

LOCATING SEXUALITY IN SELECT WORKS OF HARUKI

MURAKAMI

**A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF DOCTOR OF
PHILOSOPHY**

RODI LALRAMMAWII HMAR

MZU REGN. NO. 2998 of 2007-2008

PH.D REGN. NO. MZU/PhD/779 of 21.05.2015



**DEPARTMENT OF ENGLISH
SCHOOL OF EDUCATION AND HUMANITIES**

JULY, 2021

LOCATING SEXUALITY IN SELECT WORKS OF HARUKI MURAKAMI

BY

RODI LALRAMMAWII HMAR

DEPARTMENT OF ENGLISH

SUPERVISED BY

PROF. LALRINDIKI T. FANAI

Submitted

In partial fulfillment of the Degree of Doctor of Philosophy in English of Mizoram
University, Aizawl.



MIZORAM UNIVERSITY
DEPARTMENT OF ENGLISH

This is to certify that “Locating Sexuality in Select Works of Haruki Murakami” written by Rodi Lalrammawii Hmar has been written under my supervision.

She has fulfilled all the required norms laid down within the Ph.D regulations 2009 of Mizoram University. The thesis is the result of her own investigation. Neither the thesis as a whole nor any part of it was ever submitted by any other University for research degree.

(Prof. Lalrindiki T. Fanai)

Supervisor

Department of English

Mizoram University

DECLARATION

MIZORAM UNIVERSITY

JULY 2021

I, Rodi Lalrammawii Hmar, hereby declare that the subject matter of this thesis is the record of work done by me, that the contents of this thesis did not form the basis of the award of any previous degree to me or to the best of my knowledge to anybody else, and that the thesis has not been submitted by me for research degree in any University or Institute.

This is being submitted to Mizoram University for the degree of Doctor of Philosophy in English.

(CANDIDATE)

(HEAD OF DEPARTMENT)

(SUPERVISOR)

ACKNOWLEDGEMENT

First of all, I would like to acknowledge the guidance and benevolence of God throughout the years spent in the completion of the thesis. To Him I owe my health, and every other resources needed to see the thesis come to fruition.

I take this opportunity to extend my sincere gratitude to my Supervisor, Prof. Lalrindiki T. Fanai. Her guidance and consideration has made the completion of the thesis possible.

I would also like to thank the faculty members and the staff of the Department of English for giving me the opportunity, support, and the guidance needed to carry out this research.

I also extend my gratitude to the staff of Central Library, Mizoram University for their co-operation and approachability in obtaining materials.

My sincere gratitude also goes to all the faculty members, staff and administrators at ICFAI University Mizoram for their support and understanding.

I would also like to express my heartfelt gratitude to my husband, Simon L. Fanai and my in laws for their unfailing support. I also thank my parents for their unconditional love and support, which has sustained me to work towards the completion of this thesis. I am deeply grateful and overwhelmed for the joy and love I share with my three sons, they make everything worthwhile.

Rodi Lalrammawii Hmar

CONTENTS

CERTIFICATE

DECLARATION

ACKNOWLEDGEMENT

CHAPTER 1- Introduction	1-22
CHAPTER 2- Self and the Other	23-55
CHAPTER 3- Sexuality and Metaphorical Dreams	56-81
CHAPTER 4- Exploring Feminine Sexuality	82-111
CHAPTER 5- Conclusion	112-128
BIBLIOGRAPHY	129-133

BIO- DATA

PARTICULARS

OTHER RELEVANT INFORMATION

Chapter 1

Introduction

Sexuality as a concept has been debated over by numerous researchers in different fields. According to Joseph Bristow, it became commonly used in the late 19th century Europe and America. (2) Since then it has been the focus of investigation and analysis in different fields of study. Michel Foucault, in the first volume of *The History of Sexuality* (1976) has deliberated upon the discourse involving the concept of sexuality beginning from the 17th century to the middle of the 20th century. He lays down the “repressive hypothesis”, an idea that sexuality is suppressed in the different spheres of life, and also the onset of “perversion” pertaining to sexuality which goes beyond the marital bond. The general assumption that one can take from Foucault’s work is his view on the dynamics of power which permeates the discussions surrounding sexuality, and how ‘discourse’ becomes a paradoxical instrument to exercise power and hinder its working at the same time. He states:

[Sexuality] appears rather as an especially dense transfer point for relations of power...[it] is not the most intractable element in power relations, but rather one of these endowed with the greatest instrumentality: useful for the greatest number of maneuvers and capable of serving as a point of support, as a lynchpin, for the most varied strategies. (103)

Foucault’s take on the psychoanalytical precepts of sexuality in *The History of Sexuality* reveals the inefficacy of psychoanalysis to truly and accurately address the repressed state of desire. At the same time, the centrality of the ‘body’ as designated in psychoanalysis and humanist traditions are neglected in the power/knowledge paradigm of Foucault’s sexuality. The many challenges and issues raised in Foucault’s work become a centre point for the study of sexuality, especially in the field of discursive cultural practices.

In this thesis, sexuality and its many analogies will be used to examine Haruki Murakami’s selected works, specifically from the theoretical aspect of

psychoanalysis. Sigmund Freud's seminal works on psycho- sexuality and the works of Jacques Lacan and Carl G. Jung on the same have laid down several frameworks for the study of the connection between psychoanalysis and sexuality. This thesis is an attempt to study the primary texts based on the said connection. Bristow has laid down that "...sexuality emerges as a term that points to both internal and external phenomena, to both the realm of the psychic and the material world", (1) and that "arguments have been made that sexuality needs to be understood in relation to widely varying phenomena, from physiological drives to structures of language." (2) The contending approach to be made use of in the study includes the analysis of the 'unconscious' in the unraveling of one's sexuality, and the attempt to find answers to the ambiguity of Murakami's characters based on this approach.

Freud, as many acknowledge, laid the groundwork for the study of the human psyche. In "Three Essays on Sexuality" published in 1905, Freud discloses the 'unconscious' as a psychic zone where repressed sexual desires are stored. The three essays in this collection were specifically, "The Sexual Aberrations", "Infantile Sexuality", and "Transformations of Puberty". In the second essay, Freud states he has insisted

on the significance of the years of childhood in the origin of certain important phenomenon connected with sexual life, and since then I have never ceased to emphasize the part they played in sexuality by the infantile factor. (176)

Elaborating on the different developments that the child has to go through in the formation of sexuality, Freud had also come up with two demonstrations: the Oedipus complex and the castration complex. The Oedipus complex is built on the notion that a boy child first develops an 'object- cathexis', the transfer of erotic energy into an object, towards his mother, and identifies with his father. With the passage of time, the erotic desire towards the mother becomes more intense, therefore, the father is gradually seen as a threat, to the extent that the child wants to get rid of him and take his place. This juxtaposition of admiration and resentment for the father dissolves, along with the intense desire of the mother, when the object of desire is deflected to some other object, or if the child builds on his admiration of his father which would intensify his identification with the latter.

The castration complex has many levels of meaning for the boy child. Firstly, he comes to the realization that he and his mother are biologically different, she is 'castrated'. Secondly, he believes that he cannot 'desire' his mother as that is his father's 'right'. Following his categorization of the human psyche and their workings, Freud here signifies how the superego comes into play at the last stage of infantile identification. The superego imposes the cultural norms of masculine heterosexuality by initiating the boy to deflect his desire for the mother. The 'desire' he has for his mother can be minimized, if he finds "libidinal attachments to a female object to secure his identity." (Bristow 74)

When it comes to how these complexes work in the female child, Freud's stance is definitely open to deliberation. The rivalry and admiration that the female child has for both her mother and father discloses the complicated nature of 'femininity', which as Freud himself remarks, is indiscernible and hard to conclude. These concepts put forth by Freud will be used as exemplifying demonstrations to study the characters of Murakami.

As aforementioned, along with Freud's formulation of sexuality and the unconscious, the works of Lacan will also be briefly deliberated upon. Following the three types of Freud's categorization of the human psyche, Lacan has formulated the three stages of human psychical development, the Imaginary, the Symbolic, and the Real. Working on the relation between language and the unconscious, Lacan's Imaginary stage is built on 'misrecognition'. When a child, between six to eighteen months, sees himself in the mirror, he thinks that his mirror image is a projection of his real 'self' with coordinated limbs and movement. In reality, he is still very much uncoordinated, therefore, his identification with his mirror image is based on 'misrecognition'. When the child enters the Symbolic stage, he discovers "an endless chain of signifiers...and thereby discovers social relations." (Nayar 97) Realizing his difference or otherness from other subjects and even with himself, the "I" is revealed to know himself only in terms of others. He undergoes a "deferred *becoming*". (Bristow 89) Lacan's stress on the subject's 'lack' in the Imaginary order, where the subject projects identification with an 'other' is subsequently made more detached and profound in the Symbolic order. Here, the subject initiates to come to terms with the 'other' but it has been further removed by the language which separates him with

other subjects. Thus, the projection of his 'lack' and his 'desire' thereof to the Other, the Symbolic Order, which is initiated by desire of the absent Mother, and the threat posed by the Name of the Father. In Lacan's subjective analysis, "desire is based on a series of signifiers where the lost object of desire generates a chain of names acting as substitutes for the lost object." (Nayar 108) In other words, the subject's 'lack' spawned by and through 'desire' cannot find an ultimatum. As the unconscious is structured like language, as Lacan puts it, the subject's search for wholeness or completeness remains ever so far flung.

Jung also postulates the significance of the unconscious, which according to him is not "merely a sort of a glory-hole of repressed desires, but a world that is just as much a vital and real part of the life of an individual as the conscious, 'cogitating' world of the ego, and infinitely wider and richer." (Freeman "Intro" 12) While Freud laid stress on the factor of sexuality as the driving force of a subject's unconscious, Jung notably discloses the 'libido' as a psychic energy which motivates and generates varied behavior. Further, he formulates the "collective unconscious", the notion that the unconscious is inhibited by what Freud calls "archaic remnants". The very existence of the conscious and the unconscious realms of the psychic implies, according to Jung, "the existence of two subjects," or "two personalities". ("Approaching the Unconscious" 23) Moreover, Jung's take on the 'anima', which reveals the existence of a woman in every man according to the beliefs of the Middle Ages, complement the split of the subject.

The brief insights given on some of the concepts of the works of these psychoanalysts will be looked upon and will form the base of the study in the thesis.

Many studies have been made on the author, Murakami and his works. The majority of the studies on Murakami are based on the obvious "modernity" of the author, and how this affects his works and their reception. Murakami is thought to be often "at odds with other Japanese writers" which as Matthew Strecher contends, "was not the result of conscious effort on his part, but rather a matter of his own individualism, a certain indifference..." ("Beyond" 354) Since most of Murakami's works have a magical, fantastical feel, the concept of magical realism has also been employed to study his works. Along with this, the most inherent theme found in the works of Murakami is the interweaving of the psychic and the material world.

Studies on Murakami and his works have also dealt with the feeling of alienation and degradation that his characters have in a modern, cosmopolitan world. There is almost always the tendency to swerve back into the past to find answers to the complexity of the present world which is internalized by the characters. Chiyoko Kawaki has stated that

“Murakami depicts, in a cognitive map, the problematic and incompletely conceptualized relationship between the individual and society in the radically changing social climates of postmodern Japan, where “authority” has ceased to present itself as a unified ideological entity.” (310)

Along these lines, the focus of this study is to be built on the close analysis of Murakami’s characters; what initiates their conflicted state of being, how they address this conflict and the subsequent initiation of coming to terms with it. Since most of the dilemma faced by the characters seems to stem from their childhood’s repressed desires and memories, the analysis is to entail how the ‘unconscious’ has a bearing on the characters’ inherent fragmentation. Since studies on the ‘unconscious’ involve the inspection of the contents of the individual’s psyche and how they are disclosed in the ‘real’ world, the connection between the ‘psyche’ and the material world is to be further dealt with in the study. This will perhaps ultimately give an insight to the ambiguity of the characters, particularly in terms of their sexuality.

The popularity and universality of Haruki Murakami and his works are facts very often stated, nevertheless facts, which are duly valued not to be mentioned. Year on, he has been one of the strongest contenders for the Nobel Prize in Literature, however, ‘luck’ has not been in his favour, much to the disappointment of his appreciative and loyal readers around the world. This says so much about the appeal of Murakami’s works. While many label him as an ‘Americanized’ writer, his standpoint is that one does not need to refer or allude to one’s cultural heritage or tradition in order to assert one’s identity. It would be more appropriate to label him as a ‘modernized’ Japanese writer. It is true that Murakami’s interests lie in Western literature and music; however that can never be enough stances to accuse him of neglecting his cultural and traditional roots. In the early years of his literary ‘awakening’, so to say, he translated the works of American writers like Raymond

Carver, Truman Capote, John Irving and F. Scott Fitzgerald, to name a few, so that these phenomenal writers would have a wider readership. Murakami himself is deeply inspired by the writings of Carver, and he has done right by disseminating his source of inspiration to the Japanese readers. The act of translation itself is part of having an interest in and goodwill for one's society. Moreover, Murakami's seminal works on the Sarin Gas Attack by the cult members of *Aum Shinrikyo* in the populated subways of Tokyo on March 20, 1995 have left an imprint, both in Japanese literature and the society as a whole. What makes Murakami's rendition of this attack unique and worth remembering is the portion where he interviews, not only the victims, but also some cult members who partook in the attack. Seen as an act of diversion from the mode of journalism prevalent in Japanese media which tend to generalize and override this kind of incident and its victims, Murakami's take on the Sarin Gas Attack came as a new kind of journalism. So in his subsequent book, *Underground*, which relates this tale of horror, Murakami, as Strecher puts it,

confronts his readers with the uncomfortable possibility that neither crime nor those involved with it are separate from ordinary Japanese, and thus ordinary Japanese can no longer afford to imagine that they transcend such matters. Put another way, he confronts them with their own implicit capability as members of a flawed society. (*Forbidden* 173)

In defense of Murakami, it would not be utterly wrong to state that his sense of duty, and his eagerness to contribute to his society make him as 'Japanese' as any of the other traditional or contemporary Japanese writers. Rather than glorifying and exoticizing the traditional past or even the present situation in his works, Murakami often portrays an individual, torn and divided in a rather constraining and indifferent society. This is what gives his writings a universal appeal, because he does not only delve into the past of the society but mainly deals with the 'subject', an individual in this sense, who is part of and also forms the society.

In an interview with John Wesley Harding, Murakami notes that there are several practices, ethos and situations which are universal. The mistake that one often makes is taking ownership of these things, while clearly trying to establish that they constitute part of only one ethnic group. As previously stated, Murakami has

often been accused of neglecting his 'Japaneseness' (Interview with Harding). To this accusation and certain expectations some people have from him he replies, in his same interview with Harding, "there should be other ways to convey Japaneseness. True, I am not exotic, but that doesn't mean that I am not a Japanese novelist." Murakami's works are solely based in his home country, Japan, without 'the kimonos', or the 'samurai(s)'. His first realist novel, *Norwegian Wood* deals with the student protest that shook Japan in the 1960's in which he too got involved. The protest came to an end, with the University officials and authorities taking over the students and the many radical factions the protest created. As Murakami's translator, Jay Rubin states, "The collapse of the student movement can be seen as his generation's first exposure to emptiness." (25) This 'emptiness' is what Murakami tries to address in his writings. Even though the works of Murakami may not be splayed with exotic traditional and typical Japanese images, he infuses the dilemma faced by individuals (in a sense, the Japanese subject) in the society. This, as stated, is what gives his works universality. Moreover, the images and allusions seen in most of his novels, like Dunkin Donuts, McDonalds, Johnnie Walker, Bob Dylan, The Beatles, Beethoven amongst many others, are seen as Western influences. According to Murakami, this aspect of his writing simply tells the truth, that the world has been made smaller through trade, and advancement in technology. What seems to be regarded as solely an enterprise or product of one society may not be theirs alone. Along the same lines, the dilemma faced by an individual in a particular society (Japanese society) can be the same dilemma faced by other individuals in different societies.

Murakami's upbringing has certain significance in what he has become as a writer. He was born on 12th January 1949, in Kyoto, Japan. His family soon moved to Kobe, a seaport. Luckily for him, Kobe came to play a crucial role in his life. Since the place was often swamped by foreigners, Murakami came to be acquainted with Western writings and music brought by these foreigners on quite a regular basis. He was immediately enticed by classical and jazz music, along with the literature of the West. He then continued to study Literature at the Waseda University where he witnessed a protest as aforementioned. Here he met his wife, and after their marriage, Murakami opened up a coffee bar and jazz club called Peter Cat at Kokubinji from

1974 to 1981. Murakami had always been a fervent reader, using his other interest (music) to earn his living. The idea of writing came to him ‘accidentally’ while watching a baseball game with his wife, on April 1, 1978 at Jingu Stadium. He relates this significant incident in his memoir, *What I Talk About When I Talk About Running*, saying that he had a kind of an euphoric moment the instant Dave Hilton (an American player) hit the ball with his bat.

Something flew down from the sky at that instant, and whatever it was, I accepted it.

I never had any ambitions to be a novelist. I just had this strong desire to write a novel. No concrete image of what I wanted to write about, just the conviction that if I wrote it now I could come up with something I’d find convincing. (28)

He then began to ardently write his first novel after this sudden inspiration. In an interview, Murakami says that writing always comes to him naturally, and that he does not ponder over the plot and characterization. According to him, his wife is his first reader and critic.

Murakami has numerous works to his credit. His first novel, *Hear the Wind Sing* was published in 1979. This was followed by its sequel, *Pinball, 1973* (1980). In 1982, *A Wild Sheep Chase* was published, followed by the publication of *Hard-Boiled Wonderland and the End of the World* in 1985. Murakami’s fame rose with the publication of his first realist novel, *Norwegian Wood* in 1987. Overwhelmed by his immense popularity, Murakami fled Japan in a self imposed exile. The sequel to *A Wild Sheep Chase* was the first book that Murakami wrote after he left Japan. It was titled *Dance Dance Dance* (1988). During his stay in the Universities of Princeton and Harvard as a writing fellow, *South of the Border, West of the Sun* (1992) and *The Wind-Up Bird Chronicle* (1995) were published. His other works include *Sputnik Sweetheart* (1999), *Kafka on the Shore* (2002), *After Dark* (2004), *IQ84* (2010),¹*Colorless Tsukuru Tazaki and His Years of Pilgrimage* (2013), *The Strange Library* (2014) and *Men Without Women* (2014, published in English in 2017). Murakami also has numerous collections of short stories to his credit which

¹The name of the novel is a convenient coincidence as 9 is pronounced as Q (kuu) in Japanese. According to Murakami, the Q in *IQ84* stands for a ‘question’.

includes *The Elephant Vanishes* (2005), *After the Quake* (2000), and *Blind Willow, Sleeping Woman* (2009), to name a few. His latest book, *Killing Commendatore* (2017) has also been published in English in the year 2018. Murakami's books have been translated into more than fifty foreign languages. Other than him being a prolific writer, Murakami is a runner who has taken part in many marathons around the world. He has a strong conviction that writing and running go hand in hand. The title of his book, in which he talks about these two important things in his life, *What I Talk About When I Talk About Running* is taken "from the title of a short-story collection by a writer beloved to [him], Raymond Carver, *What I Talk About When I Talk About Love*." (179)

The individualistic strain in Murakami which is simultaneously reflected in his writings is worth a close deliberation. As aforementioned, he fled to Europe as his fame rose after the publication of *Norwegian Wood*. When asked about his reflections on that particular period/ phase, he replies that he fled, not so much as running away from his homeland, but more like taking a break from the overwhelming experience of rising to fame. Moreover, Murakami also relates how writers, or in general, people come back from somewhere and suddenly have a renewed interest in their tradition, culture and customs. It did not happen that way for him, since he never had an inclination towards Japanese classical literature, nor had an interest in the portrayal of Japanese traditional culture as such. Nevertheless, what he had learnt from being away was that there is positivity in exile, mainly because he could observe his own society from an outsider's perspective. He came to the realization that everyone cannot be on the same boat, therefore, he has to stand for, and advocate what he feels is right for him and for his society. When asked about his time spent in America years later after his exile, Murakami offers the same answer,

...I am still very much aware...that I was born and raised in Japan, and that I am writing novels in Japanese. Furthermore, my novels are always set in Japan... I want to portray Japanese society using the style that I have created.... I like Japanese food and Japanese customs, of course, but what I want to do for now is live in a foreign country, observe Japan from here, and write what I see in novels. (Rubin 203)

From what can be observed, Murakami is a writer who seeks “freedom and individuality” (Rubin 384). He needs to be free from the constraints of a society having certain expectations from one such as a writer, and from this stand of freedom, he is able to write his heart out. This strain of personality is reflected in many of Murakami’s characters, which will be shortly deliberated upon.

