where the self is alienated due to differing social concerns, closely picking up on a key principle of Marxism. For example, we can consider the ideas of work and workers within Murakami's *Hard-Boiled Wonderland and the End of the World* (hereafter in this chapter referred to as *HBWEW),* where the worker is set in a world of alienation and his work is his reason for existence. In his novels Murakami's characters not only view the world differently from those around them, but also make decisive changes to alter their existence. This arguably reflects the fundamental tenet of Marxism that "'The philosophers have only *interpreted* the world in different ways… the point is to change it.'"[clxxiii] As Strecher states:

> Murakami Haruki plays a structuralist game with his readers,
> creating texts which are obviously and meticulously formulaic,
> but with results and purposes distinctly postmodern in
> character.[clxxiv]

A second and related theoretical perspective is magical realism, which plays a part in this structuralist game, enabling Murakami to create worlds based on loose places/notions/concepts of realism and re-vision them into a new existence, world or universe. There is also a way that Murakami's writing can be seen in the light of Marxism[clxxv] and feminist writing[clxxvi], in terms of his ability to re-create text and re-create viewpoints.

CLOSE RELATIONS: GLOBAL OR LOCAL?

Murakami has often been placed in the wider range of postmodernist Japanese authors as well as other international postmodernist writers. Nevertheless it is the parallels that Murakami has with the Latin American writers that are most worthy of note in terms of categorizing his genre. As I examined in *Part I:*

Global Literature, Napier points out that there are similarities between the two world literatures, in their use of the 'real' and in the genre of magical realism. The 'crossover' between the conscious and unconscious in the case of Murakami allows the "characters who have become only memories, and by memories that remerge from the mind to become new characters again."[clxxvii] Though in more recent works (i.e. *1Q84*) Murakami has not used the 'nostalgic image' and 'image characters' and instead he has used the control of the two consciousnesses, which form the 'new characters'. This thesis has termed these 'boundless characters'. Gabriel Garcia Marquez's and Jorge Luis Borges's use of metaphysical techniques can be seen to have similarities to the way Kobo Abe and Haruki Murakami employ metaphoric landscapes, battling nature against development, ghosts, fatalism, labyrinths, libraries, dreams, mirrors in a 'Kafkeasque*'* manner. However Mario Vargas Llosa and Manuel Puig both have styles that are directly comparable to Murakami's. Mario Vargas Llosa in his comic novel *Aunt Julia and the Scriptwriter* plays with the characteristic postmodernist manner in a way similar to Murakami's *HBWEW* and *Kafka on the Shore* with its juxtaposing dialogue, surreal characters and fragmented time/space.[clxxviii] However a clearer comparison is with the writing of Puig, with its use of montage and multiple points of views combined with film style dialogue. Murakami's employment of music references is similar to the way that Puig uses film intertextually. As Rubin discusses, Puig and Murakami's works have been frequently compared:

> The mention of Puig, author of *Kiss of Spider Woman* and *Betrayed by Rite Hayworth,* is especially interesting. Kenji Nakagami called Puig " the Haruki Murakami of Latin America". He is one of the few Latin American writers that Murakami has enjoyed enough to read extensively.[clxxix]

Though there are many comparisons that can be drawn between Murakami's style of literature and Latin American's magical realism, there has been no direct comment of this kind by Murakami. Though in one interview Murakami commented on his use of the 'magical', he differs in his approach and style:

> Many American novels and stories are very "realistic" and well organized. I started to write novels and stories when I was 30

years old. Before that I didn't write anything. I was just one of those ordinary people. I was running a jazz club, and I didn't create anything at all. But all of a sudden I started to write my own things and I think that is a kind of magic. I can do anything when I'm creating stories. I can make any miracle. That's a great thing for me. I can say I deal in magic.[clxxx]

In a later lecture at an American University he further commented on the literature that has influenced him:

I suspect that there are many of you in the audience [at Berkeley] who think it strange that I have talked all this time without once mentioning another Japanese writer as an influence on me. It's true: all the names I've mentioned have been either American or British. Many Japanese critics have taken me to task on this aspect of my writing. So have many students and professors of Japanese literature in this country.[clxxxi]

The most influential of these condemnations was received by Nobel laureate Kenzaburo Ōe who criticised Murakami for "failing to appeal to intellectuals with models for Japan's future"[clxxxii] and accused him of "batakusai" meaning to stink of butter, slang racism meaning too American.[clxxxiii] Murakami's influences, as discussed previously, have indeed mainly been from the West, and he has spoken of a separation from traditional Japanese literature:

The simple fact remains, however, that before I tried writing myself, I used to love to read people like Richard Brautigan and Kurt Vonnegut. And among Latin Americans I enjoy Manuel Puig and Gabriel Garcia Marquez. When John Irving and Raymond Carver and Tim O'Brien started publishing their works, I found them enjoyable too. Each of their styles fascinated me, and their stories had something magic about them. To be quite honest, I could not feel that kind of fascination from the contemporary Japanese fiction I also read at that time. I found this puzzling. Why was it not possible to create that magic and that fascination in the Japanese language?
So then I went on to create my own style.[clxxxiv]

Consequently, critics have denigrated Murakami's embrace of western culture, and what is seen as his anti-Japanese voice. Against this criticism[clxxxv] however we can see he selects influences from the East just as much as he does

from the West and there is a danger of placing Murakami's fiction into the category of postmodernist writing as a "handy"[clxxxvi] catch-all for the work of many contemporary authors.