From his earlier years, Murakami has always been one who prized freedom. As Rubin notes, Murakami published a questionnaire in high school, asking his fellow students whether they would like to nullify the norm of wearing school uniforms. To his surprise, no one wanted to go against the long standing norm. On another instance, Murakami is again taken aback by a survey among the Japanese youths, who overall ranked ‘freedom’ among many other values, only at the seventh or eighth. He thought that more than half of them would rank it first, like he would. Murakami concludes, after these instances;

“So, that’s what the Japanese are like... The Japanese people don’t want freedom... I wanted to write about the difficulty of wanting to be free, wanting to be an individual in such a country. That was one of my themes in my thirties- to escape from the system imposed by Japanese society, to escape from the system imposed by Japanese literature, which were two sides of the same coin.” (Rubin 384)

Breaking free from the servitude of the ‘system’, hence, becomes a leitmotif for Murakami.

Also, Murakami’s personality and his ideology can be clearly seen from his acceptance speech of the Jerusalem Prize in February, 2009. In his speech, he introduces himself as a “professional spinner of lies”, immediately offering an explanation that all novelists are liars as they sometimes distort the truth and present it with embellishments. However, the work of a novelist is also very near to the truth, as they always have to grasp the origin of that truth, at least by “its tail”. Murakami clearly displays his trait in his speech by telling the audience that he had come to Jerusalem to accept the Book Prize, because of the opposition he had faced prior to this. The people who opposed Murakami going to Jerusalem clearly had a valid standpoint, as Israel was torn in conflict with Palestine causing havoc and disturbances in the Gaza Strip. However, as Murakami relates, “I tend to do the exact

opposite of what I am told...I chose to come here rather than stay away. I chose to see for myself rather than not to see. I chose to speak to you rather than to say nothing". He furthers his speech by quoting "Between a high, solid wall and an egg that breaks against it, I will always stand on the side of the egg", which is a revelation of his thought process. Murakami explains that the 'wall' is the 'system', paradoxically made and defied by man. The 'egg' is the individual who tries to break free from his created 'system'. Murakami urges that he will always support the 'egg' because the 'system' is flawed. Precisely, given the situation of Murakami's speech, it can be concluded that he supports every individual in the Israel- Palestine conflict, because they all are fighting against the 'system', a man generated war/ conflict. Moreover, the 'egg' and 'wall' metaphor employed by Murakami is also deeply relevant in his characterization.

It is undeniably relevant to approach Murakami's writings from the angle of theoretical subjectivity. As any other theoretical approach, it has undergone intense scrutiny and re- evaluation. The era of Enlightenment of the late 17th and early 18th century formally initiated the move to address the many layers contained in a 'subject', or specifically, 'self'. The Cartesian thought (after the Enlightenment philosopher, Rene Descartes) was the reigning theory of subjectivity for a very long time. It laid emphasis on the image of a 'subject', "as the ground of all knowledge and experience of the world" and "as defined by the rational faculties" with which "it can use to order the world". (Mansfield 15) Descartes' idea was shared by his fellow philosopher, Immanuel Kant. With Friedrich Nietzsche and Michel Foucault coming to the scene, they profess an approach of study where the subject is seen as controlled by will and "made within the world, not born into it already formed." (ibid 11) Sigmund Freud and Jacques Lacan from the psychoanalytical angle agree that the "subject is full to the brim of identifications, emotions and values, separating it from the subjects around it". (ibid 36) The subject's sense of identity is derived from an image of itself, thrown from the outside world, as defined by the 'mirror- stage' of Lacan's psychoanalytical theory. According to Mansfield, "The word subject...proposes that the self is not a separate and isolated entity, but one that operates at the intersection of general truths and shared principles" (3) These different theoretical approaches of subjectivity can be seen as interchangeably linked.

They do not move apart from each other, instead, they merely add on and bring new perspectives to the already existing approaches.

Every character in Murakami's work has some kind of unresolved conflict within him/herself. Questions arise, as to whether the 'self' contained in his characters are thrown into an already established 'system', or the 'system' constructs the fragmented 'self', or both. Even if these questions may not be addressed at the moment, it is nevertheless true that in the 'Murakamian' world, every character, as a subject, is conditioned to an assessment or evaluation of his/her psyche. To go deep into the recesses of the subject's (or in this case, the characters) unconscious and to dig out the confusion and the dilemma faced by them are what Murakami does best. This "concern for the soul", as Strecher puts it, is a preoccupation for Murakami. (*Forbidden* 13) Strecher further contends that the magical/ surrealist elements found in Murakami's writings seem to be projections of the character's psyche. Sometimes objects and even characters undergo radical transformations and these 'extraordinary' elements are merged with the ordinary setting. The reason why Murakami uses this technique may be because

...the contents of the inner depths of the unconscious gloom are unfathomable, incomprehensible, as in dreams, and that they have no place in the conscious, physical world of the light. Their presence among us requires radical transfiguration. (ibid 5)

If this is the case, then the 'transfiguration' and transformation portrayed can be the character's weapon to fight against the 'system', and also a way to face their (the characters) demons.

The primary texts selected for the study; *Sputnik Sweetheart* (1999), *Kafka on the Shore* (2002), *1Q84* (2010), and *Colorless Tsukuru Tazaki and His Years of Pilgrimage* (2013), will be studied in tandem with what has been discussed in the preceding paragraphs.

In *Sputnik Sweetheart*, K narrates the story of himself and two other characters namely Sumire, and Miu. Firstly, Murakami's style of narration, that of employing a nameless or an anonymous narrator, can be seen in this novel. Even though the narrator is given an initial, he could be anyone. As evaluated by many critics, the personal pronoun "I" used in his novels is "Boku", which Murakami feels

is “the word to be closest thing Japanese had to the neutral English “I”; less a part of the Japanese social hierarchy, more democratic, and certainly not the designation of an authority figure.” (Rubin 38) Likewise, K, in *Sputnik Sweetheart* plays the role of a mediator, between the characters and the readers, and also between the two other characters in the novel. Though he is in love with Sumire, he narrates her story, even going to the extent of relating the intricate details of Sumire’s relationship with another woman, in a somewhat detached tone. Since K is the first person narrator, it can be assumed that the novel will be his story, narrated from his perspective alone. However, that is not the case, the novel is his story as much as it is the story of Sumire, more so inclined to the latter.

The novel begins with the incitation of Sumire falling in love for the first time. The urgency and feverishness of the narrative compels the assumption that the love relationship is fiery and wild. Sumire’s love for Miu is perhaps thought to be inappropriate and contentious, as K narrates: “The person she fell in love with happened to be 17 years older than [her]. And was married. And, *I should add, was a woman.*”[2 (italics mine)] K’s unreciprocated attraction towards Sumire is taken to another level when the later harbors a desire for same sex love. Also, this desire is perhaps a road to draw out answers from the dilemma that Sumire had earlier shared with K. She says: “To be perfectly frank, sexual desire has me baffled”. (11) Typical of a love triangle, Miu does not respond to Sumire’s sexual advances which, circumstantially leaves the latter ‘baffled’.

Surprisingly, Miu’s inability to reciprocate Sumire’s feelings is because she herself is also confused and ‘baffled’ about her desires. According to K’s narration, Miu had earlier encountered an incident where she witnesses a guy she had met in Switzerland sleeping with her doppelganger, in her rented apartment. She is torn with the confusion as to whether what happened was real or was the working of her unconscious. While this scene was played out in front of her, the real Miu is stuck inside a ferris wheel. The next morning, she is found in a disheveled state, with bruises and bloodstains. Since then she feels that her shadow, more so, her ‘other half’ has left her. She feels incomplete. The answer to this peculiar incident is never given, but it can be assumed that Miu encountered a sexual assault and that she just played out the scene as an onlooker and as a victim. In this case, the subject is split

and is torn in conflict. Even though Miu got married after this incident, her marriage is void of any physical contact, which maybe the cause of the couple's subsequent separation. When Sumire vanishes without trace while on a vacation with her, there is an assumption that Sumire has gone to the 'other world' to fetch Miu's shadow back to the world.

When K hears the story of Miu, it strikes a chord with him and immediately feels a certain connection with her. Even K, the narrator, seems to have a void, an emptiness residing in him. He has always clung to the notion that not everyone gets him, and that is the main reason why he is attracted to Sumire in the first place. They are awkward, they do not like to socialize and they both enjoy each other's company. Miu's story and her subsequent 'split' give him the realization that maybe everyone has that moment when something clicks in the most atypical way. K feels that the moment he hears Miu's story is his 'moment'. He immediately questions his 'being'.

...Miu's own split became a rupture that had taken hold of me.

One question remains, however. It *this* side, where Miu is, is not the real world-if *this* side is actually the *other* side- what about me, the person who shares the same temporal and spatial plane with her?

Who in the world am I? (176)

The novel is open ended; however, it ends with K. receiving a phone call from Sumire, asking him to fetch her from a nearby phone booth. If Sumire is really back, then there is a ray of hope for some kind of reconciliation, both for K and Miu.

Kafka on the Shore relates the story of Kafka Tamura and Satoru Nakata in alternate chapters. The former is a fifteen year old boy who is on the run from his motherless home in Tokyo, and heading towards Takamatsu province. Nakata is a middle- aged man who has the ability to converse with cats, and predict the future. This ability is a kind of compensation for his illiteracy which somehow renders him childlike in many ways. The story of Kafka is built on the Oedipal 'family romance'; his father prophesized that he would kill his mother and also rape his sister. The characters of Miss Saeki and Sakura are objectified as the mother and the sister respectively. Though there is no physical relationship detected between the characters, the fulfillment of the prophecy materializes through dreams and

metaphors. The character of Hoshima, the colleague of Miss Saeki is also significant. He is a eunuch who brings in philosophical overtones to the novel. He even quotes Aristophanes in Plato's *The Banquet*:

In ancient times people were'nt simply male or female, but one of three types: male/male, male/female, or female/female... But then God took a knife and cut everyone in half, right down the middle. So after that the world was divided just into male and female, the upshot being that people spend their time running around trying to locate their missing other half. (48-9)

Nakata is equated as the manifestation of Kafka's id. Nakata is the one who kills Koichi Tamura, Kafka's father. At the same time, Kafka wakes up the following morning his father was stabbed to death, in the streets of Takamatsu, covered in blood. He cannot remember the happenings of the night before. After he hears about the murder of his father, Kafka declares: "I do the maths and work out that he was murdered the same night I woke up with my shirt covered in blood". (260) The rift that is revealed in the character of Kafka is a result of his ambiguity; he claims that he sometimes wishes his father dead, perhaps because of the latter's prophecy, but at the same time he is headed, intentionally, to its fulfillment.

IQ84 is a trilogy that depicts the story of Tengo and Aomame in alternate chapters. The characters find themselves in a strange world where there exists 'two moons', 'little people', and strange 'voices' which direct a religious cult. It can be read as a simple love story; boy and girl meet after decades of separation and live happily after. However, there lays meaningful underpins beneath this story. The attachment that Tengo and Aomame have exists in the unconscious, which is triggered to life by the turn of events. The former partakes in a secret communion where he rewrites a book originally written by a teenage girl named Fuka-Eri. As the story unfolds, the characters realize that they are actually living the book. The 'Little People', characters seen in Eri's book, become threat to the other characters. The significant point is that the 'little people' create an 'air chrysalis' which gives birth to a 'dohta', a doppelganger of a chosen person. The 'real' person thence becomes a medium for the 'little people', through whom they exercise their power. Eri is the first 'medium', but she leaves her 'community' and tells the world about her

'reality'. The little people simultaneously lose their power because Eri has exposed them. In a twist of tale, Eri and Tengo copulate, in a dream like trance, where the latter sees himself with Aomame throughout the act. Aomame mysteriously gets pregnant without any act of coitus on her side. There follows a hypothesis that she is carrying Tengo's child. The two main characters finally meet after many twist and turns, and many mysterious incidents. The novel ends with the notion that Tengo and Aomame have managed to get out of the 'two- mooned' world.

"Loneliness lies at the heart of *1Q84*", Rubin suggests. (380) When Aomame and Tengo initially realize that they are in a world with two moons hovering above them, loneliness and isolation are their instant feelings. They check their sanity and hope that their current situation is just a dream. However, as the story unfolds, it is revealed that they are living in a real world, where they have certain roles to play in order to have a sense of integration. The only difference in it being that this world seems to be different from the world they knew. In a more direct and apt assessment, these two characters are thrown into a 'system' which tries to devour them. With this being said, it must also be mentioned that the 'subjects' (Tengo and Aomame) pushed forth into this 'two mooned' world are fragmented; revealed from their childhood memories. Aomame grew up in a conservative religious family, much to her disdain. It is relevant that in the world of 1Q84, Aomame is given to the job to assassinate a religious cult Leader, who exploits his pre- menstrual daughters. This responsibility would perhaps pave a way for her to strike a blow against what she feels has been a constraint throughout her life. Hence, the fragmented self can find a way to break the 'wall' of restraint and limitations. Tengo's childhood memory is laden with his father knocking on doors and asking people to pay their cable fees, and him being dragged along by his father. Even on his deathbed, the ghost of Tengo's father would knock on people's doors, reprimanding them to pay their fees. Tengo has to finally face his father's ghost, confront him to stop knocking on doors. "Tengo's father represents the System itself, a system of collective ideology, whose time, symbolically speaking, has long since passed, yet it refuses to allow itself to be replaced." (Strecher *Forbidden* 156)

In the three texts that have been discussed so far, the common element that can be found is the existence of another world. This world, as often stated, is a

repository of the characters' psyche, more or less. Murakami perhaps feels the need to create this 'other' world, so that the characters will have the chance to come to terms with themselves and thus attain self reconciliation. Many Japanese critics like to address this alternate world as "*achiragawai* or 'over there'" (Strecher *Forbidden* 71), while some label it the "metaphysical realm". Murakami's other world, the world "over there" is within reach, but

...stands outside the boundaries of what we think of as reality, [it] can be reached only unconsciously, by accident or chance (much, in fact, like entering the state of sleep); it contains no actual fixed boundaries...; it is seldom found the same way twice; and when "time" exists there at all, it seems to run unpredictably in all directions, quite unlike the linear, mono directional tool we have constructed in the conscious, physical world. (ibid 71)

Colorless Tsukuru Tazaki and His Years of Pilgrimage narrates the story of Tsukuru Tazaki, who harbors the desire to resolve his past. Soon after he left home for college, his other friends deserted him without any explanation. Even though heartbroken, he managed to get through life until his current girlfriend feels the need to confront his past. Deliberating upon this matter, Tsukuru Tazaki realizes that he had always felt abandoned and different because of his 'lack of color'. Since everyone around him have names which signify colors, he feels that he is 'colorless' because his name simply means, 'to make or build'. His childhood friends were named Aka (Red), Ao (Blue), Shiro (White) and Kuro (Black). Tsukuru laments: "I've always seen myself as an empty person, lacking color and identity. Maybe that was my role in the group. To be empty." (137) Meeting his friends many years later after his estrangement, Tazaki finds out that his friends had pushed him of the circle because Shiro accused him of rape. The dilemma faced by Tsukuru is that he might have 'unconsciously' raped Shiro. The dreams that he often have about Shiro and Kuro, the two girls in the close knitted circle of friends, happen to be sexual. The truth of the matter is never disclosed, since Shiro has died by the time Tsukuru finally decides to broach the subject.

In this particular text, the world 'over there' is not exactly penetrated by the characters, but it is surely lurking there. This is evident from the metaphorical

dreams Tsukuru often has. He sees himself as the instrument which disrupts the standard working of an established system. He is the first one among the four friends to leave their hometown, and on top of that, he seems to be the only one going against their rule of friendship, by having a relation with one within their circle of friends, even though it is an accusation. When Tsukuru finds out the truth behind the split amongst them, he immediately has second thoughts, doubting himself even though he fully knows that nothing ever happened between Shiro and him. Nevertheless, an inkling of truth comes out at the end, triggered by the constant dream he has of himself and the two girls, Shiro and Kuro. He finally reveals to Kuro that he had loved Shiro all along, but always knew that he had to keep his feeling hidden because it would be against their 'law' of friendship. He comes to the realization that

...the net result of suppressing his true feelings was to unleash a far less dainty version of himself on the hapless Shiro in the dream world. It is a simple revelation but one that reminds Tazaki of the risks of sacrificing his true desires in order to conform to the rest of society. This is also the quintessential Murakami message. (Strecher *Forbidden* 224)

According to Strecher, Murakami's works "portray... the function of the inner mind, or unconscious Other, to use the Lacanian term, and how this informs the construction of the Self, the individual subject." ("Magic Realism" 270) In other words, the characters in Murakami's novels project their innermost desires through dreams, and other surreal settings, instead of repressing them and keeping them hidden forever. This act can give them at least answers, or the quest to find answers, if not closure. It is also Murakami's way of projecting the 'egg' and 'wall' metaphor as previously discussed. Even though there are often many unanswered questions in Murakami's novels, there is always a thing or two revealed as the cause(s) of 'split' in the characters. It is also conveniently agreed upon, that the theory of subjectivity will not find any kind of definiteness, given the number of times it has been deliberated upon. Just as the individual characters in the novels have a never ending struggle both within themselves and with the outside realm, so also with the struggle between the 'egg' and the 'wall'. It can be concluded in this stance, that

The body is central to identity- both chosen identities and those imposed by institutions.... The meanings discursively attributed to bodies are never static but rather a constant site of struggle in which meanings can change. (Hook and Neill 14)

There are characters in Murakami's novels who defy 'normal' sexuality. Sumire in *Sputnik Sweetheart* is in love with another woman, while Oshima in *Kafka on the Shore*, Tamaru in *1Q84* and Aka in *Colorless Tsukuru Tazaki* are homosexuals, who nevertheless relay philosophic overtones in the novels. Their state of mind is usually portrayed in relation to the paradoxical justification and apprehension of their sexuality. In Murakami's works, the 'unconscious' ambit of the characters prove to be of great significance. Jacques Lacan stressed on the "link between sexuality and the unconscious". (Mitchell and Rose 29) Since the latter harbors repressed desires, it is always on the brink of revealing these desires.

Moreover, dwelling on the male characters of Murakami, they sometimes cross the line of 'traditional masculinity'. They are mostly average looking guys with a certain obsession with music, having peculiar habits, a loner and working an 'average' or sometimes, below average jobs. And mostly, they have a 'package', a secret past haunting them. This brings to light the term coined by Fukasana Maki, *soshoku-kei danshi* which translates as "herbivorous man". This atypical male is often "problematized as an example of current anxieties about Japan's 'hopeless youths'". (Nihei 63) However, for Murakami, his "herbivorous men" as opposed to "carnivorous men" are subtle in their approach to life, and have a certain way of settling their repressed desires and distorted past. Much like what Murakami says about himself being an "outsider", having the chance to gain dual perspective of his own society, so also his characters' isolation make them more in depth and capable of observing the society as an 'outsider'.

Murakami has always sought in his writings,

...to make sense of the world around him and his own role in it. In a word, he seeks to connect with a more intensely profound, even spiritual, aspect of his identity, to connect with his individual inner narrative, and he hopes to show others, if not exactly how to do this, then at least that it can be done and that such inquiries can help his

readers to understand their role in the world, too. (Strecher *Forbidden* 175)

The characterization along with the model of his characters' mind has always been consistent too. The division that is evident in a human's mind, vis a vis the conscious and the unconscious is peculiarly drawn in Murakami's works. The analogy between the unconscious and a "black box" is first indicated in *Hard-Boiled Wonderland and the End of the World* (1985), where the former is said to have the same functions as the black box in an aircraft where the flight data is recorded. So also the unconscious is like a box that records a human's lifelong activities and experiences which more or less shapes identity. This "black box" is rigid and impermeable, therefore it becomes a struggle to open and observe what is contained inside it.

These being said, the reading and analysis of Murakami's works open up a crucial general observation on the case of Multiple Personality Disorder (MPD) or Dissociative Identity Disorder (DID). It has been taken on as cases of medical, psychiatric, psychoanalytic, social and criminal investigations worldwide. In Japan, Katsumasa An, a psychiatrist observes that cases of MPD/DID was on the rise by the end of 20th century, suggesting that "DID and child abuse are not as rare in Japan as commonly believed" (Treat 89). Experts have tried to identify the cause and reason of this 'disorder', and have made attempts to find its cure/ treatment. One viable reason given as to its rise and the solution available, particularly in Japan is stated by Yumiko Iida:

'contemporary Japan finds itself locked in the double bind of late modernity, torn between two contrary aesthetic solutions to its dilemma: the nihilistic and ironic positioning of simulating identities, and the attempted recovery of "true" identity and meaning by means of an existential leap into the realm of imagination.' (ibid 105)

Even though the characters portrayed by Murakami are not given definite diagnosis, be it MPD/DID, they are nevertheless torn between two conflicting models of identity: being 'passive' and incoherent at the same time. Hence, the inherent fragmentation of Murakami's protagonists and their search for some kind of integration is open to analysis.

Works Cited

- Bristow, Joseph. *Sexuality*. Routledge, 1997.
- Foucault, Michel. *The History of Sexuality: An Introduction*. Translated by Robert Hurley, Vol. 1, Vintage- Random, 1990.
- Freeman, John. Introduction. *Man and His Symbols*. Edited by Carl G. Jung, et al., Anchor, 1964
- Freud, Sigmund. "Three Essays on Sexuality". Translated by James Strachey with Anna Freud. Vol III (1901- 1905) *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Hogarth Press, 1953, 1995. Pdf.
- Harding, John Wesley. Interview. *Bomb*. Winter 1994: 46
- Hook, Derek and Calum Neill. "Perspectives on Lacanian Subjectivities". *LSE Research Online*. April 2010. <eprints.lse.ac.uk/255911> accessed 5th June 2016
- Jung, Carl G. "Approaching the Unconscious: The Importance of Dreams." *Man and His Symbols*. Edited by Carl G. Jung, et al., Anchor, 1964
- Kawaki, Chiyoko. "The Unfinished Cartography: Murakami Haruki and the Postmodern Cognitive Map." *Monumenta Nipponica*. Vol. 57, No. 3, Autumn 2002: 309- 337. www.jstor.org/stable/3096769 accessed 21st Nov 2016.
- Mansfield, Nick. *Subjectivity*. Allen & Unwin, 2000.
- Mitchell, Juliet and Jacqueline Rose. Eds. *Feminine Sexuality: Jacques Lacan and the Ecole Freudienne*. Trans. Jacqueline Rose. Macmillan- Palgrave, 1982.
- Murakami, Haruki. "Always on the Side of the Egg". *Haaretz*. 17th Feb 2009. www.haaretz.com/culture, accessed 25th September 2015
- , *Colorless Tsukuru Tazaki and His Years of Pilgrimage*. Trans. Philip Gabriel. Harvill Secker, 2014.
- , *Kafka on the Shore*. Trans. Philip Gabriel. Vintage, 2005.
- , *Sputnik Sweetheart*. Trans. Philip Gabriel. Vintage, 2001.
- , *What I Talk About When I Talk About Running*. Vintage, 2009.
- Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Longman- Pearson, 2010.
- Nihei, Chikako. "Resistance and Negotiation: "Herbivorous Men" and Murakami Haruki's Gender and Political Ambiguity". *Asian Studies Review*. Vol.37,

No.1, 2013. 62-79. *TandF Online* doi.org/10.1080/10257823.2012 accessed 27th Nov 2017

Rubin, Jay. *Haruki Murakami and the Music of Words*. Vintage, 2012.

Strecher, Matthew Carl. "Beyond 'Pure' Literature: Mimesis, Formula, and the Postmodern in the Fiction of Murakami Haruki." *The Journal of Asian Studies*. Vol. 57, No.2, May 1998: 354- 378. www.jstor.org/stable/2658828 accessed 21st Nov 2016.

-----, "Magic Realism and the Search for Identity in the Fiction of Murakami Haruki". *Journal of Japanese Studies*. Vol. 25, No.2 ,Summer, 1999, *Jstor*. 263- 298. www.jstor.org/stable/133313 accessed 21st Nov 2016.

-----, *The Forbidden Worlds of Haruki Murakami*. U of Minnesota P, 2014.

Treat, John Whittier. "Murakami Haruki and the Cultural Materialism of Multiple Personality Disorder". *Japan Forum*. Vol. 25, No. 1, Dec 2012, *TandFonline*. <<https://doi.org/10.1080/09555803.2012.741142>> 27 Nov 2017.

Chapter 2

Self and the Other

“Who am I? What am I searching for? Where am I going?”

(Sputnik Sweetheart 63)

The groundwork in psychoanalytic theory is built on the idea that an individual is not a ‘whole’ subject. The dimension of the human psyche laid down by Sigmund Freud and the later psychoanalysts like Jacques Lacan, Carl Jung to name a few has been well established and repeatedly used as the foundation of studies in the human psyche. Freud had established the existence of three parts in the human psyche; the id, ego and the super ego. Though distinct and varied in their components and existence, they make up the ‘whole’ of an individual. Since the id is fully ‘unconscious’, the ego is often at dark with the ongoing and actual content of the id. If a study is to be based on this psychoanalytical foundation, then it becomes quite clear that an individual is made up of this contentious split initiated by the ego/id dichotomy. To take this further, it can also be observed that there is the existence of an ‘other’ element, quite unknown and unrecognized by the so called ‘subject’. The incapacity of the ‘ego’ as “the master of the house” is clearly laid down in these lines; it does not have any power over the workings of the ‘id’:

“Thoughts emerge suddenly without one’s knowing where they come from, nor can one do anything to drive them away. These alien guests even seem to be more powerful than those which are at the ego’s command. They resist all the well- proved measures of enforcement used by the will, remain unmoved by logical refutation, and are unaffected by the contradictory assertions of reality.” (Watson 5)

Taking this stance, Murakami’s works, specifically the characters will be studied by analyzing how they battle with their ‘unconscious’ and ‘conscious’ psychic worlds.

The study of the Self and the Other will also be built on Lacan’s subjectivity theory in which “the body is central to identity” and “the meanings discursively

attributed to bodies are never static but rather a constant site of struggle in which meanings change.” (Hook and Neill 14) Lacan’s subject is based on ‘misrecognition’ of the real to construct the sense of what is ‘reality’ through language, as analyzed through the mirror stage. The mirror stage is distinctly defined by the ‘lack’ or ‘loss’ that the subject feels which is mirrored in his own ‘ideal’ image. While the mirror stage is defined by demand, the next stage the Symbolic, by desire. The subject is driven by the desire which has “little to do with material sexuality” but rather caught up in “social structures and strictures, in the fantasy version of reality that forever dominated our lives after our entrance into language.” (“Introduction to Jacques Lacan”) Lacan has systematically asserted “the unconscious” as “the discourse of the Other”, that the ‘unconscious’ is driven mostly by cultural ideologies and set up.

When there is any kind of interpretation or analysis of ‘self’, it is imperative to subsume the concept of the ‘subject’. The latter concept is often thought to be more encompassing, as Nick Mansfield puts it, “...the word ‘self’ does not capture the sense of social and cultural entanglement that is implicit in the word ‘subject’.” (2) According to several sources, the word ‘subject’ etymologically means ‘to be placed under’. A person is “always subject ‘to’ or ‘of’ something.” (Mansfield 3) Rather than propagating the existence of distinct selves separate from others, subjectivity stresses on the self as dependent on the other, in terms of involvement, need, or even desire. Putting this argument in simple terms, there cannot be a ‘self’ without the ‘other’. Due to the correlation and co- existence of these two, their involvement in the formation of identity becomes clear enough to be put into consideration.

Before further analyzing the self/other dichotomy, it would be significant to interrogate as to what constructs the so called human, or individual, or maybe the subject. The most clear cut riposte would be that the human subject is structured body and mind, or in an elusive sense, the corporeal and the ethereal. It can be comprehended that the ‘body’ is physical and tangible, while the ‘mind’ is intangible and imperceptible. The never ending debate surrounding the body/mind dichotomy in terms of their correlation or otherwise is also a point in case to be considered. In any case, the groundwork laid down by leading analysts and experts in various disciplines spell out cases of discordance within the dual body/mind construct. In the

works of Murakami, this composite of the human subject or self is constantly dealt with through the fragmentation felt by the characters. This being said, the healthy balance that is to be fostered between the two dualities is often a case that has been constantly attempted by many experts, analysts, researchers, and hypothetically, literary artists.

The relationship forged between the body and the mind is therefore loaded with complexities and uncertainties, mainly because there is no clear cut identification as to their mastery over each other. Predecessors of the analysis of the human/individual subject are clearly divided in terms of their assumptions and findings: one may put up an analysis that the body is the master of the mind, while others may put forth their conjecture otherwise. On another level of study, the human/individual subject is thought to be wholly dominated and controlled by outside elements that have already been established long before the entrance of the former. There are, of course, some philosophers who think that it is the way the human/individual subject sees and negotiates with the outside elements that shape the latter. What is significant at the moment is that numerous literary artists seemingly have addressed and made use of this space created by the ongoing argument about human versus the world, or body versus mind, or the self versus other in their works. This address shapes the way a particular literary work of art is read and interpreted in many ways.

Further, in spelling out the relationship between the body and the mind/psyche (a more convenient term in the line of discussion), the interpretation and analysis of the workings of the psyche is obviously given more significance in literature and art. C. G Jung in *Memories, Dreams, Reflections* has stated that “the psyche is distinctly more complicated and inaccessible than the body.” (132) With the preoccupation of searching for the unknown since time immemorial, the psyche, with its ‘dark recesses’ and as a ‘dark repository’ has been studied and evaluated by many experts in varied fields and disciplines. It is well known that the study of the human psyche took a leap with the case studies of Sigmund Freud and his colleague, Joseph Breuer. It further progressed as ‘Psychoanalysis’ with the interpretations and subsequent researches made from these studies, along with analyses of personal experiences by Freud. According to Mansfield, psychoanalysis

is the key school of thought which attempts to explain the truth of the subject, how our interior life is structured, how it has been formed, and how it can explain both uniquely individual traits (nervous habits and sexual tastes) and vastly public ones (the politics of gender and culture). (9)

It is not surprising that when there's a talk about the human psyche, it is invariably linked with the 'unconscious' (of course, as an inevitable cohort of the 'conscious'), a term popularized by Freud and Breuer. The implications of the 'unconscious' and its relation with the physical aspects of the outside world continue to be variedly dealt with by the successors of Freud. It is along these implications and questions pertaining to the 'unconscious', or in a more general sense, the psyche, that Murakami weaves his narratives.

The psychological landscape of human beings, as indicated by psychoanalysts, is divided into two realms- the conscious and the unconscious. In the works of Murakami, the physical and in some way, the psychological landscape is usually divided into two worlds, *kochiragawa* (this side) and *achiragawa* (that side/over there); the Murakamian world is also labeled as, "parallel worlds". (*IQ84* 153) The presence of these worlds is vividly depicted in *IQ84*, where there is a world with one moon and another world with two moons. In *Sputnik Sweetheart*, Sumire is believed to have taken a step into the 'other' world, while her acquaintances and family members frantically search for answers as to her whereabouts. In *Kafka on the Shore*, characters from 'that side' of the world come in contact with characters from 'this side'- a few examples may be given through the characters of Nakata, Colonel Sanders, two soldiers long lost since World War II, and the ambiguous Miss Saeki. It is also observed that the two sides of the parallel worlds are intricately linked and intertwined; this makes it hard and challenging for the characters and anyone engaged in the narrative to conclude which of the two worlds is real. Matthew Carl Strecher in his book, *The Forbidden Worlds of Haruki Murakami*, chooses to label the world 'over there' as a 'spiritual realm' or 'metaphysical realm'. (71) He has asserted in the same book that Murakami's fiction is laden with two principal elements:

...a focus on some internal being or consciousness that worked with the conscious self, sometimes in concert, other times antagonistically; and the nearly constant presence of a magical “other world” in which this internal being operated. As such, there was always a tension between the metaphysical- indeed, the magical- and the psychological in his work... one was constantly in doubt as to whether Murakami’s characters lived in a magical world or were simply out of their minds. (“Intro” 5)

The play between the real and the surreal, the physical and the spiritual, the factual and the magical seems to shape the psyche of Murakami’s characters. This being said, it may seem so otherwise for some, as “all perceptions of reality are ultimately subjective.” (Strecher 158) The relativity of what is called ‘reality’ (in Japanese term, “this side” of the world) truly comes to play in the works of Murakami. The “parallel worlds” specifically observed in the primary texts selected for the study become crucial for the integration and reconciliation of the characters.

In further analyzing the significance of the two worlds projected in Murakami’s works, it is essential to also analyze the characters who inhabit these worlds. As aforementioned, almost all of Murakami’s characters exhibit a split, a fragment which is initiated by some past experience. In the process of coming to terms with their split, the characters often have to confront the past and in doing so, entangle themselves in a web of an atypical yet intertwining worlds. Sometimes the characters are inadvertently thrown into another world, while at other times the world “over there” is conceived through or by a character. This confirms the link between the physical and psychological landscapes in Murakami’s works. Chiyoko Kawaki is of the opinion that Murakami presents a “fictional representation of reality, as another major factor that contributes to the disintegration of the self.” (323)

Kafka, in *Kafka on the Shore* runs away from home, not so much because of his strained relationship with his father as a teenager, which would be the most obvious outward reason, but the complex narrative tells Kafka’s story otherwise. The Oedipal prophesy intensified with the prediction that Kafka would also sleep with his adopted sister is what drives Kafka’s exodus. Instead of running away from such prophesy, he immediately sets out more or less for its fulfillment, naturally too

because he has never met his mother or his sister. They are the absent figures in his life, and the incompleteness that he experiences because of this void makes his journey full of promises and challenges. The path that has been laid down for him seems to be the path that he has already chosen, unlike Oedipus who was unintentionally and unwillingly thrown in a predestined path. Kafka has made up his mind about leaving his childhood home on his fifteenth birthday, “journey to a far-off town, and live in a corner of a small library. It sounds like a fairy tale. But it’s no fairy tale, believe me. No matter what sort of spin you put on it.” (5) The journey that Kafka undertakes is not a simple one, as suggested. Since he knows and accepts that he is fated to do or be something, perhaps he gives himself the edge that it would be better to resort to anything that would ultimately lead him to that fate. But the narrative of Kafka’s journey towards his fate is made more complicated when he has to find ‘meanings’ behind the relationships that he has with other people, and the circumstances that he has driven himself into. The most important question, in tandem with the self/other dichotomy is what purpose do the ‘other’ characters serve for Kafka’s ‘self’? Or does Kafka’s ‘self’ serve the ‘other’ characters? The subjective stand of Kafka is made more straightforward because he is the only one narrating his own story, the story of the other characters are all third person narratives.

The first person that Kafka meets and strikes a conversation with, a little over thirteen hours after he left home permanently happens to be Sakura. She seems to be the same age as Kafka’s adopted elder sister whom he has never met, and she is on her way to Takamatsu, the same direction where Kafka is headed. Sakura tells Kafka that he is the same age as her younger brother, whom she has not met for quite some time. She continues telling him that he looks exactly like some guy she has seen in the past. Kafka then relates that it is the “chance encounters” that keep a person going.(26) From what passes between these two characters, it would seem a viable option that they are siblings, however, the novel never gives out even a minute detail of fact about them being related by blood. This “chance encounter” that Kafka experiences on his journey has to be meaningful somehow. He speculates on the odds of Sakura being his absent elder sister. What commences between them in the later part of their acquaintance takes place hypothetically: Kafka rapes her in a series of dream like trance, which appears to be real nevertheless. From this first encounter

with another character, the most meaningful actions that Kafka takes for the fulfillment of the Oedipal prophesy happen theoretically.

In Takamatsu, the Komura Memorial Library stands as a physical landscape where Kafka would gradually learn about himself and the meaning of his life in general. His first visit to the library compels him to go back again; the library draws him like a magnet. The most significant 'Other' in Kafka's fragmentary self is drawn in the character of Miss Saeki, the librarian. Right from the outset, the theoretical assumption that Kafka makes is that she is the absent mother that he has longed for, not only in terms of desire, but also in terms of need and demand. He has never felt the loving gaze of a mother, nor does he know the comfort of being held in a mother's arms. Psychoanalysts have made their point that when need and demand are not met, they turn into desire. Desire, as Kovel argues,

[often becomes the driving force] behind the process of self/ other differentiation. Desire refers to the earliest states of mind, the "nameless imaginary strivings and preemptory urges" towards an object that cannot yet be named in the language of history. It is the object seeking that takes place before and beyond the "I" revealing a deep stratum of subjectivity which is "unconscious and beneath verbalization." (Malley 91)

The desire that Kafka has for the absent mother which he objectifies in Miss Saeki is validated from this viewpoint. It has also been asserted that "subjectivity depends in relationship with, and in separation from others". (ibid 91)The Lacanian symbolical other that Kafka seeks in Sakura and Miss Saeki need no further analysis. The novel itself presents a clear cut picture that the author is wide read in terms of philosophy, psychoanalysis and the nature of human beings to name a few.

Miss Saeki as a subject is also a complicated one. From what Oshima, the caretaker of the library tells Kafka, Miss Saeki is an individual who has been transported in the present scenario from a distant past. She was once a carefree teenager in love with the young Komura, the namesake of the Library where she is currently working at. However, circumstances befell that these young lovers had to part. It was as if a part of Miss Saeki was cut off from her own self. She never was the same. The Miss Saeki that Kafka meets is half of what she used to be, in search

for some kind of closure. The relationship between these two therefore becomes a two way kind- where they each have to fill in the gap that is evident in either one of them. Kafka's search for identification with the Other can be assessed following his attachment and contentious connection with Miss Saeki's lyric and the painting which supposedly inspired her to compose.

Miss Saeki's lyrical composition titled "Kafka on the Shore", which in its time sold more than a million copies becomes an instrument through which Kafka tries to find answers to his irresolution. It is revealed through the conversation between Oshima and Kafka that Kafka has chosen his name for the purpose of his journey. When he hears Miss Saeki's record of her own song, he is immediately enticed by the title and the lyrics. It seems to be both coincidental and alarmingly convenient at the same time that Kafka specifically chose this name, and that he finds the same name being used by Miss Saeki. The lyric speaks of fish raining down from the sky, soldiers 'steeling themselves to die', a girl searching for an entrance stone, and one particular line goes, "The shadow of the unmoving Sphinx/ Becomes a knife that pierces your dreams." (299) Given the allusion to the sphinx in the story of Oedipus Rex, and the subsequent reference to dreams, Kafka reasonably assorts these lines to his own experience. He believes that he must have killed his father in his dream, an action following the fulfillment of the oedipal prophecy. He had also earlier read in the newspaper about fish raining down from the sky a few miles from Takamatsu Province. The conjecture that Kafka has from the lyrics and the journey he has had so far seem to point to the fact that Miss Saeki's lyric does spell out the journey that he is undertaking and also his future ahead.

Examining the painting on the wall of his room in the library, Kafka also conjures that this same painting must have inspired Miss Saeki to compose her song. Kafka sees the painting of a boy looking out with depth and mystery into the horizon on a sea shore, with clouds outlining the sky, and in fact, one of the clouds looks like a crouching Sphinx. He concludes that the painting is a succinct replica of "Kafka on the Shore": "a solitary soul straying beside an absurd shore." (302) The paradoxical dilemma and illumination triggered through Kafka's connection with the lyric and painting seems to be concluded in the end when Miss Saeki and Nakata meet just before her death.

Kafka's split is quite evident when compared to Miss Saeki's. He tells Oshima his desire to be someone or something else other than himself,

“I don't like the container I'm stuck in. Never have. I *hate* it, in fact. My face, my hands, my blood, my genes... I hate everything I inherited from my parents. I'd like nothing better than to escape it all, like running away from home.” (349)

The psychical situation that Kafka finds himself in becomes a significant case in point. He intentionally leads himself to fulfill the oedipal prophecy through object-seeking. At the same time, he feels stuck in the gene connection that he has with his parents. As such, the desire to seek the Other is given an impetus, since it would be through the culmination of this desire that he would be able to address his irresolution.

His alter ego named Crow is given an invigorating voice in the novel. He appears at the most important junctures of Kafka's life; when he resolves to finally run away from home on his fifteenth birthday, when he wakes up with blood all over him the day after his father's death, when he consummates his relationship with Miss Saeki, when he and Miss Saeki meet inside the 'entrance stone', and Crow finally concludes Kafka's journey with the remark: “When you wake up, you'll be part of a brand new world.”(615) Crow often insinuates the justification of Kafka's actions, sometimes offering him encouragements and also lends an elucidation of certain bizarre actions that take place within the narrative. At some point, Crow becomes instrumental in relating the dream situations that happen which may be even explicit. This way he becomes a projection of Kafka's innermost desires.

The parallel story that runs in *Kafka on the Shore* is that of Nakata's. His illiteracy seems to be trivial to talk about when he has the ability to talk to cats and predict the future. In a bizarre encounter with a cat named Otsuka, Nakata is told that “the shadow [he] cast[s] on the ground is only half as dark as that of ordinary people”, and that he “should give up looking for lost cats and start searching for the other half of [his] shadow.” (65) Nakata comprehends that he is not an 'ordinary' person since when he met with an accident at the age of nine. Consequently he had fever, losing his consciousness now and then; when he recovered from this, his memory was wiped out clean and he became what he is now. The last action

undertaken by Nakata as a finder of lost cats finds him in the household of Koichi Tamura, Kafka's father. Here, Tamura dons the persona of Johnnie Walker, the whiskey icon, who collects and kills cats to make a flute with the cats' souls in it. The usual negotiation that Nakata often resorts to has no meaning; at the same time, the cat-killer/ Johnnie Walker/ Koichi Tamura nudges him to do something drastic while all the time philosophizing his brutal action. Nakata has to kill him if he wants to save the cat community. In a hazy delirium of being driven to anger and despair, Nakata stabs Johnny Walker to death. After rescuing the two cats that he been instructed to find, he walks out of the house and immediately loses his consciousness. After he wakes up he sees that no trace of blood or any other evidence from the night before can be found but he approaches the police while the latter doubt the credibility of Nakata's crime from what he has related. On the morning after this crime, Kafka wakes up on the streets of Takamatsu, his clothes and his hands covered in blood. From what transpires, there seems to be some ties that the characters have with blood.