THE JAPANESE CONTEXT

After the exploration of these global perspectives, it is useful to consider some of the key Japanese literature perspectives. The most important Japanese literature influence is the I-novel genre. The I-novel more so than any other style of fiction has been highly popular as a form of narrative within Japanese literature, as described in the Encyclopaedia Britannica:

> I- novel, Japanese watakushi shōsetsu, or shishōsetsu, form or genre of 20th-century Japanese literature that is characterized by self-revealing narration, with the author usually as the central character.
> The I novel grew out of the naturalist movement that dominated Japanese literature during the early decades of the 20th century. The term is used to describe two different types of novel, the confessional novel (characterized by prolonged, often self-abasing, revelation) and the "mental attitude" novel (in which the writer probes innermost thoughts or attitudes toward everyday events in life). [clxxxvii]

As Murakami explains, the I-novel and its unique narrative structure and devices have long been described as the Japanese naturalism. It could also be understood as a form of existential literature;

> In the I-novel […] the author provides a scrupulous depiction of the trivia of his surroundings, with an exhibitionistic emphasis on negative aspects of his own life and personality. This was the way Japan modified European Naturalism for domestic consumption.[clxxxviii]

As Fowler states in his study of the I-novel, this medium of writing is well suited to interiority and reflection on the human condition. As he further explains, it lends itself to the subjective approach, which is far from the more constructivist methods of Murakami:

> There is a shift from outside to inside the character, which reflects a natural tendency of the Japanese language to interiorize […] Japanese lends itself to subjective modes of narration such as the I-novels. [clxxxix]

The I-novel was at its height in the first half of the 20th century, with novels such as Shimazaki Tōson's *Hakai* (1906) and Tayama Katai's *Futon* (1907). However Endo's *Scandal*, published in 1986, may be seen as one of the latest works relating to this genre.[cxc] I-novels are important because of their new approach to the self, their darker themes and more informal use of language, which influenced Murakami's writing and arguably all modern Japanese writers.[cxci]Though Murakami stays clear of this approach at the beginning of his literary career, even placing his literature in "direct confrontation"[cxcii] with the I-novel/fiction and its epistemology, it is not until many years later when Murakami writes his first novel that breaks into the mainstream, *Norwegian Wood,* that his skill at forming a clear constructivist narrative, which allows the subjective to flow, is realised. It is with this novel that the reader is first able to glimpse Murakami's skill at using deep-rooted Japanese narratives within a global perspective. As Murakami's Japanese/English translator Jay Rubin (who translated *Norwegian Wood)* observed, "Murakami's greatest technical achievement in *Norwegian Wood* may be the success with which he exploits the conventions of the autobiographical Japanese I-novel to write a wholly fictional work."[cxciii] This is also further confirmed by Murakami's usage of literature in one of his key themes, history and memories. In an interview, Mark Williams explains that the notion of Barthes's *Death of the Author* has exerted a rather different influence on the Japanese shósetsu than it has on the western novel:

> But in the Japanese shósetsu, the author invites us, very deliberately, to look at his/her background, or their personal history to help us understand what is happening in the book; they are setting themselves up as public figures against whom their protagonists are placed […] The author and protagonist have their relationship, which is very different from the western approach.[cxciv]

It is important to consider the development of the 'modern' Japanese novel and its differences and similarities to their western counterparts. Though Japanese

literature is often compared with western literature and literary movements, there are many offshoots that have taken Western notions and transformed them into a new style (for example Western naturalism influenced the development of the Japanese I-novel). One of the most important Japanese thinkers in this respect is Tsubouchi Shōyō and his important 1885 work, *The Essence of the Novel* (Shōsetsu Shinzui), in which he classifies Japanese novels into categories (figure 6) to shape a pioneering study examining the Japanese novel (from a Japanese not a western point of view) and its future.

Figure 6: *The Essence of the Novel*

[cxcv]This changing and re-visioning has parallels with the Kuhnian notion of paradigm shifts. The difficult change that Kuhn describes as a paradigm shift is perhaps useful in characterising Murakami's position with respect to his Japanese predecessors. Margaret Masterman's *The Nature of a Paradigm'* has elucidated the multiple nature of the paradigm:

> (18) As an organizing principle which can govern perception itself (p. 112): 'Surveying the rich experimental literature from which these examples are drawn makes one suspect that a paradigm is prerequisite to perception itself.'
>
> (20) As a new way of seeing (p. 121): 'Scientists… often speak of the "scales falling from the eyes" or of the "lightning flash" that "inundates" a previously obscure puzzle, enabling its components to be seen in a new way […]'
>
> (21) As something, which defines a broad sweep of reality (p. 128): 'Paradigms determine large areas of experience at the same time.'[cxcvi]

These dramatic changes or turns describe similar changes in the understandings that underpin critical theory and especially postmodern feminism (the 'scales of the eyes' is very similar to the concepts of re-visioning that were explained earlier).