Nakata's predicament is given some answers by his former teacher through her letter sent to a Professor who undertook an investigation with the military on the Rice Bowl Hill incident which took place in 1944. The incident generated "mass hysteria"; an American bomber plane flew overhead a number of school children in an outing at the said location and they all fell unconscious, and amongst them is Nakata who never regained his past personality. This incident is deeply personalized in the teacher's letter, where she narrates about an intimate dream she had (with her husband who is a soldier at war) the night before the field trip. On that fateful day she menstruated, all the while her mind was filled with ecstasy fuelled by her dream. A tinge of guilt went through her as she was someone "who usually suppressed those kinds of thoughts." (129) She thought that the pre arrival of her menstruation had something to do with her dream. While she was in a dilemma, she saw Nakata walking towards her with the bloody towels she had wiped herself with in the forest. Embarrassed and out of control, the teacher turned violent and all of a sudden, Nakata along with his schoolmates who were picking mushrooms while the American bomber plane was flying overhead fell unconscious. The pickle of this incident is that all the other children regained their own 'selves' while Nakata woke

up with only half of himself. Even the teacher, as she narrates herself, feels that the incident took some part of her. It also perhaps acted as an antecedent of her husband's death just before the end of the Philippines War. She claims, "I feel as though I left a part of my soul in those woods." (135)

The blood stained incidents in *Kafka on the Shore* become significant in the sense that they propel the characters either backward or forward in the process of self identification. The first encounter that Nakata has with blood, as related, is something quite personal not for himself but for the 'other' and therefore, detached from his own self. The violence that is often associated with blood also comes into play when the teacher shook and slapped him uncontrollably. Other than the mysteries (the plane, the mushroom picking) surrounding the collapse of Nakata and his mates, for Nakata the blood that he picks up and the consequences that befell him drive him backwards- to be a clean slate. From being an 'ordinary' child with good grades and a sense of identity, he turns into a not so 'ordinary' person with certain gifts. Being a person with no sense of good and evil, he becomes the foremost contender and the most qualified to be in charge of the "entrance stone"- a passageway for the world "here" and the world "over there". He more or less becomes a medium for the other characters to find their own true selves.

The bloody encounter between Nakata and Johnnie Walker (Koichi Tamura) also spell out a significant connection between father and son. Kafka, in his dilemma has asserted:

"...there's not much I can do about my looks... I could probably kill [my father] if I wanted to- I'm definitely strong enough- and I can erase my mother from my memory. But there's no way to erase the DNA they passed down to me. If I want to drive that away I'd have to get rid of *me*." (11)

In running away from home, Kafka clearly acknowledges that he cannot run away from the blood that has been passed down from his parents. The blood that runs in his body forms a part of his 'self', it is part of his identity. But he cannot always be the contender of what happens to his father. In a simple sense, Nakata wipes out the body of his father for him, but the literal transference of his father's blood on his shirt and on his hands seals and affirms the fact that his and his father's blood are

connected. However, the metaphorical murder of Kafka's father through Nakata can reveal the liberation of Kafka's soul. In this instance, the blood connection, even though elemental in the process of identification, is separate from the soul. It can also be said that the liberation of soul has to be preceded by bloodshed, given from the butchering of cats by Kafka's father in order to separate their souls which he collects. In primitive times, as Jung notes, it was thought that the "loss of a soul" resulted in a "noticeable disruption" leading to a split in the psyche of an individual subject. ("Man and his Symbols" 24) In *Kafka on the Shore*, some lose their soul (Nakata's teacher, and in some way Miss Saeki) while some are given the chance to liberate it- Kafka through Nakata's murderous act, and Nakata through the opening of the "entrance stone". Kafka's oedipal inclination, which forms an inevitable part for his self- fulfillment, comes to fruition when he sucks Miss Saeki's blood in the "other world". The blood bond completes the oedipal prophesy, obviously not in physical terms but metaphorically.

In *Sputnik Sweetheart*, there are three main protagonists; the nameless narrator, only addressed as K, Sumire, and Miu. These characters depend and rely on each other, drawing out the best and the worst in each other. On a surface level reading, the novel can be simply read as a love triangle; K is in love with Sumire who in turn is in love with Miu, K and Miu bond when Sumire disappears. Nevertheless, the surreal happenings and the incompleteness felt by the characters are what make the novel clinchingly Murakamian. As expected of any Murakami works, the characters in *Sputnik Sweetheart* reveal a sense of fragmentation. Sumire, a passive and reticent woman seems to be her true self only when she is with the narrator. The narrator, in love with Sumire, almost always passively listens to her talk, sometimes ceaselessly about her work and her attitude towards life. When the narrator learns about how Sumire feels about another woman named Miu, the feeling that he experiences is inexplicable, in part because Sumire had once told him about her non- existent sexual desire. The only explanation that the narrator can give of Sumire's sudden desire to love is that she met Miu at the right time. When Miu casually touched Sumire's hair, Sumire instantly fell in love with her, the gesture initiated a kind of "an artistic revelation. Which is why, at that point, it didn't matter to Sumire that the person she fell in love with happened to be a woman." (9)

Other than the revelation of Sumire's inclination towards the same sex, what is significant is the literary artistic inclination that is revealed in her personality. For her, everything that she does and whatever experiences befall her lead towards the materialization of this inclination. As long as she can remember, the problem which blocks her artistic growth is that she writes impulsively. So, much like the fragmentary novels she writes the tendency to establish a firm self is interrogated.

“A great new story is about to be born- I can feel it. It'll transport me to some brand- new place. Problem is, once I sit at my desk and put them all down on paper, I realize something vital is missing. It doesn't crystallize- no crystals, just pebbles. And I'm not transported anywhere.

[...] Maybe I'm lacking something. Something you absolutely must have to be a novelist” (16)

As related earlier, the narrator has always been there as a 'listener', who at some intervals speak out truths and encouragements to Sumire. When Sumire honestly tells him about her literary dilemma, he offers a kind of revelation to her, “A story is not something of this world. A real story requires a kind of magical baptism to link the world on this side with the world on the *other* side.” (17) With K's initiation, there is a hint that in order for Sumire to be her true and best self, she has to grasp what is there on the “other' side of the world.

Miu, the love interest of Sumire, as the narrator suggests from his talk with Sumire is her “Sputnik Sweetheart”. The title is thrown in when Sumire had a talk with Miu about Jack Kerouac and his “Beatnik” generation. Miu had somehow misheard the word and claimed it to be “Sputnik”, which as Sumire relates was the Russian satellite launched with a dog named Laika inside it. What is significant is the relevance of the “outer space”, a space outside of the world “this side”. Sumire's “private name for Miu- Sputnik Sweetheart” makes her question about the “dark, lustrous eyes of the dog gazing out of the tiny window. In the infinite loneliness of space, what could Laika possibly be looking at?” (8) After Sumire's disappearance, K finds a document where the former wrote insightful details about her life. In one of the documents, K finds out that as the relationship between these two women becomes a little stronger, Miu tells Sumire that she had encountered an out of the

world experience when she was 25 and temporarily living in a small town in Switzerland. On a fateful night she witnessed a sexual act happening between her and a Spanish man she had just met named Ferdinand in her apartment, just across the ferris wheel where she got stuck. The next morning she woke up with bruises and blood on her blouse, and when the man in charge of the wheel was interrogated, he said that he cannot remember letting anyone in just before closing time. After this incident, Miu's hair turned grey and her menstruation stops, and it also robs her of any passion or desire. As seen in *Kafka on the Shore*, likewise in this novel, blood becomes a significant element, notwithstanding the gravity of the circumstances in which it is shed. Miu sums up what she felt right after the incident and what follows her existence right to the moment:

“I was still on *this* side, here. But *another me*, maybe half of me, had gone over to the *other side*. Taking with it my black hair, my sexual desire, my periods, my ovulation, perhaps even the will to live. And the half that was left is the person you see here. I've felt this way for the longest time- that in a Ferris wheel in a small Swiss town, for a reason I can't explain, I was split in two for ever. For all I know this may have been some kind of transaction. It's not like something was stolen from me, because it all still exists, on the *other side*.” (172)

More like Nakata from *Kafka on the Shore*, the Miu that Sumire falls in love with is only half of her, a shadow of her whole self. This explains Miu's short lived platonic marriage and her subsequent inability to give in to Miu's passionate and erotic desire for her. According to Miu, what really fuels the fateful incident must be her inability to feel at “home” in Japan, or anywhere else. Since she is a Korean, she has always been told to act and be re-affirmed as a foreigner. But she grew up in Japan therefore if she were to go back to Korea she would not have felt less of a foreigner there. The sense of a stable identity eluded her, she felt the need to be ahead of everyone and everything, while at the same time neglecting the feelings of others around her. She related to Sumire that the Switzerland incident must have been her own creation- she was headed to a split a long time back.

When Sumire comes to the realization that her relationship with Miu is futile, she reminisces and realizes that she herself is not whole. Her mother died when

Sumire was about three years old and that left a void in her. She would constantly dream of her mother, whom she would barely recognize even if she was still alive. She had said that any memory of her mother has been erased from her life. Her father rarely spoke about his late wife, the only thing he relates to Sumire about her mother would be that she had a good handwriting and had a good memory. He later remarried, and Sumire's stepmother has been supportive of her every action, becoming an equally loving mother. When Sumire tells K about Miu, the first thing she shares is that she has fallen in love with an *older woman*. Along the lines discussed, perhaps Sumire finds an attachment to Miu as a mother- like figure. She looks up to her, obeys her, and is always at the call for Miu. In this sense, Sumire lives all over again as an obedient and faithful daughter to her long absent mother. However, the downside is that the need to find a puzzle piece to fill the gap in Sumire is still open, because neither role that Miu plays- as a love interest and as a nurturer (like a mother) can become fruitful. Her actual mother is dead and her lover Miu is only half a subject. The fulfillment that she searches from the other becomes meaningless. Lacan's take on desire seems to be take form in this instance, whereby he claims. "desire is the desire of the Other" and also as Antony Easthope puts it, "an unconscious search for a lost object, lost not because it is *in front of* desire waiting to be refound but because it is already *behind* desire and producing it in the first place." (97) However, it does not diminish the fact that the relationship she has with Miu becomes an eye- opener for her, she does not love Miu any less, and she does not seem to regret that she fell for her. When Sumire disappears in Greece while on duty with Miu, the only conjecture that K can find is that she has gone to the "other side" of the world to fetch Miu's shadow back. It can also be asserted that since K is the narrator and has been telling us each story (except his) in an objective manner, "Sumire eventually finds a way out of the stories (constructed by others) by becoming the autonomous architect of her own life story through the journal entries that she leaves behind for others to find." (Yamada 11)

The "other side" seems to be quite alluring for Sumire in particular. Perhaps she has entered the other world, because as can be picked up from what have been discussed, she has been initiated into the world that is not here by many instances and by K too. She had thought about the wanderings of Laika, the dog in the outer

space. She had also been told about the ways and means to become a true novelist by K- she has to be dipped in the “other side” of the world somehow. And most importantly, her lover’s shadow is stranded somewhere on the other world. K had earlier narrated to Sumire that most people live in a “fiction” and he told her,

“The biggest problem right now is that you don’t know what sort of fiction you’re dealing with... this new fiction is reinventing who you are. Give it time, it’ll take you under its wing, and you may very well catch a glimpse of a new world. But you’re not there yet, which leaves you in a precarious position.” (69)

What becomes the focus of the novel is the integration of Sumire to be a whole self. The other characters become not so much impediments, but they act as bridges to take her to a certain destined spot. There is no assurance that Sumire would re appear as a whole person, but the phone call at the end of the novel leaves an ambiguous note. Is Sumire back? Or is it just the imagination of K who fervently hopes for her reappearance?

The two worlds observed in *1Q84*- the one mooned world and the two mooned world co- exist and run parallel with one another. The protagonists, Tengo and Aomame find themselves living in this hybrid world. For Aomame, the world suddenly undergoes a change when she chose to take a shortcut to her work, taking a flight of steps down an emergency stairway in a jam packed Tokyo Expressway. In the works of Murakami, the existence of a passageway that leads from one world to another world is almost always laid down. In *Kafka on the Shore*, the “entrance stone” acts as a passageway for the characters over here to reach the other side of the world; Kafka enters this “other” world through a forest only because Nakata and Hoshino, his travelling companion have managed to open the entrance stone. The “other” world is inhabited by soldiers of World War II and some other people who seem to willingly settle there because they are not bound by time or memory. They can live life as it is, in the moment, with no complications. This forest is significant for Kafka in many ways. Foremost, Kafka is told by the soldiers that nothing and no one will harm him inside the forest. The concept of ‘wholeness’ is exemplified in their conversation:

“No *other* here... is going to do you any harm,” the tall soldier says...

“*Other?*” I ask...

“An *other*, no *other* thing,” he says. “No thing’s going to harm you here. We’re in the deepest part of the forest, after all. And no one- not even yourself- is going to hurt you.” (545)

Moreover, the characters inside this forest do not have a need for names. As insinuated, since there is no ‘other’ or ‘Other’ in the forest, what exists is only one wholesome self. As the girl says, ““You’re *you* and nobody else. You *are* you, right?” (555) To further dissect the existence of the self in this forest, there is still the symbolical ‘otherness’ in the signifier ‘*you*’ despite the insinuation of the completeness of the self. This shows that Kafka is yet to confront the Other in the forest.

In *Sputnik Sweetheart*, Sumire’s supposed venture into the world “over there”, is almost grasped by K, when he is lured by an enchanting music up the mountain from where he and Miu, and previously Sumire had lodged, at a small town in Greece. Often, the people who enter the “other” world are thrown off as non participatory in the world “this” side. Tengo’s and Aomame’s “reality” seems to be merely caught up in a frantic web of job based complications, and occasional encounters with “strange” characters. Since Tengo, Aomame and Ushikawa are the only characters who really witness the two moons hanging side by side, it would be logical enough to label them as delusional. Whatever the case is, it is evident for Tengo and Aomame that they are indeed a bit lopsided, given their histories. Nevertheless, the world with two moons is as real and as challenging as the world with one moon in it. As Tengo’s older girlfriend relates:

“...all I wanted to say to you was that one moon is enough to drive people crazy, so if you had two moons hanging in the sky, it would probably just make them that much crazier. The tides would be thrown off, and more women would have irregular periods. I bet all kinds of funny stuff would happen.” (440)

The same girlfriend had earlier conversed with Tengo about being a “lunatic”, which means, “to have your sanity temporarily seized by the *luna*, which is ‘moon’ in Latin.” (439) The tie between the moon and the individual subject indeed makes a reasonable case in point even in *IQ84*.

Tengo's instability as an individual subject is rooted in his fixed memory of his mother being intimate with a man other than her husband. Since his father, the one who brought him up, never talks about his mother, this is the only way he remembers her. Along with this disturbing memory of his mother, Tengo's childhood is filled with memories of accompanying his father as an NHK fee collector. His school free Sundays were occupied with this activity which he loathed because he would meet his schoolmates enjoying their free time with their families. The only connection that he had with his father was this despicable activity that he was made to commit to. He finally broke away from the constrain of living with his father, with whom he had minimum conversations with and was not attached to in anyway (at least according to Tengo). When he is asked to rewrite a novel named "Air Chrysalis" written by a young girl, Fuka Eri, it is gradually realized that this process would be instrumental in the making of Tengo as a whole person. Tengo is a realization of K's suggestion that most people live in a fiction. Indeed, as he rewrites "Air Chrysalis" and is personally involved with the young author, Tengo becomes aware that he is weaving his own narrative.

"Air Chrysalis" tells the story of Fuka Eri who grew up in a commune leaning towards a cult. Though it is supposed to be fictional, Tengo gradually learns that the author is telling her story, and most significantly, he too becomes inextricably involved with the story. As K in *Sputnik Sweetheart* opines, Tengo becomes one of many people who live in a "fiction"; he is submerged in the fictional narrative that he is rewriting. In "Air Chrysalis", Fuka Eri tells the story of how she was punished by her father, the Leader of Sakigake (a religious commune) when one of their goats died under her care. She was locked inside a barn with the dead goat. On the third night, she witnessed "Little People" coming out from the goat's mouth and they started weaving thin threads in the air, they would make their exit through the goat's mouth in the morning. After some nights, the air chrysalis took shape, and to the surprise of Fuka Eri, she witnessed a girl inside the cocoon. She gradually comes to the realization that the girl inside the air chrysalis is exactly like her; it seemed as if the air chrysalis formed itself as a womb and she is being given birth to by it. She managed to run away from the commune with the full knowledge that her replica is actually living and breathing in her commune home. In the book that she

writes, Fuka Eri shares the information that her real self is *maza*, and her ‘other’ self is *dohta*. In the world of the Little People, there are two moons: as soon as they are done with their handiwork, two moons appear in the sky. Finding a passageway through the dead goat, it is unraveled that the Little People from another world had entered the world inhabited by the so called “human beings”. Fuka Eri also knows that the Little People will continue to find a passageway and create their air chrysalis so that a new *dohta* would be formed from a *maza*. When Tengo sees two moons hanging side by side, it becomes evident that the two worlds (the world “over here” and the world “over there”) have somehow amalgamated.

Since Aomame’s story runs in parallel with the story of Tengo, it can be subsumed that these two characters have a connection. The instability of Aomame also stems from her orthodox religious upbringing. Just like Tengo, she never had a free time to indulge in herself. Her Sundays were filled with following her mother door to door to spread the impending end of the world and the second coming of Christ. The epiphany in her life happened when she and Tengo briefly held hands, but they have not met again after this. In search for her true self, she crossed path with her best friend, Tamaki and they explored moments of sexual ecstasy. Tamaki later committed suicide, and Aomame speculates the reason as retaliation on Tamaki’s part because of the constant domestic abuse she faced. With the death of her best friend, Aomame felt a click, and “something had switched places inside her”, she opines, “This marks a borderline... From now on, I will no longer be the person I was.” (243) The Aomame that is portrayed at the moment is a part time assassin type professional whose main profession is being a trainer, stressing particularly on Women’s Defense Techniques. The part time job that she has undertaken involves taking down masochistic and sadistic subjects who are identified by the Dowager at Willow House. Willow House itself provides a haven for women who are victims of these kinds of men. On one of her missions, the world undergoes a change. She begins to see two moons and cannot remember certain political incidents that had obviously happened. She calls the world that she has entered 1Q84, a parallel world that works in tandem with the world she knows: “Q is for “question mark.” A world that bears a question...The 1984 that I know no longer exists. It’s 1Q84 now.” (158) Since Tengo, along with Fuka Eri are also aware of the

existence of two moons in the world that they inhabit, their connection can be anticipated.

Tengo's initial steps in his journey to self-reconciliation involves a relationship he has with an older married woman, and then in the later part of the novel, his attempt to build a truce with his father who is suffering from dementia. The steps he takes are in part prompted by his involvement with or in "Air Chrysalis". Aomame's journey sometimes lead her in bed with the same sex partner and sometimes middle aged "normal" and passive men. The choices that she made in her life, particularly regarding the agreement she has with the Dowager pave way for her self-reconciliation. In the later part of *1Q84*, it becomes clear that Tengo and Aomame are destined to be together, they are like one whole that has been split into two halves. Murakami has claimed that "individuals gain a sense of self...through the stories that guide their experiences and link them to other individuals." (Yamada 3) One subject is incomplete without the other, but there has to be a medium that links the two together. In this instance, for Tengo and Aomame, Fuka Eri becomes the medium through which they re-connect. In a dream-like setting, Tengo and Fuka Eri copulate, and the former's seed is somehow transferred to Aomame, who has been in hiding since she murdered the Leader under the supervision and instruction of the Dowager. The Leader has to be incapacitated since he had "destroyed" his daughters who had not yet reached their womanhood in his commune. This is altogether a whole new narrative and will be dealt with in the proceeding chapters. Anyway, in order for the world to become "normal" again, the only hope is the baby thriving inside Aomame's womb since it is the baby that would make "whole" all the subjects involved in this conundrum. Strecher asserts:

What is accomplished by Tengo and Aomame at the end of 1Q84, then, is the preservation- or perhaps the restoration- of the three distinct time periods of past (the Leader), present (Tengo- Aomame), and future (their child). (156)

Just like the other protagonists in Murakami's works, Tsukuru Tazaki in *Colorless Tsukuru Tazaki and His Years of Pilgrimage* is one delusional, passive and uncertain subject. As far as he can remember, he has had an air of uncertainty about him because his name lacks "color", while his four closest friends had colored

names: Aka means red, Ao for blue, Shiro for white, and Kuro for black. His discomfort and feeling of being a misfit in their group is catapulted to a full blown exclusion when, “in the summer of his sophomore year in college” (23) he is unexpectedly cast off by his friends. They offered no explanation for their behavior and did not answer to any of his calls. Though he tried to find out the reason behind their act, he later gave up and decided to move on with whatever future he has left. However, this experience leaves Tsukuru Tazaki with a feeling of unease, and unanswered questions hang at the back of his mind. The initial stages of this phase of rejection took a toll not only on his mind, but also had certain physical effects on him: “Only his exterior remained, but just barely, and then over the course of the next half year, even that shell was replaced, as his body and face underwent a drastic change.” (37) Though many years have passed after this disturbing incident, his mind would often play with the comfort of death. He drives himself to the conclusion that the person that he was back then is dead long ago and the person that he is now has been reborn from this experience, although not quite a complete subject. It is related in the novel that Tsukuru Tazaki “had never lacked for anything in his life, or wanted something and suffered because he had been unable to obtain it. Because of this, he’d never experienced the joy of *really wanting something* and struggling to get it.” (188) The friendship that he had with his four high school friends seemed to be God given, only to be taken away so that he would know the true meaning of desire.