A NOVEL CONSTRUCTION

"I think he has reinvented Japanese literature in his own image,
so to speak, particularly in the language he uses."[cxcvii]

Murakami's style and form additionally have some similarities to myths or tales. Murakami's tales are of a lost and unidentifiable man who has his lost job, family or the security upon which they had previously based their identity, often becoming to some extent a nameless and faceless man within his own society. All such figures are searching for their identity, and in sounding this theme Murakami broadens his readership by connecting with a key concern of the modern human condition (using such concepts as loneliness and alienation). In so doing he can be seen outside of the restrictions of a literary movement such as postmodernism. There is also a new term that in Japan Murakami has began to be linked to, 'shinjinrui' - which could be seen as a bridge out of his postmodernist categorization. As Seats explains:

> Also, Yoshimoto [Takaaki] [cxcviii] notes, during this period the term 'shinjinrui' or 'new man' appeared in many areas of popular culture, and before long, gradually began to infiltrate the 'pure' or high arts (*junbungei*). This new way of expression was evident in the mixing of the sensibilities of language (*kotoba*), scene (*fukei*) and image (*eizo*), which was parallel to the 'extinction' (*danzetsu*) of traditional means of expressions. The new mode of expression was 'light, bright and free-flowing', and 'dispersed softly over the surface of social phenomena'. In terms of its relevance to this discussion, it is significant that Yoshimoto claims that this development was seen as a kind of debate/discussions (*rongi*) about 'separating out the old and the new' (*shinkyu o nibun suru*). This affirms both the primacy of 'the contemporary' in the validation and discussion of information and the quest for novelty, as well as its role in constructing a discursive/cultural space which fetishizes the historical 'now', by paradoxically denying the very historicity of its construction.[cxcix]

Though there is relatively little scholarly material available on this genre, especially in available translated form, many journalist and reviewers have picked up on it as a style that could be directly used to describe Murakami's transcendental genre,[cc] including critics such as Hunter:

> Many critics recognize Murakami as a spokesperson for the *shin-jinrui* ("new human beings")—the affluent postwar

generation that typically shuns traditional Japanese values in favor of the appeal of American popular culture. In his fiction Murakami has consciously diverged from the mainstream of *jun-bungaku.*[cci]

However, amongst critics there are differing views on whether Murakami fits into this *shinjinrui* category, for as Napier points out he was born in a previous generation[ccii] and, though the term has been associated with his literature in Japan, he remains more often categorized as a postmodernist author.

In terms of a constructivist epistemology the paradigms are as follows in terms a categorization of Murakami's genre and style. Firstly his literature is experimental and as illustrated earlier, this is critical to his position in Japanese literature (and to a greater extent in all literature) and can be seen in the re-visioning of the naturalism into the I-novel. Furthermore literature doesn't need to have one reality, as is shown in Masterman's definitions of paradigms and Pavel's classification of postmodernism.[cciii] Murakami's writing can be seen to have a "broad sweep of reality" or multiple universes and realities. It could be that Murakami is best seen as both a postmodernist writer and a Japanese writer, though it is necessary to question this. Ultimately the categories are delimiting and it is better to let "scales fall[ing] from the eyes", eliminating the concern with categorization, and looking at the re-moulding of the literature instead.

CONCLUSION

"Overhead, the two moons worked together to bathe the world
in a strange light."[cciv]

This thesis has analysed the use of unconscious, 'crossover' and its impact upon the conscious, which leads to the transformation of the self. In particular, with reference to Lebra's notions of the 'boundlesss self' and to some extent Strecher's 'nostalgic image' and 'image characters', this then leads into proposed transformation of Murakami's characters' selves into 'boundless characters', suggesting a new structure of the psyche in literature.

"Hesperus = Phosphorus"
- Gottlob Frege

In the ancient worlds, Egyptians and Greeks thought there was an Evening Star, Ouaiti (Egyptian) / Hesperos (Greek), and a Morning Star, Tioumoutiri (Egyptian) / Phosphoros (Greek), only to find out that what they were really looking at was one planet, Venus. In the same way looking at the conscious and unconscious as two different concepts can be unhelpful. They are one and the same in much of Murakami's fiction, like the well used in so many of his novels. It just depends how far down the well you are. As Hesperus and Phosphorus are one of the same, the conscious and unconscious are one. Murakami's Venus is no longer a dialogue or a battle between the conscious and unconscious, it is a unity.

Murakami's Venus is embodied in the creation of the 'boundless characters', though the unity of conscious/unconscious has been utilised in many of his earlier narratives. For example, the combining of the conscious and unconscious has been a principal motif in Murakami's depictions of music, sex, dreams, parallel worlds, listening, telling stories, memories, which have all been examined in this thesis. This thesis has proposed that Murakami once used the conscious/unconscious as a battle or dialogue in his characters: for example the internal battle for survival between Boku (unconscious) and Wastahi (conscious)

in *Hard-Boiled Wonderland and the End of the World* (hereafter in this chapter referred to as *HBWEW*) and the external battle for survival *The Wind Up Bird Chronicle*'s (hereafter in this chapter referred to as *WBC*) Noboru (unconscious) and Toru (conscious) to the dialogue based *Kafka on the Shore* (hereafter in this chapter referred to as *KS*) and *After Dark.* However it wasn't until *IQ84* that we saw a character, Fuka-Eri, who embodied the conscious/unconscious along with some of the notions of Stecher's 'nostalgic image'. Through the use of the 'dohta/maza' in which Fuka-Eri is presented as a possible mirror image of a previous character, in this case herself, she could be viewed as a copy despite being the original 'dohta/maza' and therefore potentially the 'origin' as well. For whether she is the 'dohta' or the 'maza' in the narrative, which is left unclear as they are not copies of each other but more like mother and daughter, they are mutually dependent on each other for balance. Due to these characteristics and Fuka-Eri's acceptance of this state and universal law (in this case the narrative) she becomes boundless. This thesis uses Lebra's definition of the 'boundless self'[ccv], which mirrors Fuka-Ei's purpose in the narrative, in that she in some way has an understanding of the narrative but cannot change it. She is placed in a comparable position to the knowing narrator/author, but firmly remains in the transcendental state of 'boundless' and never enters a meta-fictional state. She knows, but is never in control of, the narrative. This is not only a new development for Murakami, who uses magical realist notions, along with original Buddhist concepts, but it is also a new development in meta-fiction which reinforces the Japanese notions of the relationship between interactional/inner selves; a postmodernist device developed by Buddhist and Japanese notions into a new literary device.

This thesis has also examined Murakami's redefining of the unconscious and conscious self as 'inclusive concepts', not only approach in global literature but a further development from pre and post World War II Japanese literature. The four main conscious/unconscious themes in Murakami's fiction are parallel worlds, sex, music and dreams, all four of which have used the notion of the 'inclusive concepts' conscious/unconscious within them and been discussed in their relative chapters. Parallel worlds with their wells and their other spiral and

vortical structures, such as *Dance, Dance, Dance's* elevators, *IQ84's* stairway, and *HBWEW's* whirlpool are all conduits, which have been examined in-depth in the chapters *Parallel Worlds* and *Wells*. Through the use of these conduits the conscious protagonist can engage the unconscious in the unconscious world. The manner of engagement changes over the course of Murakami's career from battle-to-dialogue-to-balance and its progresses across these three its benefits are felt to a greater extent in the conscious world. The first examined turning point of battle/dialogue/balance between the unconscious and unconscious is most apparent in the comparison between the uncontrolled battle with the unconscious in *HBWEW* that leads to the death of the conscious self. This is followed by the controlled battle with the unconscious in *WBC w*hich by contrast leads to the death of the unconscious. The next examined principal turning point is in *1Q84* where the conscious and unconscious are left to exist in mutual balance. This development means a change from how the conscious and unconscious are viewed and the structure of the literature. This is because there is a shift from the resolution being the outcome of a battle to a balance. The narrative is now mainly concerned with everything being equal instead of there being non-parity as this leads to complexities such as the one discussed in the chapter 7: Sex*: Desire/Curative/Conduit,* of *IQ84's* Tengo and Fuka-Eri having sex.

Further to Murakami's redefining of the unconscious and conscious as 'inclusive concepts' is the 'crossover'. How these consciousnesses become inclusive illustrates how the relationship has not only become closer, but the bridge between the two has changed. In the use of the unconscious theme of dreams this shortened crossover means the unconscious can have a much larger effect on the conscious. The principal case of this is in the example of lucid dreaming and living dreams where through the use of balanced control of the unconscious, the conscious can benefit. This means the unconscious, is no longer something to be feared. For example, we can contrast the murder in the living dream as described in *Tales of Genji* (in *KS*) with the living dream in *KS* where one person's unconscious tries to communicate with another conscious self with the aim of providing help. In the uses of these conscious and unconscious 'inclusive concepts' and 'crossover' themes, music and sex, there is a similar shortening of

the 'crossover' and a further inclusivity. Murakami's use of music references is primarily postmodernist in style, yet it is a prime example of where Murakami uses this motif as a way of creating a commonality with his readers. His characters form shared memories through music in the same way to create commonality, and this can extend to the reader. As shown by the many examples used in the chapter 7: Sex*: Desire/Curative/Conduit*, sex is also used to shorten the 'crossover', by serving as a bridge between the two consciousnesses. Also, their good and bad outcomes depend on the morality of the participants along with the concern of this damaging or benefiting the 'core' or unconscious. This was further explored in Murakami using the theme of sex as an alternative consciousness, an idea which has recently become a new area of scientific research. This usage of the two themes, music and sex, reinforces the same concept as the theme of dreams, to present the unconscious as wholly more positive than previous literature has done, and to see it as something that can be controlled to some degree. It also has a balancing relationship with the conscious, that in turn can benefit the conscious self and in the example of literature, the narrative.

In terms of a larger context, this thesis has examined the purpose of Murakami's usage of the conscious/unconscious as 'inclusive concepts' as a means of redefining a new structure. This structure borrows from postmodernist writing and magical realism as equally as it does from more traditional Japanese literary genres and concepts. For this reason, Murakami's works bring a new attitude to global contemporary literature, which though difficult to define in terms of one set genre and location, is new in its ability to encompass plurality and evoke new philosophies that are based on ancient concepts cast in new lights in a contemporary literary style. This new attitude, especially the act of writing about the conscious and unconscious as 'inclusive concepts', has not only taken from ancient concepts, which draw connecting lines to traditional Japanese notions, but it also draws lines to magical realism with its idea of the conscious and unconscious being linked and mutually supportive. Murakami's usage of these 'inclusive concepts' mixing the modern with the traditional along with global and the local is important for many reasons. Firstly for breaking Murakami's

work away from being easily type-cast, secondly for widening his readership appeal, thirdly, for saying something distinctive about modern-day society and the impossibility of evading the cultural influence of the media, and lastly is due to an awareness of modern-day attitudes towards the conscious and unconscious. These four reasons for the 'inclusive concepts' are interesting because they describe a change in Murakami's writing which reflects a wider shift in literature that in turn echoes a shift in global attitudes.

This thesis has examined the purpose and importance of notions of the unconscious and why they are of interest to Murakami's fiction, along with the development his 'inclusive concepts'. In terms of more holistic and aesthetic reading, the significance of the 'inclusive concepts' is to bring a 'balance' to literature. This can be seen as a clear development for post-war Japanese writing, from the battle of inner and outer self that was so strong after World War II to a more harmonious relationship as reflected in the discussion on Murakami's development from such works as *HBWEW* to *WBC*. Alternatively it could be argued there is a global development in how the unconscious is viewed in the arts and literature. Psychoanalysis, modernism and more recently scientific research in turn have helped to portray the unconscious as a less threatening concept, and, more recently, as something that could actually be controlled to some degree and some effect. Therefore Murakami could be seen as simply developing this changing attitude and thus the significance of his works and usage of the unconscious could be seen as a development of postmodernism or international contemporary literature. Another major significance for literature, whether it is viewed as a development for Post-War Japanese Literature, Postmodernism or Magical Realism is Murakami's use of fact and fiction. In reinscribing the unconscious in a new way, the line between fact and fiction becomes noticeably more blurred in Murakami's writing.