The past gnaws Tsukuru all the while, but he luckily finds himself a girlfriend. The entrance of Sarah in his life seems to be pre ordained by some surreal and peculiar ordinance. He has a “soft, subtle spot” on his back, and when this spot is felt by a finger or some object, he felt a sensation that would rip not only his body but also his mind. (14) When he met Sarah, Tsukuru felt a touch at his sensitive spot, he can recall “the special feeling on his back, and the indefinably thrilling sensation it brought to his mind and body.” (14-5) Sarah indeed becomes instrumental in Tsukuru’s life, particularly pertaining to the issues concerning his delicate past. She lays down for him the need to confront the past. She has always had a feeling that Tsukuru has issues to deal with in order to come to terms with himself, she tells him “... I think you have- some kind of unresolved emotional issues.” (85) Heeding the conversation he had with Sarah, Tsukuru undertakes a dark and foreboding journey

into the past. All the needful information gathered by Sarah, Tsukuru prepares himself to meet his old friends again, who were “like an extension of [his] own body.” (30) Before he ventures out, he is told by Sarah that Shiro is already dead as headlined by a newspaper; the details of her death not given. Tsukuru then meets Ao first, who straight up tells him the reason behind their action several decades ago. Ao narrates that Shiro had accused Tsukuru of raping her when she went to visit him in Tokyo. He continues telling the latter that they believed Shiro’s story because she sounded so convinced: “It was so detailed what she told us, that we figured there had to be some truth to it” (134) and that Shiro also told them about Tsukuru having “a public face and a hidden, private face... something unhinged and detached from the side...that everyone knew.” (132-3) Explaining himself out of the accusation, Tsukuru counter relates the insecurity he had always felt when he was around them: “I’ve always seen myself as an empty person, lacking color and identity. Maybe that was my role in the group. To be empty.” (137) Ao assures him that they never felt that way, in fact, he claims that Tsukuru’s emptiness and his lack of color was essential for the group; he acted as a sort of neutralizer. The first step back to his past provides a step towards healing.

Tsukuru then meets Aka who relates to him about the visible change he saw in Shiro after she told them about what happened with Tsukuru: “the last time I saw her, it was all gone, like someone had slipped in behind her and pulled the plug. The fresh, sparkling glow, what used to visibly set her apart, had disappeared...” (162) Whatever transpired in Shiro’s life seems to have an adverse effect on her. The only guilt that Tsukuru can feel is the sexual dreams he used to have involving the two girls in their circle of friends, Shiro and Kuro. Since his dream does not provide any physical evidence he cannot admit to be entirely guilty of Shiro’s accusation. But what is astonishing is Kuro’s initiative to cut him off their group, convincing even Ao and Aka to do the same. The dream aspect will be dealt with and analyzed in detail in the next chapter. Nevertheless, Tsukuru’s meeting with Ao and Aka open up a space for reconciliation which would benefit Tsukuru as a whole. His next and final meeting is with Kuro who has settled in Finland with her family. His travel plans arranged by Sarah, he flies off to Finland.

The instant Kuro and Tsukuru meet, the former directly tells him not to address either her or Shiro by their usual names, instead he should refer to Shiro as Yuzuki and her as Eri: “those names are finished?” Tsukuru responds. (231) Tsukuru understands Eri’s indignant request, she has left the past and perhaps wants to dwell on the comfort and peace of the present. But Tsukuru says he has to “revisit the past. Otherwise... I’ll never be free from it.” (232) Eri tells him that what Yuzu construed about Tsukuru might have been “a distorted reality” given the fact that she “had a strong aversion to anything sexual”, she continues: “... I do think that sometimes, a certain kind of dream can be stronger than reality. That’s the dream she had.” (238 & 9) The only problem that arose for Yuzu is her leap towards the materialization of whatever dream or “distortion” that took place. Even though Tsukuru is not free of the same desire, he has managed to suppress it: “No matter how honestly you open up to someone, there are still things you cannot reveal.” (255) But this suppressed desire that Tsukuru has led to some kind of mental/ emotional play for this group of friends. Eri also adds how Yuzu and her struggles had an emotional and physical effect on her. She did not attend to her own needs, as she says, Yuzu was “like another self”, the only way out was to leave her and tend to what she has neglected for so long- her own self. She heard of Yuzu’s death when she was carrying her first child, soon after her arrival in Finland with her husband.

An eye opening confession made by Eri also answers many of Tsukuru’s questions. Eri confesses that she had always loved him, but never dared to show any sign of it for the fear of disrupting their “perfect harmonious” group relationship. Moreover, Shiro was the one who was eyed by all the boys in their school, so Eri assumed that even Tsukuru would be more attracted to her. In truth, she is not all wrong, but Tsukuru’s feeling or desire for them would have been equal to some extent, given their participation in his intimate sexually infused dreams. Eri’s decision for the entire group to cut off Tsukuru was in part an act of jealousy. As they conclude, they both have to “live with [the] burden” of metaphorically murdering Shiro out of jealousy and out of desire. The act of sharing their stories make Tsukuru consider about the link that every individual’s “wounded” story has with another.

One heart is not connected to another through harmony alone. They are, instead, linked deeply through their wounds. Pain linked to pain, fragility to fragility. There is no silence without a cry of grief, no forgiveness without bloodshed, no acceptance without a passage through acute loss. That is what lies at the root of true harmony. (248)

Indeed, the emotional wounds and bruises tear them apart, but coming to terms with these through confrontation and sharing result in reaching a harmonious whole with one own's self and others.

A remarkably significant relationship that Tsukuru had a few years before he left college is with Haida, his junior. What is most instrumental in their relationship for Tsukuru is the re-telling of a story by Haida. The story involves Haida's father and a jazz pianist called Midorikawa whom he met at a resort in Southern Japan while working there as a handyman. This quiet musician entered the resort with a small bag slung on his shoulder, and they later learned that he could play beautiful jazz music. The peculiar air that this man exuded was heightened by the bag he carried wherever he wandered. One evening, Midorikawa entraps Haida's father in a mysterious yet philosophically logical conversation. Midorikawa happened to tell the latter that he exudes a certain color which makes him stand out from other people. He continued to tell his tale about how a certain man came up to him a few months ago and gave him a "death token"- now, he has only one month to live. However, the perk of possessing the "death token" involves the ability to perceive things way beyond the ability of human beings. If he wishes to pass on the "death token", he could well do so, but he would rather not because he chooses the life of oblivion over a complicated reality. Midorikawa, after relating his story encouraged Haida's father to skillfully live his life. Perhaps the most catching phrase along the story for Tsukuru would be Midorikawa's talk about every person having a colour. "Each individual has their own unique color, which shines faintly around the contours of their body. Like a halo. Or a backlight. I'm able to see those colors clearly." (71)

The same night when Haida narrated his father's story, Tsukuru has an engaging dream of sexual content involving Shiro, Kuro and Haida. "It was reality, but a reality imbued with all the qualities of a dream. A different sphere of reality, where- at a special time and place- imagination had been set free." (94) The morning

after, they follow the same routine of having their usual breakfast, but Haida's blank stare in the middle of it makes Tsukuru uneasy. Haida's disappearance for days after this night makes Tsukuru speculate on the extent of Haida's awareness of what went down in his dream. Tsukuru feels that Haida had the ability to gaze piercingly into his unconscious:

Traces of Haida's gaze still stung, like a mild burn. Haida had, at that time, observed Tsukuru's secret fantasies and desires, examining and dissecting them one by one, and yet he remained friends with Tsukuru. He had just needed some time apart from Tsukuru in order to accept what he'd seen, to get his feelings in order and compose himself. (102)

Though Haida returned after this peculiar night and the morning after, he left Tsukuru for good, their friendship blooming for a mere eight months, but filled with intense emotion and memories. The link between the story that Haida narrates and Tsukuru's dream can be subsumed to be a skillful revelation of the unconscious. The play with death, as in the other novels, perhaps hints at the significance of releasing whatever suppressed desires that Tsukuru has, which if retained would otherwise lead to death, physically or metaphorically. A month after Haida's permanent disappearance, Tsukuru engages in a physical relationship with a woman, just to be sure about his sexual inclination. At times he wonders if Haida's disappearance has anything to do with the latter bearing and absorbing his "sin, his impurity, and as a result he had had to go far away." (106) In a sense, just like Midorikawa did not pass on the baton of death to Haida's father, Haida sacrifices himself to die (not literally) so that Tsukuru would be able to retrace his steps for self fulfillment. And without doubt, Tsukuru has a drawer full of memories from which he can unravel the mysteries of being, they may perhaps aid him in his future self introspection and reconciliation. As Murakami opines in his interview, "Experience itself is meaning. The protagonist has changed in the course of his experiences- that's the main thing. Not what he found but how he changed." (Wray "Interview")

From the discussions so far, it can be observed that the self/other duality can be studied in different aspects. An apparent analysis would be that the psychic split of a subject, in Murakami's works, mostly results from the ambiguous differentiation

and interconnection of different subjects which consequently leads to object seeking. As related in the preceding observations, every character is linked some way or the other to another character. The psychic split that a character undergoes is often a result of infantile or childhood memory. As Jung notes:

...a characteristic of childhood is that, thanks to its naivete and unconsciousness, it sketches a more complete picture of the self, of the whole man in his pure individuality, than adulthood. [It] arouses longings which relate to the unfulfilled desires and needs of those parts of the personality which have been blotted out of the total picture in favor of the adapted persona. (*Memories, Dreams* 244)

For Kafka, it is the blotted memory of his mother and his sister which drives him to seek the Other, so that he could be a complete whole.

The role played by Miss Saeki in the instance of ‘memory’ appears to be truly significant for Kafka, specifically when they meet inside the entrance stone. To deliberate upon the turn of events it is crucial to draw the link between Kafka, Miss Saeki, and Nakata. Miss Saeki had earlier remarked to Nakata, inside the library just before her death, that the boy in the painting which perhaps inspired “Kafka on the Shore” is Nakata.

“I feel as though I’ve known you for ages,” Miss Saeki said. “Weren’t *you* in that painting? A figure in the sea in the background? White trouser legs rolled up, dipping your feet in the water?” (515)

Nakata instantly feels the warmth of memory, something he has never consciously experienced since his childhood accident. The conversation continues thus:

“I think I understand a little now.”

“About what?”

“What memories are. I can feel them, through your hands.” (516)

Being told by a cat that his shadow casts only half of him and is paler than other’s, Nakata has always felt incomplete. He is aware of his inadequacy, as he relates:

“Nakata doesn’t know about sexual desire. Just as I don’t have memories. I don’t have desire. So I don’t understand the difference between right or wrong sexual desire... Whether it’s right or wrong, I

accept everything that happens, and that's how I became the person I am now." (513)

With the assurance given by Miss Saeki that he is indeed the boy in the painting, a certain memory surfaces in Nakata's mind. Nakata's split is somehow mended through the transference of memory.

Inside the entrance stone, the painting re-surfaces as an instrument to bridge the gap in memory, this time for Kafka. Since void of the memory of his mother, the painting becomes an object through which Kafka is re-initiated into a mother-child connection. This happens with the help of Miss Saeki. She assures him that the painting originally belongs to him:

"...the painting is originally *yours*."

... "You were there. And I was there beside you, watching you. On the shore, a long time ago. The wind was blowing, there were white puffy clouds and it was always summer." (580)

Kafka closes his eyes, and imagines himself on the shore. He can hear the waves crashing on the shore, the warm breeze of summer, and the feeling of being in love with a girl sitting nearby. He concludes, "That's the memory." (580) The exigencies of desire is truly played out in the Kafka- Miss Saeki relationship. Kafka desires the 'whole' of Miss Saeki; he seeks a connection so deep that passes the boundary of any kind of relationship. He fervently desires the younger Miss Saeki who was inhibited by the throngs of love, and at the same time, he desires the motherly love that she exhibits. Through the possession of the painting, Kafka is somehow relieved of his desire, as he is being merged with Miss Saeki, at least in 'memory'.

The fact that Miss Saeki gives both Nakata and Kafka a boost of their memory reveals the connection that the latter two characters have. Nakata's act of murdering Kafka's father in the earlier episode had repercussions in Kafka as he was the one who woke up with blood on his hands. In the instance of the painting and the question of its true possessor, Nakata and Kafka can be seen as one whole subject. Their stories being narrated in alternate chapters, their actions also follow each other. They both have gaps in memory which need to be filled, even though Nakata's memory may fail him a little more than Kafka. Therefore, both of them need the

assurance from Miss Saeki that they form a part of someone's memory, in this instance, her memory sketched and re-lived in the painting.

Tengo, in *IQ84*, has a vivid memory of his mother being sexually intimate with another man which makes him question his already systematically established genes. He later assumes that he is not the biological son of his NHK fee collector father, and that his father is the one etched in his memory with his mother. In fact, when Tengo visits his father who is dying, he questions him about his birth. The answer he gets from his father is that he has been created in a 'vacuum': "Your mother joined her body with a vacuum and gave birth to you. I filled in that vacuum." (586) Despite the confusion curtailing the birth of Tengo, what is evident is the paradoxical significance of the 'vacuum'. Tengo's emptiness regarding his existence and the need to fill his vacuum is actually materialized through the 'immaculate conception'. Tengo's child that Aomame carries literally becomes a child created in a vacuum. It can be discerned that the child is to play an instrumental role in the completion of Tengo's self.

Also, in *IQ84*, Aomame's restrictive upbringing shapes her personality in many ways; every act she does becomes somehow an act of rebellion for the childhood that she was robbed by her religious parents. Her act of sending the Leader of Sakigake to the "other" world can be seen as an act of retribution, since he is also a stern religious figure. Moreover, the child she carries becomes a symbol of liberation, as remarked:

What would my mother say if I told her I got pregnant without having had sex? She might see it as a terrible sacrilege against her faith. In any case, it was kind of immaculate conception- though Aomame was certainly not a virgin. But still. Or maybe her mother wouldn't be bothered to even deal with it, not even listen to her. (1013)

For Aomame, the ultimate break away from her mother's teachings comes through the conception of a child. And through this, she has to birth and nurture her new self. She had earlier mused on the chance of having a new identity:

Aomame was not opposed to losing her identity. If anything, she welcomed it. She was not particularly attached to her name or her face and could think of nothing about her past that she would regret losing.

A reset of my life: this may be the one thing I've longed for most.
(529)

Aomame is given the chance to reset her life thereafter through a fantastical union between Tengo, Fuka Eri and herself. The 1Q84 acts as a world where the characters pick up the missing pieces of their own Self(s), and this journey to find a holistic self always involves some other symbolical objects, forces, or other subjects. The answer as to whether the characters find an ultimate resolution or achieve to make themselves whole is, however, open to deliberation.

Fuka Eri's memory of her time in the Sakigake commune in fact becomes the most profound stance for the characters in *1Q84*. Rendering her memory into writing, her narrative becomes the centre of contention for other characters, especially Tengo and Aomame. They are all 'living' the narrative, and the course of them enacting the narrative, they have to confront their pasts and find ways to alleviate themselves from the same. For Tengo, his act of rewriting "Air Chrysalis" has certainly re- shaped him; "For some unfathomable reason, his mother's ghost had stopped haunting him from that point onward." (782) Also, the world of 1Q84, a world where the narrative of "Air Chrysalis" is borne, and the world where the characters are living is a world which "isn't here", a world "over there", a different world with two moons. As Tengo relates: "The point of its being a world that isn't here is in being able to rewrite the past of the world that is here." (440)

Tsukuru's pilgrimage, in *Colorless Tsukuru* at the same time, is also a need as he follows the memories he has and confronts them to negotiate his aggravation. The most profound step Tsukuru takes to confront his past is when he travels to Finland to talk to Kuro, who has called herself Eri long time back. This encounter, as it turns out, proves to be symbolical for Eri (Kuro) too. Thinking about how often Shiro (Yuzu) and Kuro (Eri) appear in his illicit dreams, Tsukuru further spirals into thinking he certainly has had an internal conflict all along.

'I've always thought of myself as a victim,' Tsukuru said, 'Forced, for no reason, to suffer cruelly. Deeply wounded emotionally, my life thrown off course. Truthfully, sometimes I hated the four of you... Maybe I wasn't simply a victim, but had hurt those around me, too, without realizing it...' (256)

He ponders about the possibility of him murdering Shiro. This conviction becomes even stronger when Kuro (Eri) tells him of Shiro's (Yuzu) 'darkness'.

Tsukuru himself had no idea what deep darkness lay hidden in his heart. What he did know was that inside Yuzu, too, lay a deep, inner darkness, and that somewhere, on some subterranean level, her darkness and his may have connected. And being strangled was, perhaps, *exactly* what Yuzu had wanted. In the mingled darkness between them, perhaps he had sensed that desire. (ibid)

Though the conversation surrounding the death of Shiro mounts up to intensify in that instant, Tsukuru cannot help but feel that this intense moment is what he needs. He relates that the frozen part of his heart which holds all these intense emotions will gradually melt away since he has taken the step of confronting it head on.

Much like Fuka Eri in *IQ84*, Sumire in *Sputnik Sweetheart* puts out her writing for her own sake and to some extent for the others, specifically K. K finds out what she has been writing since her relationship with Miu took off, and this provides an insight into her psyche which may in turn provide some answers to her disappearance. In the writings of Sumire, what really comes out in the forefront is the story of Miu and how Sumire memorizes it. Through the re telling of Miu's story in her document, we are ascertained of the split that is evident in Miu. And also the dream episodes Sumire would often have of her mother prove to be cathartic for some reason. Even though her mother remain to be as elusive as ever, Sumire's dream about her mother reveals her desire for the love of her mother. However, since her mother does not exist on the same plane as her and Miu, perhaps she has to first confront her situation with Miu. As she relates:

I'm in love with..the Miu on *this side*, needless to say. But I also love the Miu on the other side just as much. The moment this thought struck me it was like I could hear myself- with an audible creak-splitting into two. As if Miu's own split became a rupture that had taken hold of me. (176)

Since she cannot have a fulfilling relationship with Miu in the world where they are right now, it becomes fairly convenient for Sumire to be curious about the 'other' world.

If *this* side, where Miu is, is not the real world- if *this* side is actually the *other* side- what about me, the person who shares the same temporal and spatial plane with her?

Who in the world am *I*? (ibid)

With all these being said, what finally comes to light is the question Sumire has regarding her own 'self'. Therefore, much as her disappearance is consigned to be for Miu, what becomes apparent is the need for Sumire to find resolution for her own self.

The question remains as to how and where the characters find fulfillment. For some, a certain resolution may be achieved through 'other' symbolical objects, while for others it has to be resolved through a dip into the 'other world'. This 'other world' in many instances is revealed to be the 'unconscious' of the characters, and this also showcases the importance of addressing and coming to terms with the contents of the 'unconscious'. Everything that happens in the subject's life cannot be rationalized, and in this instance, Murakami does his best, playing with the minds of the characters and along with it, the readers.