In this thesis, the progression of Murakami's works has been examined along with that of Japanese authors and to some degree other postmodernist and Latin American novelists. Further investigation could usefully be undertaken to delve deeper in to the comparison between contemporary Japanese authors and their

Latin American counterparts with regard to their similar approach mixing tradition with the modern. Nevertheless it will be of more interest for future research to see how Murakami further advances his use of consciousness in subsequent works. For as this thesis has shown, Murakami's construction of consciousness has evolved over his career, principally from the uncontrolled battle and fearful depiction in *HBWEW,* to the controlled battle which is more equal and aware in *WBC,* to his most recent work *1Q84* where we see an equality and balance between the two consciousnesses.

To bring to a close this thesis, we return to the beginning with Murakami's novel *1Q84*, his most concurrent reading of the conscious and unconscious and the crossover between the two. We are left with the outline of a sky with two moons. "Overhead, the two moons worked together to bathe the world in a strange light."[ccvi] Similar to the ancients after their discovery, Murakami's readers on finishing *1Q84* realise that what they first thought were two, in the end is only one:

> There was just one moon. That familiar, yellow, solitary moon. The same moon that silently floated over fields of pampas grass, the moon that rose - a gleaming, round saucer - over the calm surface of lakes, that tranquilly beamed down on the rooftops of fast-asleep houses. The same moon that brought the high tide to shore, that softly shone on the fur of animals and enveloped and protected travelers at night.[ccvii]

For as Tengo and Aomame discover, when they escape 1Q84 and return to the conscious world of 1984, there is only one moon. It was the same world, not a 'fake' world they were previously on; just different sides to the same reality, much like the Aum criminal that Murakami described as his starting point of *1Q84*:

> I imagined the story of his fear as though it were my own, like a man left alone on the other side of the moon, and continually contemplated his circumstances and their meaning for many years. This became the starting point for the story of *1Q84*.[ccviii]

In the same way the ancients thought they were seeing two different stars in the sky, but in fact they were seeing the same planet, Venus. The worlds of 1Q84

and 1984 are the same world, just as real as each other, though together they make the characters boundless. This draws parallels with how the conscious and the unconscious are viewed, on their own they are seen as individual concepts but combined together they make everything boundless.

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(THEATRE) *The Elephant Vanish*, dir. by Simon McBurney (Co-produced by Complicite and Japan's Setagaya Public Theatre. 2003)

(FILM) *The Face of Another,* dir. by Hiroshi Teshigahara (Tokyo Elga Co Ltd. 1966)

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APPENDIXES A:
Parallel worlds & Stories-with-stories

Parallel Worlds: Novels

The End of the World: *Hard-Boiled Wonderland & The End of the World*
Well (conduit)/Hotel (parallel world): *The Wind-up Bird Chronicle*
Highway stairway (conduit)/1Q84 (parallel world): *1Q84*
Mirror? (Conduit)/Rat's house (parallel world): *A Wild Sheep Chase*
Room of Skeletons: *Dance, Dance, Dance*
Evaluator (conduit)/Hotel (parallel world): *Dance, Dance, Dance*
Miu's double: *Sputnik Sweetheart*
Nakata and Kafka: *Kafka on the Shore*.

Parallel Worlds: Short Stories

The Kangaroo Communiqué (short story).

Stories-within-Stories 1: Present fiction

Heartfield's story "*The Wells of Mars*" : *Hear the Wing Sing*
"*The Town of Cats*": *1Q84*
"*Air Cystaille*" (this could be classed as history of Fuka-Eri) *: 1Q84*.
"*Three brothers on an Island in Hawaii*": *After Dark*

Stories-within-Stories 2: Historic accounts (fictional)

Township of Junitaki: *A Wild Sheep Chase*
Unicorns (Jorge-Louis Borges): *Hard-Boiled Wonderland and The End of World*.

Stories-within-Stories 3: Historic accounts (real)

The Fall of the Roman Empire, The 1881 Indian Uprising, Hitler's Invasion of Poland, and the Realm of Raging Winds (short story)
The Boss's Introduction of Sheep to Japan: *A Wild Sheep Chase*
Student protests in 1960s: *Norwegian Wood*

Stories-within-Stories 4: Oral account of a memory

Mystery Man's story: *Barn Burning* (short story)
Lieutanant Mamiya's story: *The Wind-up Bird Chronicle*
Reiko's story: *Norwegian Wood*
Creta & Malta Kano's stories: *The Wind-up Bird Chronicle*
Cinnamon Akasaka: *The Wind-up Bird Chronicle*
Tamaru's childhood on Sakhalin Island: *IQ84*

APPENDIXES B:
Figures

Figure 1: Parallel Worlds: frontispiece map from *Hard-Boiled Wonderland and the End of the World* © Vintage, 2003.

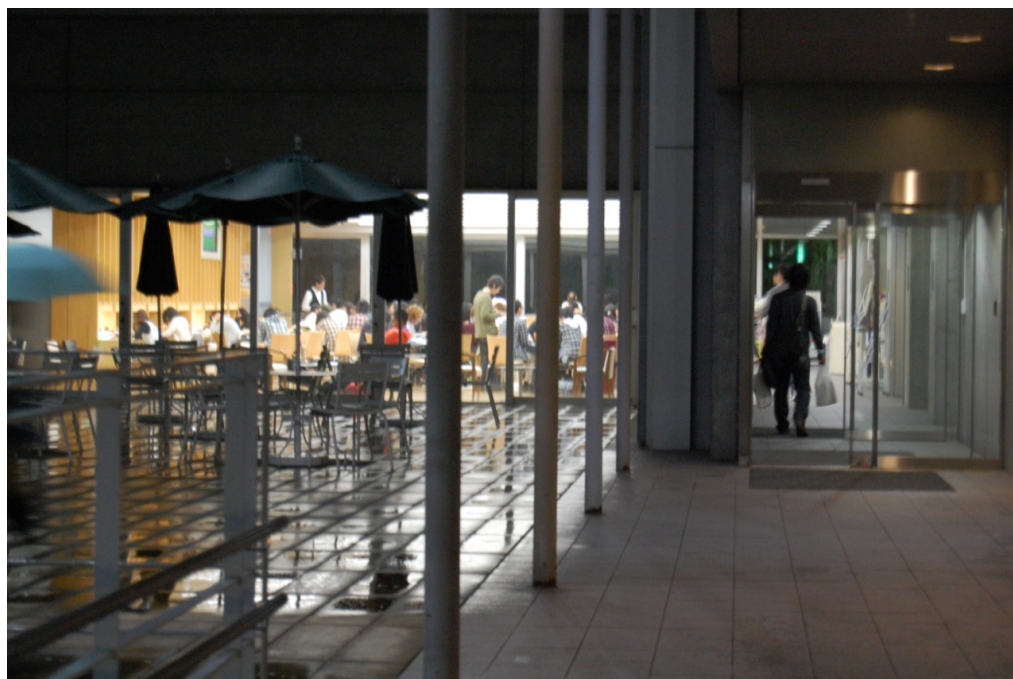**Figure 2:** History & Memories: Waseda University © Freya Helewise

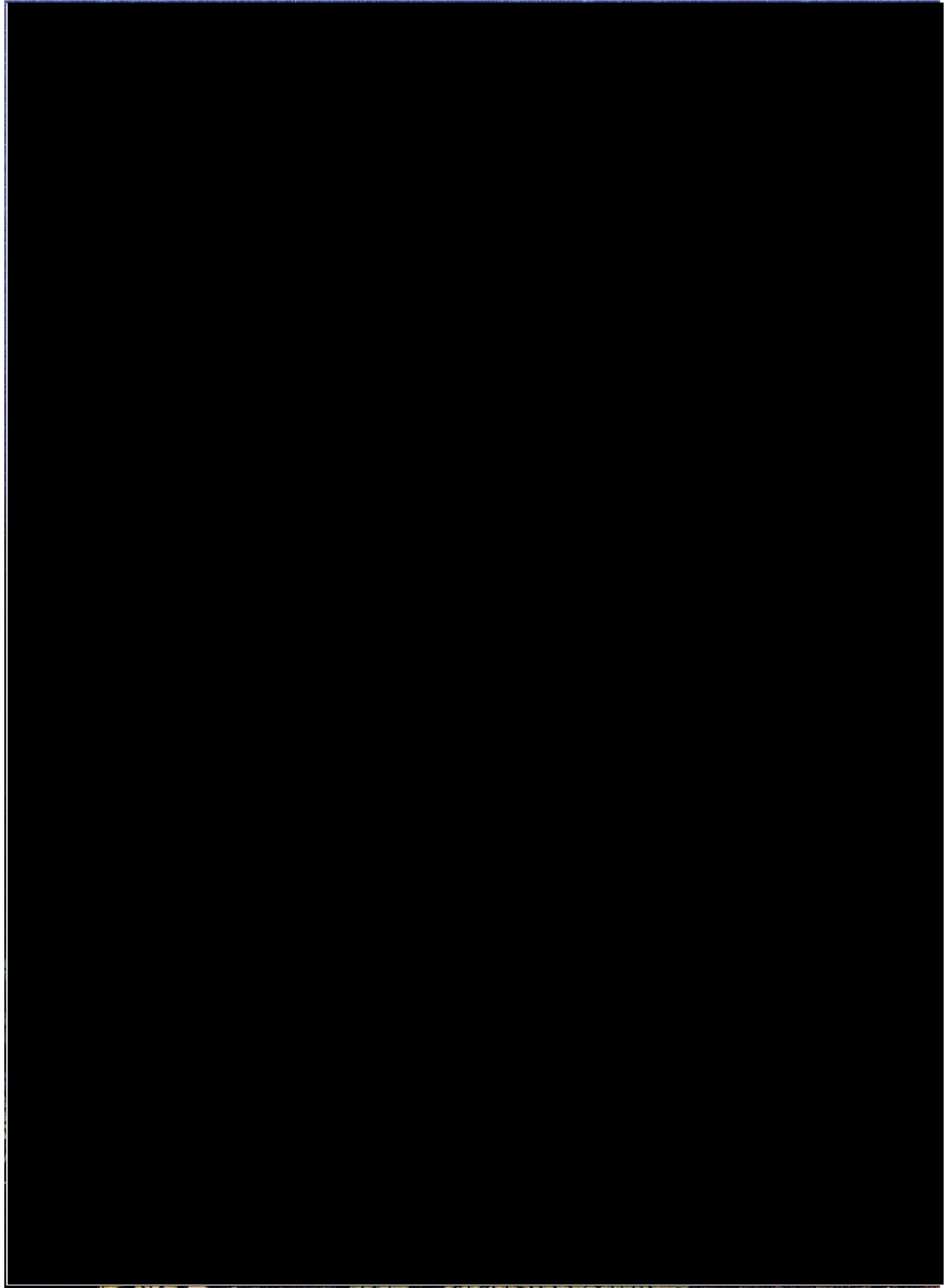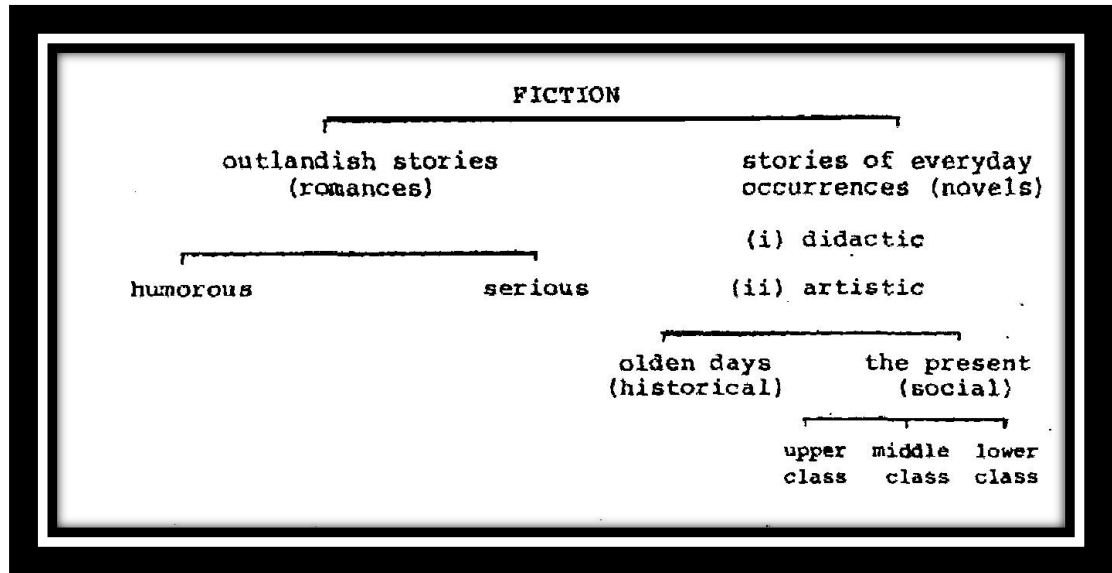**Figure 3:** The Three Wells: *The Ghost Story of Okiki (Sarayahiki) 1830* by Katsushika Hokusa