To conclude the chapter, a significant observation comes to play. Involvement with memory and the past becomes one significant root for the self/other split in the works of Murakami. The existence of two "parallel worlds" in this sense becomes a prerequisite for the characters, so that they have the platform to come to terms with the past in the process of integration. The "other" world being an unfamiliar yet consuming world for the protagonists, it "transcends such other human constructs as morality, good and evil, as well", and it also "transcends the individual". (Strecher 149)

Works Cited:

- Easthope, Antony. *The Unconscious*. Routledge, 1999.
- Jung, Carl G. et al. Eds. *Man and His Symbols*. Anchor Press, 1964. PDF File.
-----, *Memories, Dreams, Reflections*. Recorded and edited by
Aniela Jaffe. Translated by Richard and Clara Winston. Rev. Ed. Vintage,
1989.
- Kawaki, Chiyoko. "The Unfinished Cartography: Murakami Haruki and the
Postmodern Cognitive Map". *Monumenta Nipponica*. Vol. 57. No. 3. Autumn
2002: 309- 337 www.jstor.org/stable/3096769 21st Nov. 2016
- Malley, Shellet. "Burying Lazarus: A Feminist Psychoanalytic Critique of the Death
of the Subject". *Social Analysis: The International Journal of Social and
Cultural Practice*. No. 37. April 1995: 82- 100
www.jstor.org/stable/23171773 27th Nov 2017.
- Mansfield, Nick. *Subjectivity*. Allen & Unwin, 2000.
- Murakami, Haruki. *1Q84: The Complete Trilogy*. Trans. Jay Rubin and Philip
Gabriel. Vintage, 2012.
-----, *Colorless Tsukuru Tazaki and His Years of Pilgrimage*. Trans.
Philip Gabriel. Harvill Secker, 2014.
-----, *Kafka on the Shore*. Trans. Philip Gabriel. Vintage, 2005.
-----, *Sputnik Sweetheart*. Trans. Philip Gabriel. Vintage, 2001.
- Hook, Derek and Calum Neill. "Perspectives on Lacanian Subjectivities". *LSE
Research Online*. April 2010. <eprints.lse.ac.uk/255911> accessed 21st Nov
2016
- "Introduction to Jacques Lacan, Module on Psychosexual Development."
[www.cla.purdue.edu/academic/engl/theory/psychoanalysis/lacandevlopmain
.html](http://www.cla.purdue.edu/academic/engl/theory/psychoanalysis/lacandevlopmain.html), 21.06.2005, accessed 18th June 2018
- Strecher, Matthew Carl. *The Forbidden Worlds of Haruki Murakami*. U of Minnesota
P, 2014.
- Yamada, Marc. "Exposing the Private Origins of Public Stories: Narrative
Perspective and the Appropriation of Selfhood in Murakami Haruki's Post-
AUM Metafiction". *Japanese Language and Literature*. Vol. 43. No. 1. April
2009: 1- 26. www.jstor.org/stable/20720558 accessed 21st Nov

2016

Watson, Alex. "Who Am I? The Self/Subject According to Psychoanalytic Theory."

SAGE Open July-September 2014: 1–6. DOI: 10.1177/2158244014545971.

16th Oct 2018

Wray, John. Interview. "The Art of Fiction: 182" *The Paris Review*. 170. (Summer

2009). Web. 07 Feb 2015

Chapter 3

Sexuality and Metaphorical Dreams

Sexuality and its implications have been variedly studied in the different spectrums of physiology, psychology, sociology, and cultural anthropology, to name a few. According to Joseph Bristow, "...sexuality emerges as a term that points to both internal and external phenomena, to both the realms of the psychic and the material world." ("Intro" 1) The complicated notion of the psyche has been dealt with in the previous chapter, and this being the case, since sexuality involves the 'realms of the psychic' its obscurity becomes evident. Carl Jung opined in "On the Nature of Dreams", that "the psyche is perhaps the most baffling and unapproachable phenomenon with which the scientific mind has ever to deal." (par. 530) With sexuality being an ongoing subject or concept of analysis, it is inherently next to impossible to draw immediate conclusions about the same. The current chapter will attempt to study how sexuality is intricately a driving force of the characters' psyche, and how their identification with this particular psychic element manifests, and how this shapes their identification with the outside/material world.

The historical and theoretical study of sexuality points to the fact that it is a highly debatable and repressive concept. Bristow has rightly stated about the need to address sexuality to be understood "in relation to widely varying phenomena, from physiological drives to structures of language." ("Intro" 2) Its study has progressively been initiated from the biological or physiological to psychical to cultural analyses. Notwithstanding the significance and impact of all the other perspectives, the psychoanalytical aspect of sexuality has been and will be particularly dealt with in the study of Murakami's works.

It is well known that Freud stressed on the aspect of sexuality as a driving force behind any individual's psychological development. Since the contents of the unconscious, which according to Freud is largely sexual, is inhibited by repressed desires it sometimes manifests itself through dreams. Hence Freud's famous quote about dreams being the "royal road to the unconscious". According to him,

...the most intelligible and meaningful dreams are unrealized desires...the desire itself is either one repressed, foreign to consciousness, or it is closely bound up with repressed ideas. (*Dream Psychology* 61)

Dreams, as Freud relates, connote wish fulfillment. They work in complicated ways and employ “almost every means furnished by the psychic apparatus.” (ibid 190) The dream work mechanism laid down by Freud is categorized into two: the latent dream content and the manifest dream content. While the latent dream content showcases the actual substance of the unconscious, the manifest dream content is the ingredients of the dream- images, symbols, and events. Before the latent dream content is brought out through the manifest dream content, it undergoes mainly four stages: condensation, displacement, representation, and secondary revision.

Among the post Freudian psychoanalysts, the works of Carl Jung seem to complement what is to be studied in this chapter. Jung, in close ally with Freud and his works, propel the study of the unconscious forward, which according to him “is not merely a glory hole of repressed desires”. (Freeman, “Intro” 12) He further implies in his works that dreams form a bridge between the unconscious and the conscious, whereby the unconscious largely works through ‘symbols’. In “Approaching the Unconscious: The Importance of Dreams”, Jung asserts:

what we call symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning. It implies something vague, unknown or hidden from us. (20)

Man produces symbols unconsciously and spontaneously, in the form of dreams. (21)

The complexity of dreams as much as sexuality need to be mentioned before further analysis or interpretation is to be laid down. Freud has stated that “the dream thoughts represent a most complicated intellectual activity, employing almost every means furnished by the psychic apparatus.” (“Dream Psychology” 190) Jung has also labeled ‘the dream’ as “the problem child.” (“Nature of Dreams” par. 531) The division of dreams in Freud and Jung is summarized thus:

- 1) An unrepressed wish in undisguised form (infantile)

2) Fulfillment of a repressed wish in disguised form

3) A repressed wish in undisguised form (often accompanied by fear) (Zhu 664)

Also, as mentioned by Gillett, “all mental contents must pass some kind of censorship before becoming conscious.” (Boag 8)

So, in studying the force of sexuality in the characters of Murakami, an inevitable and intricate consequence is laid out through the psychical element of dreaming. In Murakami’s works, “Dreams can also serve as harbingers of the approach of the metaphysical world.” (Strecher 220)

To substantiate what has been said, the mother/child dyad which is given utmost significance in psychoanalytic study is also explored in almost all of Murakami’s works. So, the texts selected for the study will be analyzed in these aspects as aforementioned. In Murakami’s *Kafka on the Shore*, Kafka has no memory of his mother and his adopted elder sister. The only visionary medium available to him is a picture of him and his elder sister playing on a beach, where his sister’s image is taken sideways in such a way that half of her face becomes a shadow, more like a representation of duality; “Light and dark. Hope and despair. Laughter and sadness. Trust and loneliness.” (7) Kafka has no photos of his mother as his father threw them away when she ran away with their adopted daughter. What puzzles Kafka is that his memory of both his mother and his sister has been wiped clean, the only picture that he possesses does not help him remember anything. Since he is pre ordained to have an Oedipal experience, perhaps the lack of memory acts as an aphrodisiac for the fulfillment of this Oedipal prophecy. Otherwise, how would Kafka in his ‘right’ mind allow himself to sleep with his mother or his sister? Oedipus’s experience too was laid down on ‘chance’ and ‘fate’ and the unintentional fulfillment of the Delphi oracle. This being said, Kafka’s experience is taken to a whole new metaphorical execution of the prophecy laid down in his life. He works towards its fulfillment, rather than attempting to avert his fate. Running away from the confines of his father’s home, he undertakes a journey that leads him to objectify both his mother and sister in the characters of Miss Saeki and Sakura respectively. Sakura is the first stranger that Kafka speaks to after his departure. She tells him that he reminds her of a younger brother she has not met for a very long time. This particular information propels Kafka to conjecture something like this:

Maybe- just maybe- this girl's my sister. She's about the right age. Her odd looks aren't at all like the girl in the photo, but you can't always count on that. Depending on how they are taken, people sometimes look completely different. She said she has a brother who she hasn't seen in ages. Couldn't that brother be *me*- in theory, at least? (28)

The fulfillment of the Oedipal prophecy in *Kafka on the Shore* is materialized in 'theory', in contrary to the physical or literal execution of Oedipus's prophetic fate. From here onwards, Sakura is theoretically or metaphorically objectified to be Kafka's sister, and the 'chance encounter' that these two had on the bus towards Takamatsu becomes a premonition of the intimacy that is later laid out in the novel.

As Oshima, the caretaker of the Komatsu Memorial Library at Takamatsu quotes, "In dreams begin responsibility"; the element of dreaming in *Kafka on the Shore* works on the same wavelength with reality. Leaning towards magic realistic tendencies, there is a blurring of reality and the fantastical element of dreaming. The sexual tension that Kafka feels when he is with Sakura is finally given its closure when Kafka forcefully sleeps with her in a dream. To intensify the workings of this dream, Sakura tells him that they will have nothing to do with each other after this bizarre yet fulfilling incident. Since the prophecy of Kafka forcing an intimacy with his sister is on the cards, its fulfillment is a prerequisite even if it entails the termination of their friendship. A part of this Oedipal prophecy also includes Kafka's murder of his own father, which has been materialized through Nakata. He later tells Oshima, "I do the maths and work out that he was murdered the same night I woke up with my shirt covered in blood." (260) It is obvious to any reader that the alternate stories of Kafka and Nakata woven in the novel are interrelated. Therefore, Nakata can be read as a significant character who opens up possibilities; and in this instance, he becomes instrumental in fulfilling Kafka's desire to do away with his father. For both these characters, the death of Koichi Tamura is justified: he is the one who spells out Kafka's fate through the Oedipal prophecy, wipes out whatever memory may be recollected of his mother by throwing away all her pictures, and leaves Kafka in the dark with a dark prophecy to fend for himself. Kafka even tells Oshima that he feels merely like one of the many sculptures that his father makes- created, blended,

and designed according to the will of the sculptor. For these reasons, Kafka says that sometimes he wishes for his father's death, and he regrets that his death did not come sooner. Even though he would never murder his father in cold blood, Kafka conjures, "...maybe I murdered him through a dream... Maybe I went through some special dream circuit or something and killed him." (268) Just after the startling realization of being bathed in blood came to him, Kafka also realizes that he had lost consciousness. For Nakata, the alternate personality that Koichi Tamura puts on, that of Johnnie Walker is someone who is a hindrance in the simple and innocent world that he lives in. Nakata is someone who lacks memory, and for whom it is easier to strike a conversation with cats rather than his fellow beings. Following the whereabouts of a lost cat, he encounters Johnnie Walker who is the culprit behind the many missing cats. On a quest to save the cats that are still alive but awaiting their fate to be butchered by this man, Nakata kills him after a heated challenge by the latter. The irony of this situation is that the person that Nakata kills is solely Johnnie Walker for him, while for Kafka he is his father, the famous sculptor whom he sometimes wishes to die. Also, the fact that Nakata is more like a 'clean slate' with no insight to the harsh realities of life is in deep contrast with the character of Kafka, a mere fifteen years old boy with a 'deep' insight into the 'reality' of his own life and the material world.

Even though the 'reality' of Kafka murdering his father is questionable, the simultaneous experiences of Nakata and Kafka can only be accepted hypothetically. Oshima asserts:

"...everything in life is a metaphor. People don't normally kill their father and sleep with their mother, right? In other words, we accept irony through a device called metaphor. And through that we grow and become deeper human beings." (263)

For Kafka, the acceptance of the inevitable fate that lies before him and its fulfillment through metaphorical episodes becomes an important step to come to terms with himself.

The same hypothetical process is followed in the fulfillment of Kafka and Miss Saeki's relationship. The same night of having the conversation about 'dreams' and 'metaphors' with Oshima, Kafka sees Miss Saeki entering his room as an

apparition, or more so like someone “who stepped right out of a dream”. (287) The person whom Kafka sees is doubtlessly Miss Saeki but a younger version of herself. To make sure about his assumption about the intruder, Kafka takes on the task to study the lyrics of a song composed and performed by Miss Saeki for her lover when she was about 19 years old. The title of the song is ironically “Kafka on the Shore” and it tells of fish raining down from the sky, soldiers moving in a seemingly ‘other’ world, an “entrance stone” and so on. One moving line goes, “the shadow of the unmoving Sphinx/ Becomes a knife that pierces your dreams.” (299) When Kafka thinks about the symbolism of the Sphinx, he comes up with the story of Oedipus, yet again. Oedipus saved the city of Thebes by answering the riddle of the Sphinx and became the city’s king. The cost of saving Thebes is the fulfillment of the Delphi oracle that he had been trying to avert.

Kafka’s fate is the same as that of Oedipus, and that would ultimately affect him and even his dreams. Kafka realizes that his life is the literal materialization of the song’s lyrics, and that he and Miss Saeki are somehow destined to be together. Oshima tells Kafka, “I think she found the right words by bypassing procedures like meaning and logic. She captured words in a dream, like delicately catching hold of a butterfly’s wings as it flutters around. Artists are those who can evade the verbose...”, to which Kafka replies, “So you’re saying Miss Saeki maybe found those words in some other space- like in dreams?” (320) The subsequent intimacy that bonds the two characters happen in such a way that benefits both of them. One hypothesis that Kafka reels up is that Miss Saeki perhaps met Kafka’s father in Tokyo after the disastrous incident of her lover being fatally beaten amidst the historical students’ movement in Tokyo, got married to him and gave birth to Kafka only to run away four years after his birth. Kafka’s dilemma is also intensified by the growing emotion he feels for the whole persona of Miss Saeki: the present one who is about 50 years old, her 15 years old spirit which visits him, and the 19 years old Miss Saeki who composed the lyrics of “Kafka on the Shore”. He does not mind going back in time and taking on the role of Miss Saeki’s boyfriend who was beaten to death. He tells her:

“I know you when you were 15. And I’m in love with you at that age.
Very much in love. And through her, I’m in love with *you*. That young

girl's still inside you. Once *you* go to sleep, though, she comes to life. I've seen it." (384)

This emotional dilemma pushes Kafka to somehow solve the riddle of being in love with Miss Saeki- he comes up with the proposition that she is his mother and therefore, the inevitable fact that he feels sexually attracted to her. According to Kafka, whatever theory he comes with is justified because he feels that "metaphors...reduce the distance", he continues to tell Miss Saeki, "metaphors help eliminate what separates you and me." (385)

The bridge that ultimately links the two characters is formed through dreams. Even though Kafka erects metaphorical links between him and Miss Saeki, the actual consummation of his sexual desire cannot take place initially because they are bound by their present situation. He is merely a 15 year old runaway and Miss Saeki is old enough to be his mother. The intensity of a dream and the effect it can have on the waking state is exemplified through the voice (that of Kafka's alter ego named Crow) that Kafka often hears:

You're afraid of imagination. And even more afraid of dreams. Afraid of the responsibility that begins in dreams. But you have to sleep, and dreams are part of sleep. When you're awake you can suppress imagination. But you can't suppress dreams.(180)

The first sexual encounter that Kafka and Miss Saeki have involves the latter in a dreaming episode. She is clearly not awake, but she takes all the initiatives while Kafka becomes immobile though awake. The subsequent experience becomes a time warp where past and present, along with reality and dreaming fuse together. The second time they become intimate, Miss Saeki asks Kafka, "We're all dreaming, aren't we?" to which Kafka replies, "Why did you have to die?" (392) This particular experience is concluded with the lines: "...beyond any of those details of the real, there are dreams. And everyone's living in them." (392) The fusing of reality and dreaming as in the fantastical realm metaphorically links the two characters for the fulfillment of Kafka's dilemma, in part initiated by the pre-ordained Oedipal prophecy. It also becomes a justification of the unity of a young boy and an older woman who are dependent on each other for self gratification. Kafka finds his object of desire in Miss Saeki, and the latter, a living spirit who has somehow left this world

and came back in search for some sort of closure, finds an instrumental object in Kafka, whose age and name have close affinities with her life story and the lyrics that she had composed based on it. The path that Kafka chooses to follow becomes obligatory, because as is stated, “sexuality involves disorderly and anti-rationalistic experiences that are by terms excessive, wasteful, ruinous, even murderous... sexuality must discharge its deathly energy at all costs.” (Bristow 122) Strecher is of the opinion that Kafka’s dream is significant as it showcases the “transgression of a sexual taboo- incest- thus revealing Kafka’s darker “inner self”, fulfilling its depraved, hitherto suppressed libido.” (221)

Precisely, in the works of Haruki Murakami dreams act as a manifestation of sexuality, more so in the metaphorical sense. The infantile memory, in many instances, act as devices which drive the characters’ sense of identity, sexual or otherwise. Freud in his “Three Essays on Sexuality” had stressed on the “significance of the years of childhood in the origin of certain important phenomenon connected with sexual life,” he continues, “I have never ceased to emphasize the part they played in sexuality by the infantile factor.” (176) “Tengo’s first memory dated from the time he was one and a half.” (*1Q84* 18) Tengo, in *1Q84* would have a dizzy spell whenever the memory of his mother’s breast being sucked by a man other than her husband crops up.

The vivid ten-second scene was seared into the wall of his consciousness, his earliest memory in life. Nothing came before or after it. It stood out alone, like the steeple of a town visited by a flood, thrusting up above the muddy water. (18)

This memory when it springs up is manifested in a dream like situation, when in reality, Tengo would lose consciousness for a few minutes followed by a hazy ecstatic yet repulsive completion of another extraordinary experience. Following the lines of infantile memory and prototype laid down by Freud, here Tengo finds a momentary satisfaction in having a relationship with an older married woman with children. The sexual desire found in Tengo’s infantile memory of his mother seems to find its prototype in the woman with whom he chooses to have an intimate yet non committal relationship. However, as Tengo relates, he never seeks to find a mother-object/desire in his girlfriend. In fact, much to his own surprise, he seeks the smell of

and desire for his mother in the young girl Fuka Eri, the author of the book that he has undertaken to rewrite. Fuka Eri in fact, acts an instrumental character to bridge the gap between Tengo and his mother through a detour- that of finding a specific childhood memory involving his classmate who turns out to be Aomame.

Tengo's relationship with his father is also dreary and filled with mistrust on many levels much like Kafka. His father tells him that his mother died of illness when he was just a child. The childhood memories that Tengo has is filled with monotonous walks towards random house doors on Sundays. His father being an NHK fee collector, he would bang on these doors, using his son as a ploy to extract their due fees. Tengo would be filled with shame and weariness for being part of that kind of activity, but he was dragged along anyway. His was nicknamed " 'NHK'. He could not help becoming a kind of an alien in a society of middle class children white-collar workers." (129) He finally broke free from what he felt was some kind of servitude, and began to live an independent life from his constraining father. With the only memory that he has of his mother, and the memory of his mental solitary Sunday walks with his father, Tengo is yet to embark on a journey of reconciliation and closure to some extent. While Tengo's vivid memory of his mother is a secret that he keeps from his father, his father's unwillingness to share the truth about Tengo's mother keeps Tengo at bay the same time. "Father and son: each was locked in a deep, dark embrace with his secrets." (134)

Tengo rarely dreams, and even if he does, he would wake up unable to recall anything. One significant dream that he has though reveals something about his life: He is crossing a stone bridge to retrieve an important document from the opposite shore. While crossing the bridge, he sees that there are several sandbars with willows hanging down the 'big and beautiful' river. The unresolved tension filling his life- particularly regarding his mother, his father, Fuka Eri and Aomame are beyond the river on the opposite shore, which he has to access by crossing the 'bridge' of life. This would indeed entail a complicated resolution of whatever memories he has. The willows hanging down the crystal river may also symbolize the Willow House- the haven for 'damaged' and 'fallen' women which Aomame frequents. In the course of the novel, Tengo subsequently takes a journey to his father's location- a nursing

home on a seashore far from Tokyo, and also takes Fuka Eri under his wings as she would later connect him to Aomame.

The most significant incident in *1Q84* happens in a dream like situation much like the Kafka- Miss Saeki union, where Tengo becomes immobilized and Fuka Eri takes the initiative. Simultaneously, Aomame is at a hotel room with the Leader of Sakigake, fulfilling her last job of sending the ‘ultimate’ destroyer to the ‘other’ world. With thunder clapping and chunks of rain pouring down from the sky, this fateful yet significant night sees the physical consummation of Tengo and Fuka Eri’s platonic relationship, and the death of Fuka Eri’s father, the Leader of the Sakigake commune in the hands of Aomame. The happenings of this night give life and take it away at the same time. It is observed that Aomame miraculously became pregnant under these circumstances: a seed is sown just as Aomame unplugs the life of a powerful man. Though the pregnancy of Aomame is real, her certainty about the baby being hers and Tengo’s is indeed a strong assumption to make. However, in the world of metaphors and theories, anything is possible and the courses of action cornering the lives of Tengo and Aomame become real in the world of “two moons”. The baby growing inside the womb of Aomame becomes a piece of the “two mooned world” that compels the two characters to come together to find a way out into the one mooned world. They do finally find their way out, but the baby will remain as an emblem or a symbol that carries the complicated yet enticingly significant happenings of the world of 1Q84.