Figure 4: The Three Wells: Himeji Castle © Freya Helewise

Figure 5: Music: DUG (a jazz bar, that appears repeatedly in Murakami's works), Tokyo. © Freya Helewise

Figure 6: Scales Falling from the Eyes: Tsubouchi Shōyō's *The Essence of the Novel* © <http://archive.nyu.edu/html/2451/14945/shoyo.htm> (accessed on 2 November 2012)

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[ix] Which incidentally had many American soldiers from a nearby U.S military base as its clientele.

[x] Murakami hit fame with his sentimental novel *Norwegian Wood*, which sold more than four million in Japan and shot Murakami to stardom in his native country and international recognition aboard and since its publication in 1987 has been translated into 33 languages. Then in 2002, *Kafka on the Shore* sold over 550,000 copies in the first month in Japan, and became a bestseller in Germany, South Korea and China. Subsequently Murakami's latest novel *1Q84* was registered as one of the top 100 books ordered on Amazon more than a month before its release'. Moreover it was translated into 46 languages[x], an extra nine languages to the previous *NW*.

[xi] Pre to the international release of the film *Norwegian Wood*[xi] in 2010, directed by Tran Anh Hung (Golden Lion winner for *Cyclo* and Academy Award nominee for *The Scent of Green Papaya*)[xi], Murakami agreed only to two of his short stories to be made into films, *Tony Takitani*[xi] in 2004, directed by Jun Ichikawa and *All God's Children Can Dance* in 2008, directed by Robert Logevall[xi]. Although there were some smaller film adaptations made such as Kazuki Omon's *Hear the Wind Sing (*風の歌を聴け*)*[xi](1981)*, which was followed shortly by Naoto Yamakawa's Attack on the Bakery (1982)[xi] and *A Girl, She is 100 Percent (*100% no onna no ko) (1983)[xi]. Then twenty-two years later, Tom Flint[xi] readapted the same short story *On Seeing the 100% Perfect Girl on Beautiful April Morning* into a short film.[xi] Meanwhile in 2003 Simon McBurney directed and produced his multimedia play *The Elephant Vanishes* based on three short stories from Murakami's collection with the same title.[xi] Then in 2007 Tony Award winner Frank Galati adapted *After the Quake's*[xi] Honey Pie and *Super Frog Saves Tokyo* into a theatre play directed for Steppenwolf Theatre, [which] opened a successful run [last] fall.'[xi] Galati followed this with another Murakami adaptation in 2008 directing a theatrical version of *Kafka on the Shore.*[xi] Next in 2010, Stephen Earnhart adapted *The Wind-up Bird Chronicle* into a multimedia presentation, which was part of the Public Theatre *Under the Radar* Festival and later shown at the *Edinburgh International Festival* in 2011.[xi] Murakami' works has even been used by the music industry whether as inspiration like the case of Massimo Fiorentino, the creator of *Aeroplan,* who created the music CD *The Wind-up Bird Chronicle* based on the titled novel in 2009.[xi] Or direct

quotations as in the case of Max Richter who had Robert Wyatt read Murakami's passages in his 2009 album *Songs from Before*[xi] and more recently Dre Cartan's relief belief EP *.D.C: JPN (after the quake 2011)*[xi].