The first memory jolt that Aomame feels in the novel is given right at the outset, where she is sitting at the back of a cab on a busy Tokyo expressway on her way to work. Inside the cab, the radio is tuned to an FM broadcast with Janacek’s *Sinfonietta* playing in the background. Aomame immediately remembers the name of the song, the composer, and the year of composition, surprising herself as she rarely listens to classical music nor collects them. “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.” (7) As the novel progresses, it is thrown to light that this particular music was once performed by Tengo and his band mates in school. The brief physical contact that Aomame and Tengo had in their childhood brings out quiet lines of warm memory for both of

them. Amidst the physical and ‘spiritual’ union of Tengo and Fuka Eri, Fuka Eri tells Tengo to close his eyes and the latter is transported back in time during their elementary school years in a dream-like mode. He meets Aomame there, and she gives him a wrapped box telling him to open it when the right time comes. He can hear a faint music playing in the background as this transpires. According to Jay Rubin,

For Murakami, music is the best means of entry into the deep recesses of the unconscious, that timeless other world within our psyche. There, at the core, lies the story of who each of us is: a fragmented narrative that we can only know through images. Dreams are one important way to come into contact with these images, but often they surface unpredictably in our waking lives, are briefly apprehended by the conscious mind, then return just as suddenly to where they came from. (3)

The dream elements that are found in the novel are varied and symbolical at the same time. Tengo’s girlfriend tells him that she has a recurrent dream involving a seemingly inhabited yet empty cottage in a forest. She would always enter the cottage and find that the inside is immaculate with dishes laid out on the table to be eaten. Since she is the intruder, she would hesitate to have a taste of the delicious looking dishes. However, after a long wait for the arrival of the inhabitants, she would come to the realization that perhaps she has driven them away, being an outsider. Tengo once suggests that perhaps the one in her dreams is her ‘other’ an alter ego that has run away from her ‘self’. This interpretation bothers her because her instinct tells her that she is the monster intruding in other people’s organized life. The same dream would also mean the emptiness she feels in her marriage life, and true to Tengo’s interpretation she must have a trace of desire to walk away from her ‘self’. Since the symbols that are seen in a dreamer’s dream imply “something vague, unknown, or hidden”, (Jung, “Approaching the Unconscious” 20) “the dreamer’s individual unconscious is communicating with the dreamer alone and is selecting symbols for its purpose that have meaning to the dreamer and to nobody else.” (Freeman, “Intro” 12) A few weeks after revealing her dream, Tengo’s girlfriend vanishes and Tengo is intimidated by her husband about her disappearance. This,

however, is what Tengo knows from her husband, the reality of the situation can be a lot different. She might have perhaps revealed her infidelity to her husband, and maybe chose to be confined in the warm comforts of her cottage, but with no self-resolution. This, in fact, is the last that is heard of Tengo's girlfriend.

Aomame, after her last draining job of killing the Leader is confined in an apartment secretly rented by the Dowager of Willow House. Pregnant and often delusional, she would dream often. In her first dream she senses that there is a presence in her bedroom while the thunder continually roars outside. Apprehensive of this presence, she cannot make out whether it is a person, an animal, or some kind of object. With the slow ticking of time it gradually fades away. She gets up from her bed and traces its disappearance only to find a dark hole with nothing inside. In her second dream, she is standing naked on the jam packed Metropolitan Expressway, people sneering and staring at her. In the middle of this, she finds that there is something oozing out from her legs. One woman immediately comes out from a car and hands her a coat to wrap herself. She looks down her legs, only to find that what she thinks is blood is just a colorless liquid. Her third dream is an "incoherent" one. She is shaken up in a movement which makes her turn into something fluid, moving and shaking along. Her body turns transparent and she sees the insides of her body, thinking that she is gradually fading into nothingness.

The elements found in Aomame's dreams are reminiscent of her past experiences as well as her present situation. Much like Tengo, she has no fond memories of childhood as she was brought up in a strict religious family background. Her mother specifically was preoccupied with the Second Coming and the vengeful side of God. On Sundays, they would do rounds in their neighbourhood and the others close by, spreading the word of God and giving out pamphlets about the Second Coming. Intuitive at heart, Aomame had the urge to explore what lies beyond her rigid family upbringing. Her first sexual experience is with her best friend, Tamaki, a defiance of the only orderly "healthy" relationship that her mother consents to- a heterosexual union between two legally married people. This experience did not deter the relationship of the two friends but with the gradual passing of time, Tamaki got married. What initiates Aomame's resolution to work under the Dowager is Tamaki's death under suspicious circumstances. Tamaki

underwent continuous domestic abuse and did not have the nerve to either run away or retaliate. Aomame relates that because of the circumstances of Tamaki's death, she began to have an occasional longing to prey for men. The death of another female acquaintance, Ayumi, fuels the aversion that she has against men. After numerous jobs she had undertaken under the Dowager, with the last of them compelling her to hide for her own safety, it is not surprising that Aomame feels insecure in her hideout. She takes on the responsibility of nurturing and keeping safe the baby growing in her womb. Therefore, her insecurity and anxiety is perhaps manifested in her three categorical recurrent dreams. The black hole maybe symbolical of her past, she had sent many men into the "other world", perhaps a world of darkness and chaos. The presence in her room may be an apparition of her former "victims" who try to drag her into the "dark" hole. What she feels as blood running down her legs in one of her dreams perhaps symbolizes the crest of femininity- Aomame has explored all viable sexual orientations and in the end gets pregnant without any physical consummation of sort, which perhaps answers the transparent blood like fluid running down her thighs. She has reached a "metaphysical" realm, where she is beyond the "normal" menstruating woman, not particularly induced by her miraculous pregnancy which is beyond "normal" anyway. However at the same time, her nakedness indicates her vulnerability, and the woman who takes the initiative to clothe her is perhaps indicative of the protection that the Dowager has given her. If at all things do not resolve and she cannot get out of the 1Q84 world, then it is apparent that she will ultimately fade into nothingness whose ramifications cannot be spelled out.

If at all there can be an assumption that Tengo finds self fulfillment by re-connecting with Aomame in the world of 1Q84 and likewise for Aomame, then there can be a question hanging as to how Tengo finds fulfillment in Aomame who is nothing like his mother. Aomame too has a certain aversion towards the opposite sex and why would Tengo be any different from the other men that she had preyed upon? The only answer that suffices these questions is the metaphorical link that the two have- the mysterious immaculate conception of their child through Fuka Eri and her father, the Leader. The killing of the Leader by Aomame symbolizes the destruction of male chauvinism; pre menstrual girls are offered to him as 'sacrificial lambs' as he

has to keep the momentum going as a Receiver for the 'Little People'. This may not be justifiable in the eyes of the 'real' world, the world that Aomame and the Dowager think they are from. Fuka Eri, the Perceiver represents the annihilation of Tengo's old story; the memory of his mother, the rift between him and his father which fails to produce answers on the question Tengo has about his mother. Fuka Eri comments about Tengo re-writing her story "Air Chrysalis" stating, "We are one." (341) This suggests Tengo's new position as a Perceiver who sees through and beyond the past and the present situation that they are in to strategize and fight for a better future.

Sumire in *Sputnik Sweetheart* somehow manages to fade into the "other world" willingly, or so it seems, while Aomame in *IQ84* is suddenly thrust into the "other world". Nevertheless, whatever the circumstances may be, Murakamian characters are always thrown into someplace for a purpose, and they often have to live up that purpose, whatever it may be. The narrator of *Sputnik Sweetheart*, K, is in love with Sumire, but the conversations they would have reveal that Sumire is not interested in having any kind of relationship. She had earlier told K, "To be perfectly frank, sexual desire has me baffled", (9) and when Sumire tells him of her new found love, another woman named Miu, K is in turn baffled. But K comes up with the realization that Miu came into Sumire's life like a "bolt of lightning", he narrates, "Something like an artistic revelation. Which is why, at that point, it didn't matter to Sumire that the person she fell in love with happened to be a woman." (9) Upon further introspection, it can be observed that Sumire has difficulty memorizing her mother. She would try to "brand her mother's face on her memory" (11) so that she would dream about her distinctly. Try as she might, she cannot succeed, "Forget about dreams- if Sumire passed her mother on the street, in broad daylight, she wouldn't have known her." (11) As such is the case for Sumire, the sudden jolt of falling in love with an older woman becomes irrefutable.

Moreover, Sumire finds a way to rationalize her relationship with Miu to K by telling him about something she has read regarding lesbianism. An American doctor discovered that lesbians are born with a tiny bone in the ear which is different from other women's proving that lesbianism is genetic. Sumire goes on telling K that

sometimes she wonders what that small bone in her ear looks like, but when she is with Miu she is assured that she has that genetic lesbian bone in her ear. She asserts:

“When I’m with her that bone in my ear starts ringing. Like a delicate seashell wind chimes. And I want her to hold me, let everything take its course. If that isn’t sexual desire, what’s flowing in my veins must be tomato juice.” (57)

However, as Sumire and Miu become travelling companions and begin to establish closer relationship, Miu tells Sumire that she can never give herself completely to anyone, be it with the opposite or same sex. An out of the world experience she had when she was 25 robbed Miu of half of her existence and also somehow made her hair turn gray. This experience which happened in a small town in Switzerland still perplexes her, because the turn of the events was dream like yet irrevocably real. She witnessed herself being sexually intimate with a man she met in the town but as the scene continued, the intimacy turned into some kind of abuse and the man’s face faded into an unrecognizable shadow. While this scene was playing out she was stuck in a ferris wheel opposite her rented apartment. When she woke up after this unreal dramatic scene, she was in a hospital with bruises and blood, unable to comprehend what she had witnessed and how she ended being at the hospital. As Miu tells Sumire:

“I was still in *this* side, here. But *another me*, maybe half of me, had gone over to the *other side*. Taking with it my black hair, my sexual desire, my periods, my ovulation, perhaps even the will to live.” (172)

The entrance of Miu in someone’s life as that of Sumire who has no sexual desire to speak of, prior to their meeting, is surprising enough. To top this, Sumire’s excitement to finally feel desire for someone is short lived because of the circumstances that Miu has been thrown in. The next morning after Miu’s revelation of her past, Sumire disappears in the small Greek island where the two have been staying for a few days.

When K is requested by Miu to fly to Greece and to help her find Sumire, K immediately agreed. Unable to find immediate answers as to the reason why Sumire vanished or her whereabouts, K resorts to access a document left behind by Sumire. Here, K finds out about Miu’s past and her revelation to Sumire. Another significant

writing K comes across from this document is about Sumire's dream. In her dream, Sumire sees her mother waiting for her on top of a spiral staircase. Since she has never dreamed about her mother, she is apprehensive but her mother seems to have something important to say to her. Without much thought, Sumire climbs the stairs knowing that any minute her mother would fade away and vanish. When she finally reaches the top, she sees that at the landing there is a stone wall with a small hole at eye level. Her mother has been crammed inside the hole and Sumire realizes she does not have much time. As she draws closer she is fully assured that the woman is her mother, but her face looks nothing like the pictures that Sumire has of her. As soon as Sumire cries out "Mother", the woman is forcefully swallowed up by the hole while she is shouting something to Sumire, and then vanishes.

The next thing happens simultaneously, the staircase is gone and is replaced by a door which Sumire opens, and she is somehow placed at the top of a tall tower with plane like objects buzzing around. She calls out for help and even discards the only clothing she has on and stands naked. Next thing she knows, the objects hovering around have turned into dragonflies, loudly buzzing around her naked body. She crouches on her knees and closes her ears. The next instant Sumire wakes up, unable to remember her mother's face or what she said to her while all the other details are fixed in her memory. Since her mother vanished in her dream before they could have any comprehensible conversation or be acquainted with each other, she perhaps believes that she has to try and reach for her, at least by attempting to enter the 'other' world. Also, Sumire assumes that she has to be out and frank with Miu about her fantasy and desire for her. As Sumire takes the initiative to let out her feelings, then Miu reveals to her about her past. And soon after this, Sumire too vanishes.

Since the two most significant women in her life are unattainable in the world that she lives in, Sumire perhaps has undertaken the task to confront and retrieve whatever is there in the "other" side of the world. This is exactly what K comes up with in conclusion after their frantic search for Sumire becomes useless. The assurance that K gets about Sumire's whereabouts is experienced on a metaphysical level. At the end of his stay at the Greek island where Sumire vanished, K hears an enchanting music one night. He is lured by the music and goes where it leads him to

a mountain on the island. He is submerged in the music that is being played and gradually realizes that he is somehow being transformed. Immediately sensing this change, K manages to keep his consciousness alive, and finally comes out of this reverie. He begins to make the assumption that the same music is perhaps what lured Sumire in the “other” world. He concludes:

What is it like- on *the other side*? Sumire was over there, and so was the lost part of Miu. Miu with black hair and a healthy sexual appetite. Perhaps they’ve come across each other there, loving each other, fulfilling each other. “We do things you can’t put into words,” Sumire would probably tell me, putting it into words all the same. (194)

Perhaps, Sumire’s mother in her dreams had also lured her to open the door of many possibilities, not to be afraid of what lurks in the “other” side of the world. With her affection leaning towards Miu, this instant connection that she feels with her mother also compels her to move in that direction- of finding hers and the other half of Miu. As K often tells her when she experiences an artistic hiatus, “A real story requires a kind of magical baptism to link the world on this side with the world on the *other side*.” (17) The disappearance of Sumire seems to be an inescapable device in order for her to be complete in every sense. As Strecher states, “dreams... express the dreamer’s deepest desires as well as his or her worst fears” and “if dreams express...our deepest fears and most powerful desires, taboo and otherwise...these are precisely what attract us within the dream world.” (Strecher 221 & 222) Sumire’s disappearance may also compel us to believe that the ‘other’ world is perhaps the ‘dream world’, where she can meet and finally have a conversation with her mother and where Miu is a ‘whole’ person with whom she can have a fulfilling relationship.

The “fixation on desire and fear” are “played out in the various dreams” (Strecher 222) in Murakami’s *Tsukuru Tazaki and His Years of Pilgrimage*. Tsukuru’s estrangement forced upon him by his four friends during his sophomore year and its effect shape the core of the story. His difference is laid down even before this incident as Tsukuru’s name is the only “colorless” name among his circle of friends. This fact had always gnawed Tsukuru’s consciousness causing him to be apprehensive and anxious at times. His other friends never seem to be bothered by the significance of their names and even Tsukuru would be assured at some point

that his friends do not sense this difference. The ultimate breakdown, however, happened unexpectedly when Tsukuru's friends estrange him without any prior misunderstanding or confrontation. Even after this incident, there is no explanation of their action even when Tsukuru initiates some kind of clarification. Tsukuru begins to have suicidal tendencies and most significantly, he never dreams. As the narration goes:

...even if he had dreamed, even if dreamlike images arose from the edges of his mind, they would have found nowhere to perch on the slippery slopes of his consciousness, instead quickly sliding off, down into the void. (3)

The reality of his condition affects him, so much so that there is no place left for him to dream. In fact, as Freud insinuates, perhaps the reality of being abandoned by his friends is so harsh that he does not 'remember' dreaming. Freud states:

Psycho- analytical experience has furnished us with yet another proof of fact that the forgetting of dreams depends far more on the resistance than on the mutually alien character of the waking and sleeping states... (*The Interpretation of Dreams* 423)

Then the next step that he undergoes is "nothingness", going through life as it is without any kind of feeling. When Tsukuru comes to this stage of flowing with the current of life, he is convinced that he had really died in the agonizing process of being isolated by his friends.

Amidst this chilling and unbearable experience, Tsukuru has an unexpected dream. In his dream he sees a woman out of nowhere, who has the ability to separate her heart from her body. She asks him to choose between these two, telling him that she would give away whatever is left to another man. Tsukuru immediately has an urge to have the "whole" of her, indecisive and unwillingly to choose between the heart and body of this woman. He is filled with jealousy when he thinks about another man in possession of either half of the woman. His whole body rakes up with a horrendous pain caused by his jealousy. He wakes up shaking and drowned in sweat, unable to decipher his dream because he has never felt a tinge of jealousy in reality. Later, Tsukuru comes to the realization that his urge to die disappeared after this inexplicable dreaming episode.

...the graphic, scorching emotion that passed through his soul in the form of a dream must have canceled and negated the longing for death, a longing that had reached out and grabbed him around the neck.

All that remained now was a sort of quiet resignation. A colorless, neutral, empty feeling. (40)

The “quiet resignation” comes after the feeling of pain and agony caused by jealousy in his dream. The feeling of “wholeness” even if it means being passive and impassioned becomes necessary for Tsukuru, and this is certainly what is achieved after this dream.

Nearly a year after Tsukuru’s ordeal, he meets a man named Haida who is his junior in college. His appearance in Tsukuru’s life proves to be significant as he becomes instrumental for Tsukuru in his next step towards self reconciliation. Void of any relationships at that point, Haida becomes Tsukuru’s confidante, though he takes cautious step not to reveal anything about his four childhood friends. One particular night, Haida tells Tsukuru about the story that he heard from his father; about a man named Midorikawa whom his father met while he worked at a resort, while taking a break from being a student amidst the students’ movement that covered Tokyo. He tells Haida’s father that everyone exudes color, and that color varies from person to person. This man, as is gradually revealed, carries a pouch that contains a token of death. Anyone in possession of this token has a temporary ability to see through people.

“Perceiving the colors that people emit is merely one function of that power, but at the root of it all is an ability to expand your consciousness... your perception becomes pure and unadulterated... you have an omniscient view of the world and see things you’ve never seen before.” (73)

Though Haida’s father emits a color that qualifies him to possess the token, Midorikawa says that he has already chosen not to give away the death token as he has prepared himself to die. Instead, he wishes the former to have a fulfilling and motivated life as he is still young.

The same night that Haida re-narrates this eye opening story, Tsukuru has a sexually graphic dream involving the only two girls among his four friends and also Haida. Tsukuru has had this kind of dream before but what really intrigues him is the presence of Haida, a male acquaintance. To add to his perplexity, the next morning Haida gazes at him, as if trying to look through his consciousness into his unconscious. Even though the two continue with their usual routine, Tsukuru feels guilty of having had such a dream. After a few weeks, Haida completely disappears, his whereabouts untraceable. As Tsukuru has experienced the same feeling of isolation before, he just feels a “strangely neutral quiet descending over his life.” (106) The disappearance of Haida makes him question his friend’s real identity: Haida’s narration of his father’s story may be his own conjecture, or he may be the one who actually experienced what he narrated. The entrance of Haida in his dream is what perplexes Tsukuru the most, because he never re-appears even though he has a recurrent dream involving both Shiro and Kuro, his two girl friends. Tsukuru gradually concludes that perhaps Haida had to leave because he “had partially absorbed [his] sin, his impurity”. (106) Nudged by this thought, Tsukuru has his first relationship with a woman four years older than him. “Though he probably would never have admitted it, he was hoping to prove to himself that he wasn’t gay”. (108) The present relationship that Tsukuru is involved in is with a woman named Sara who pushes him to confront his past. Even though Tsukuru seems to prove that he can have a healthy relationship with the opposite sex, the role played by Haida in his life is nonetheless significant. As he sets out to talk again to his four friends with the initiation of Sara, he finds out that Aka, the smartest one among his friends is gay. Tsukuru is the first person that Aka tells about his inclination, and he is immediately reminded of Haida, “about how in a dream-he presumed it was a dream... the utter confusion he’d felt at that time.” (165-6) With the insightful story he had heard from Haida and the experiences he shared with him, Tsukuru has the ability to understand Aka and withhold any kind of judgment against him.

The recurrent dream that Tsukuru has, involving both Shiro and Kuro make him uneasy especially when he returns to his home town.