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cxxix Beale, Lewis, 'The cool, cynical voice of young Japan' *Los Angeles Time Magazine* 8
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cxxxiii "Chan, Agnes, 'Musical Memory' *New Scientist* 14 November, Vol 396 (1998) 128

cxxxiv Sloboda, John. 'Show me emotion' *New Scientist,* 29 November 2003.

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cxl Murakami, Haruki, *South of the Border, West of the Sun* Trans. Philip Gabriel (London: The Harvill Press, 1999) 164

cxli Murakami, Haruki, *South of the Border, West of the Sun* Trans. Philip Gabriel (London: The Harvill Press, 1999) 165

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clx Strecher, Matthew, *The Wind-up Bird Chronicle; A Reader's Guide* (London: Continuum International, 2002) 40-43

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clxii Hobson, Allan, 'The Neurobiology of Consciousness: Lucid Dreaming Wakes Up' *International Journal of Dream Research* Volume 2, No.2 (2009) 41-44

clxiii Koyama, Shuzo, 'Japanese Dreams: Culture and Cosmology' *Psychiatry and Clinical Neurosciences* Volume 49, No 2 (1995) 99-101

clxiv Mayer, Ida., 'Dreaming in Isolation: Magical in Modern Japanese Literature' (Diss. Carnegia Mellon University, 2011)13-14

clxv Koyama, Shuzo, 'Japanese Dreams: Culture and Cosmology' *Psychiatry and Clinical Neurosciences* Volume 49, No 2 (1995) 99-101

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clxvii Sherif, Ann. 'Japanese Without Apology: Yoshimoto Banana and Healing' In *Ōe and Beyond: Fiction in Contemporary Japan,* eds. by Stephen Snyder and Philip Gabriel (Honolulu HI: University of Hawai'i, 1999)

clxviii Mayer, Ida., 'Dreaming in Isolation: Magical in Modern Japanese Literature' (Diss. Carnegia Mellon University, 2011)13-14

clxix Murakami, Haruki, *Kafka on the Shore* Trans. Philip Gabriel (New York: Alfred A. Knopf, 2005) 164-165

Part III: International Responses

clxx Though Banana Yoshimoto's style differs from Murakami with its youthful language has an engaging feel of the postmodernist playfulness and use of the pastiche.

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clxxiii Crotty, Michael, *The Foundations of Social Research* (London: SAGE Publications London, 2009) 117

clxxiv Strecher, Matthew, 'Beyond 'Pure' Literature: Mimesis, Formula and the Post-modern in the fiction of Murakami Haruki' *The Journal of Asian Studies* Volume 57, No 2 (May 1998) 355

clxxv Approaching from the theoretical works of mainly Takaaki Yoshimoto.

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clxxxvi Murakami, Haruki, 'Introduction' *Rashomon and Seventeen Other Stories*. By Ryūnosuke Akutagawa. Trans. Jay Rubin. (London: Penguin Classics, 2006) xxx

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clxxxix Fowler, Edward, *The Rhetoric of Confession: Shishosetsu in Early Twentieth-Century Japanese Fiction* (Berkeley: University of California Press, 1988)

cxc University of Leeds (2006) module 'Japanese Literature and The Search for Postwar Identity EAST 3290)', taught by Mark Williams.

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cxciii Rubin, Jay *Haruki Murakami and the Music of Words* (London: The Harvill Press, 2003) 152

cxciv Williams, Mark. (Leeds: Leeds University, 1 February 2006) Interview

cxcv Evidently the research is more qualitative than quantitative, as the primary research is based on interpretation of primary literature and critical theorizing of it. Furthermore, the structure of the research is based on a critical theoretical approach, and assuming a constructive epistemology.

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cxcvii Personal email correspondence with Matthew Strecher. (25 October 2012) RE: Dances with Sheep: Query about the 'Nostalgic Image' in 1Q84 [email to f.helewise], [online]. Available e-mail: freya_helewise@hotmail.com

cxcviii TakaakYoshimoto. His works of collective fantasy and his literary criticism, and his discussions with Michael Foucault and Jean Baudrillard, and the fact that he is also the father of Banana Yoshimoto, makes him a crucial as well as an interesting reference. Even though there are many articles about his works and ideas, and a detailed chapter in Fuminobu Murakami's *Postmodern, Feminist and Postcolonial Currents in Contemporary Japanese Culture* (2005)*,* which looks at the importance of his works within modern Japanese culture, his original, and vitally his published dialogues have not been translated, though many western intellectuals (like Foucault) have fought for them to be.

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cc This makes very difficult for me to do further research into.

cci 'Criticism of the Works of Today's Novelists, Poets, Playwrights, Short Story Writers, Scriptwriters, and Other Creative Writers', ed. Jeffrey W Hunter*, Haruki*

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[ccvii] Murakami, Haruki, *1Q84: Book 3* Trans. Philip Gabriel (London: Harvill Secker, 2011) 358

[ccviii] 'Haruki Murakami interview re: 1Q84 (translated from *Yomiuri Shimbun*)' *night rpm* 25 April 2012 < http://noxrpm.com/post/1292115249/haruki-murakami-interview-re-1q84> (accessed on 23 November 2012)