He wasn’t brave enough to meet them in the flesh, even if those dreams were beyond his control and there was no way they could

possibly know what he'd been dreaming. Still, he was afraid they'd take one look at his face and know exactly what went on in his dreams, and then denounce him for his filthy, selfish illusions. (104)

It is asserted that “Dreams consist of ‘*the transformation of a thought into an experience*’”. (Easthope 11) Even though Tsukuru tries to imply on the ‘unreality’ and the unruly nature of a dream, he somehow knows that he has crossed the line. Since Shiro and Kuro were the only girls in their circle of friends, it became an unspoken accord for the other three boys not to date either of them. Tsukuru tells Sara that he “tried as much as possible not to think of them that way...As much as possible,” and also says, “I thought of them like they were a fictitious being. like a formless, abstract being.” (18) The possible reality of this is manifested in Tsukuru’s dream, where Shiro and Kuro become ‘illusory’ beings, willingly participating in the former’s dream. Being imprisoned in the perfect harmonious circle of five, Tsukuru had no other option than to comply, and to think of the two girls as “abstract being[s]”. However, his dreams relay a perfect inhibited desire that he perhaps has been suppressing all along. After all, as Jung notes, “Dreams are...compensations for the conscious attitude”, (“Memories. Dreams” 133) and the roots of dreams “lie deep in the unfathomably dark recesses of the conscious mind.” (“Nature of Dreams” par. 544)

Tsukuru learns of Shiro’s death under doubtful circumstances. The cause of his estrangement is also gradually unraveled. When he goes to Finland to finally meet Kuro, he is told about the circumstances of Shiro’s death. Tsukuru already knows that Shiro had accused him of sexually violating her and hence, the cause of the rift between him and his friends. Kuro continues to tell him about Shiro’s dilemma. She seemed to be ‘mentally not there’, Kuro supposed that it would be better if they chose to believe in her story because Tsukuru seemed capable of bearing whatever comes out of it. Kuro narrates:

“For [Shiro], this was the definitive version of the truth, and she never wavered. Even now I don’t understand where that delusion came from, and why she clung to that distorted version of reality... But I do think that sometimes, a certain kind of dream can be even stronger than reality. That’s the dream she had. (238)

Kuro took the task of helping Shiro in whatever ways she could, but as time passed, she began to realize that she needs to take care of herself too. Soon after she got married and left for Finland, Shiro was found dead in her apartment. The details of Shiro's troubled life and her subsequent death make Tsukuru to wonder if he had really played a part in all these hurdles. The dream that he often has seems to have a deep meaning; perhaps he really desired for Shiro and made an advance towards her, and perhaps he was the murderer of Shiro: "...maybe he *had* tried to kill Yuzu, [Shiro] in a purely symbolic way", (256) "It might have all been a dream, but he still couldn't escape the feeling that, in some indefinable way, he was responsible. And not just for the rape, but for her murder." (255) Kuro somehow feels that she can associate with what Tsukuru has to say because she was drowned in the psychic dilemma of Shiro too. She tells Tsukuru that she too might have something to do with Shiro's death because she liked Tsukuru and Shiro was always the one who got the attention of the opposite sex, also she had to be taken care and Kuro was the one who selflessly assisted her. Perhaps Shiro was an actual victim who had to bear all these complexities and antagonism which was never let out in the open otherwise. Presumably the fantasies and desires that Kuro and Tsukuru had individually are manifested in Shiro's life. Freud asserts:

I believe that the conscious wish becomes effective in exciting a dream only when it succeeds in arousing a similar unconscious wish which reinforces it.... I believe that these unconscious wishes are always active and ready to express themselves whenever they find an opportunity of allying themselves with an impulse from the consciousness... (*Interpretation* 449)

An insight into the 'reality' of Shiro, as narrated by Kuro, reveals the rift she felt throughout her life. She was raped and miscarried, and was adamant that the baby she miscarried was Tsukuru's child. Kuro here remarks that she did not believe Shiro's version of reality but had to insist on supporting her as Shiro needed all the support she could get. From here on, Shiro's life spiraled down, she battled a eating disorder and her physical health deteriorated along with her mental health. Shiro's life ended in a heart wrenching way, and since then Kuro has never felt peace because Shiro dies soon after Kuro decided to part ways. The version of reality that

Shiro had was so consuming that Kuro decided to part from her. What is really worth examining in this instance is whose reality presents the truth. Even if this question remains unanswered for the time being, what really matters is the ‘world’ in which the characters find themselves in. Truth and reality appear to be deeply confounded in this context.

What is significant in the study of this particular novel is that both Haida and Shiro, who are more or less the ‘bearers’ of sin are wiped out so that the other protagonists, particularly Tsukuru may finally reconcile with their own selves. As Michel Foucault suggests, “tempestuous sexual desires are inevitably trapped within a system of suppression and liberation.” (Bristow “Intro” 10) Though the inhibited desires of Tsukuru are ‘liberated’ in his dreams, the objects of desire, more or less, are cut off because they can be hindrances in the further functioning of Tsukuru. However, the crucial role played by Shiro and Haida cannot be effaced because they are the driving forces of Tsukuru’s unconscious, propelling him to seek answers.

In the works that have been discussed, the medium through which the protagonists find their wish fulfillment are “perpetually in flight” as Jacques Lacan observed about desire. (Bowie 10) For him, there can be wish fulfillment but desire is “insatiable”. (ibid) Taking from the novels of Murakami, Miss Saeki, the object of desire and the mother figure along with Sakura, the sister object are ultimately unattainable. Miss Saeki’s death at the end and the subsequent encounter that the two have in another world, within the entrance stone brings a closure yet an open ending to the novel. In *IQ84*, Fuka Eri is obliterated because she has already served a purpose: that of uniting the two main protagonists, Tengo and Aomame. Sumire in *Sputnik Sweetheart* is still stranded somewhere beyond this world, and Shiro and Haida have also vanished from Tsukuru’s life in *Tsukuru Tazaki*.

Building on Lacan’s concept of the unconscious being structured like language, the metaphorical exigencies in the fulfillment of the characters’ wishes become truly significant. It is laid down that “the most intelligible and meaningful dreams are unrealized desires... the desire itself is either one repressed, foreign to consciousness, or it is closely bound up with repressed ideas.” (Freud “Dream Psychology” 61)The dream elements found in Murakami’s works all tell a

meaningful story which at some point benefit or are substantial for the dreamer. As is laid down by Richard Walsh,

Dreams are by the subject and for the subject, with the same ongoing reciprocity as waking thought; and they are of course always in some sense about or of the subject, if not always representationally of the self. (10)

In dreams alone do Murakami's characters find their sexual desires being satiated, while in reality their objects of desire are unattainable.

Works Cited

- Boag, Simon. "Freudian Dream Theory, Dream Bizarreness, and the Disguise-Censor Controversy". *Neuro- Psychoanalysis*. Vol. 8, no.1, 2006, pdf file.
- Bowie, Malcolm. *Lacan*. Fontana Press, 1991.
- Bristow, Joseph. *Sexuality*. Routledge, 1997.
- Easthope, Antony. *The Unconscious*. Routledge, 1999.
- Freeman, John. Introduction. *Man and His Symbols* edited by Carl G. Jung. Et al. Anchor Press, 1964.
- Freud, Sigmund. *Dream Psychology: Psychology for Beginners*. James A. McCann Company, 1921. *Forgotten Books*. 2016 <www.forgottenbooks.com> 17th Aug 2019. Pdf.
- , *The Interpretation of Dreams*. Indian Edition. Lexicon Books, 2011.
- , "Three Essays on Sexuality". Translated by James Strachey with Anna Freud. Vol III (1901- 1905) *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Hogarth Press, 1953, 1995. Pdf.
- Jung, Carl G. "Approaching the Unconscious: The Importance of Dreams." *Man and His Symbols* edited by Carl G. Jung. Et al. Anchor Press, 1964.
- , *Memories, Dreams, Reflections*. Trans. Richard and Clara Winston. Recorded and edited by Aniela Jaffe. Rev. Ed. Vintage Books, 1989.
- , "On the Nature of Dreams". Princeton UP, 2011.
- 21st Aug 2017 <icpla.edu/uploads/2017/08> accd. 19th Aug 2019. Pdf.
- Murakami, Haruki. *1Q84: The Complete Trilogy*. Trans. Jay Rubin and Philip Gabriel. Vintage, 2012.
- , *Colorless Tsukuru Tazaki and His Years of Pilgrimage*. Trans. Philip Gabriel. Harvill Secker, 2014.
- , *Kafka on the Shore*. Trans. Philip Gabriel. Vintage, 2005.
- , *Sputnik Sweetheart*. Trans. Philip Gabriel. Vintage, 2001.
- Rubin, Jay. *Haruki Murakami and the Music of Words*. Vintage, 2012.
- Strecher, Matthew Carl. *The Forbidden Worlds of Haruki Murakami*. U of Minnesota P, 2014.
- Walsh, Richard. "Dreaming and Narrative Theory." *Toward a Cognitive Theory of*

Narrative Acts: Cognitive Approaches to Literature and Culture Series. U of Texas P, 2010. 141-157. *White Rose Research Online*. <<https://eprints.whiterose.ac.uk/103510>> 23rd Aug 2019. Pdf.

Zhu, Caifang. “Jung on the Nature and Interpretation of Dreams: A Developmental Delineation with Cognitive Neuroscientific Responses”. *Behavioural Sciences*, vol. 3, 662-675, doi: 10.3390/bs3040662, accessed 15th August 2019.

Chapter 4

Exploring Feminine Sexuality

According to Jacqueline Rose, “Re- opening the debate on feminine sexuality must start...with the link between sexuality and the unconscious.” (‘Intro’ 29) On par with what has been discussed in the previous chapters, it is evident that Murakami’s works unravel the mysterious contents of the human unconscious. The workings of the unconscious are often unraveled through dreams, memories and metaphorical links made by the characters. To disclose the connection between sexuality and the unconscious, these elements aforementioned are often sexual in nature, and are nevertheless significant for the characters’ development. Moreover, it has also been laid down that the female characters in Murakami’s works are often objectified by the male characters to serve their own uncertainty. As Murakami has claimed, “In my books and stories, women are mediums, in a sense, the function of the medium is to make something happen through herself.” (Wray “Interview”) The chapter will attempt to examine how the female characters are used as ‘mediums’ to serve the male’s purpose in the process of self- formation and self reconciliation.

Freud’s study on female sexuality shows the inadequacy of the different concepts related to the psycho sexual development of the female. The absence of the phallus in a female child relegates her to substitute the absent phallus with the wish for a child. The oedipal stage marks the channeling of the female’s masculinity into femininity. In other words, she becomes “resigned to her femininity.” (Bristow 77) However, since the phallic substitution of a child seems to be a promise to be bestowed by the father, the female child undergoes arrested development. The antagonism towards the mother at this stage, when put in line with the sole desire of the mother in the pre oedipal phase puzzled Freud. As such, it is implied that “female sexuality has an archaic and inscrutable quality, rendering it only partly accessible to coherent analysis.” (ibid 78)

As such, the complexity and inscrutability of female sexuality is thrown to light. Working on Freud’s concept of sexuality in “Feminine Sexuality in Psychoanalytic Doctrine”, Moustafa Safouan remarks, “In point of fact, phallicism

for the girl has always seemed difficult to explain, if not incredible.” (Mitchell and Rose eds 126) Built on Freud’s concept of the same, Lacan also works on the significance of the phallus. In the Symbolic order, when the child comes to distinguish the signifiers which separates and differentiates him with others, the desire of the mother is challenged by the very ‘Name’ of the father. The threat imposed by the Name of the Father intensifies the primary supremacy of the signifier- phallus.

Taking a theoretical shift from Freud’s emphasis on infantile sexuality, Jung proposes that his method could “correctly diagnose psychological symptoms from **fantasies**, interpreted in line with mythological and historical images.” (Hyde et al 44) Proposing his phenomenal “collective unconscious”, Jung emphasizes on the presence of an alternate persona in every individual. He conceptualizes his idea in the deliberation of the ‘soul’. Every man’s soul has an ‘anima’, a “ ‘soul’ in the primitive sense”. (*Memories, Dreams* 186) What is noteworthy is the reflection that Jung has regarding the ‘anima’:

... I reflected that the “woman within me” did not have the speech centers I had. And so I suggested that she use mine. She did so and came through with a long statement.... Later I came to see that this inner feminine figure plays a typical, or archetypal, role in the unconscious of a man”. (ibid)

Since the unconscious is the resident of the ‘anima’, Jung remarks that this “mouthpiece of the unconscious can utterly destroy a man.” (ibid 187) However, the positive aspect of the ‘anima’ is that it communicates whatever is harbored in the unconscious to the conscious mind. In parallel to the anima exists the ‘animus’, the soul image of a female, though Jung does not dwell much on this aspect.

Drawing upon the theoretical aspects of these varied concepts of the human psychological development, the statement made by Rose becomes a point of contention in the realm of psycho sexuality:

The unconscious constantly reveals the ‘failure’ of identity. Because there is no continuity of psychic life, so there is no stability of sexual identity, no position for women (or for men) which is ever simply achieved... failure is something endlessly repeated and relived

moment by moment throughout our individual histories. (“Femininity and its Discontents” 29)

The inevitability of incompleteness felt by the so called ‘conscious’ human beings is always open to be negotiated, given the assumption that they can never be fully aware of themselves in the subjective sense. This spiral incoherence, especially with regards to femininity, which has been equivocally pondered upon in the grounds of psychoanalysis and sexuality is further exemplified in Helene Cixous’s words:

Her libido is cosmic, just as her unconscious is worldwide: her writing can also go on and on, without ever inscribing or distinguishing contours, daring these dizzying passages in other, fleeting, and passionate dwellings within him, within the hims and hers whom she inhabits just long enough to watch them, as close as possible to the unconscious from the moment they arise; to love them, as close as possible to instinctual drives, and then, further, all filled with these brief identifying hugs and kisses, she goes on and on infinitely. (qtd. in Bristow 114)

In this instance, the aspects of femininity and feminine sexuality cross the boundary set by masculine desires as it has remnants of the repressed desires pushed into the realm of the unconscious since the entrance into the Symbolic Order. In this instance, the overarching element of feminine sexuality is aptly articulated.

As briefed upon in the preceding paragraphs, the concept of sexuality is in itself diverse and dubious. Therefore, no amount of debate or analysis would ever do justice to the many nuances embedded in the terrain of sexuality, specifically in terms of feminine sexuality. Through these few aspects of sexuality and the unconscious as theoretical models, the study of the characters of Murakami will be attempted.

In *Kafka on the Shore*, the main protagonist Kafka is more or less in search of his ‘true self’. Led by an oedipal prophesy, he undertakes a journey seeking lost ‘objects’; specifically his mother and sister. He objectifies these roles in the female characters he meets, Miss Saeki and Sakura respectively. The roles given to these female characters seem to be purely to serve Kafka’s purpose. Miss Saeki is proposed to be a ‘living spirit’ who has come back from the past. Even though she

has her own issues, what is given significance is the way Kafka's dilemma is addressed through her. The Komura Memorial Library which Miss Saeki takes care of was once owned and inhabited by her boyfriend, an inheritor of the Komura legacy. As Oshima, the caretaker of the Library narrates, Miss Saeki and her boyfriend seemed to have a fall out at some point in their lives. Some say that her boyfriend was lynched while they were in Tokyo. This relationship certainly took a toll on Miss Saeki, she composed a lyric supposedly for her boyfriend which was then rendered into painting. It is also presupposed by those around her that she has come back to relive her past- the past years of her lovelorn life with her boyfriend.

What is interesting in the Kafka- Miss Saeki relationship is a matter of coincidence. The lyric she composed is ironically named, "Kafka on the Shore" and is basically a narrative of the novel itself in a nutshell. Even though Kafka has chosen to name himself thus before he began his journey, it is ironic that his life thenceforth would be already laid down before him. Perhaps it is part of his destiny to meet Miss Saeki, how would his 'lack' be dissolved otherwise? It is inevitable that Kafka somehow reconciles his relationship with Miss Saeki because in reality their relationship would never reach its fruition. The 'entrance stone' which is referred to both in Miss Saeki's lyrics and the narrative itself would indeed prove to be significant. After Miss Saeki's peaceful death at the Library, Kafka meets her in a forest inside the 'entrance stone'. Kafka's unrelenting question to her remains whether she is his mother or not. Miss Saeki affirms that Kafka has always known the answer to this question. "She's right", he thinks, "I do know the answer. But neither one of us can put it into words. Putting it into words will destroy any meaning." (581) The final reconciliation comes when Miss Saeki draws out her own blood from her left arm which Kafka sucks.

"I hold the blood in my mouth and slowly swallow it. Her blood goes down, deep in my throat. It's quietly absorbed by the dry outer layer of my heart. Only now do I understand how much I've wanted that blood. My mind is somewhere far away, though my body is still right here- just like a living spirit." (582)

Kafka seems to savor this new connection that he has with Miss Saeki, the connection by blood, which is what he has always desired. He comes to the

realization that he may not ever meet her again in his life, but he takes pleasure and comfort in the fact that he would be forever connected with Miss Saeki through blood. The painting of “Kafka on the Shore” is also handed over to him with the assurance given to him by Miss Saeki that he was there with her when she composed the lyric and when the lyrics were rendered into painting.

Even though the role played by Miss Saeki is affirmed and clear cut throughout the narrative, it is obvious that she is not given a platform to actually narrate or relate her own story. Most of what is known about her past is revealed through Oshima’s conversation with Kafka. And the pivotal relationship that she has with Kafka is solely dependent on the narrative of the latter. There are many unanswered questions regarding the actual motif of and the role played by Miss Saeki. Kafka’s alter ego, a boy named Crow actually reveals something about the obscurity of her character, while subtly hinting at the obscurity and complexity of a female/woman in general. He tells Kafka:

One thing you don’t understand very well is whether women have sexual desire. Theoretically, of course they do. That much even *you* know. But when it comes to how this desire comes about, what it’s like- you’re lost. Your own sexual desire is a simple matter. But women’s desire, especially Miss Saeki’s, is a mystery. When she held you, did she feel the same physical ecstasy? Or is it something altogether different? (462-3)

The statement made by Crow has a close affinity to Luce Irigaray’s concept of femininity which is “both unitary and binary”, and is “at once multiple yet inseparable, plural yet autonomous.” (Bristow 112) Kafka’s obsession with the different personas of Miss Saeki has been showcased in the previous chapter. He is in love with the present Miss Saeki, her 15 year old self who was in love with Komura, and her 19 year old self who composed the lyrics of “Kafka on the Shore”. Kafka seems to be well aware that the present Miss Saeki is different from her younger self. Even though she is detached in reality, she nevertheless manages to put on a different personality when she meets Kafka in his room at night. Initially, Kafka is completely assured that Miss Saeki is not her present self when they get intimate, and the only answer that can be conjectured about her motive at the present is that she is

instrumental in dissolving Kafka's dilemma. There is no truth or an absolute answer to the re-appearance of Miss Saeki at the Library.

Despite this, what is certain is that Miss Saeki is more like a 'sacrificial lamb', offered for the integration of the other characters, specifically Kafka and Nakata. In her after life inside the 'entrance stone', she takes the initiative to shed her own blood so that Kafka would finally find some sort of closure because in the 'real' world, the connection that they have is merely based on theoretical hypothesis. The need to prove their connection, whatever it is, is uncalled for when Miss Saeki offers her blood to Kafka. The painting of "Kafka on the Shore" which has made an impact both on the characters, even though it may be on different levels, is also handed over to Kafka by her. Relating the importance of the painting to Kafka, Miss Saeki tells him that it was given to her by her boyfriend before he went off to College in Tokyo many years ago. Since then, she has always hanged the painting on her bedroom wall, and it has proved to be an inspiration indeed for herself, and later on, Kafka. Miss Saeki affirms Kafka that he was there with her when the painting was created, she says, "the painting is originally *yours*". (580) As soon as Kafka is re-affirmed about the role he plays in the creation of the painting, he conjures up a memory, that he was sitting on the beach with a beautiful girl (definitely Miss Saeki), wrapped up in the scenario and warmth up with the sensation of being in love, while someone is busy canvassing this whole scene. The reason why Miss Saeki easily gives up something so valuable for her is related thus: she has once thrown away something valuable to her which perhaps was her relationship with her boyfriend, Komura, and she wants Kafka to hang on tight to something he values and to never throw it away. The value given to the painting becomes even more significant as Kafka is assured that it is also a reminder of the connection that he has with Miss Saeki, that he really did play a part in her life just as she did in his. When Miss Saeki asks for Kafka's forgiveness for the reason mentioned above (in which he does not seem to play any part), Kafka answers, "Mother, I forgive you", and with that "the frozen part of [his] heart dissolves." (581) This act of forgiveness is crucial for both the characters; Miss Saeki seeks forgiveness, most probably, for not being able to save her boyfriend from death and Kafka, since he has objectified Miss Saeki as his mother, forgives his mother (through Miss Saeki) for abandoning him. From the numerous instances that

have been discussed, Miss Saeki's role as an objectified 'medium' who sacrifices herself for Kafka becomes obviously evident.

Miss Saeki's 'sacrifice' can also be further elaborated upon through the selfless act of giving up her possession of the painting. By insinuating the presence of both Nakata and Kafka in the painting, though under different circumstances, she reveals the 'insignificance' of her memory. In this instance, her memory of the painting is certainly overridden by the constructed memory of Nakata and more intensely of Kafka. The exchange that happens inside the entrance stone tells the tale of Miss Saeki's ultimate sacrifice:

[Kafka asks Miss Saeki], "Are memories such an important thing?"

"It depends," she replies, and closes her eyes. "In some cases they're the most important thing there is."

"Yet you burned yours up."

"I had no use of them anymore." (579)

In the earlier episode, just before her death, she had told Nakata to burn up her writings, which according to her is the record of her life. She said:

"I've written everything I needed to write. I don't need this anymore, and I don't want anybody else to read it. If someone else happened to it, it might cause harm all over again. So I want it burned, every last page, so that nothing's left." (515)

Having her words burned up connotes the erasure of her memory. Since she feels that she will not have any use of her memory, she instills a fresh memory on Kafka and Nakata to fill some of the gaps in their own. Moreover, inside the entrance stone, Kafka finds out that time and memory do not have a meaning. As the stranger girl tells him so,

"In a place where time isn't important, neither is memory..."

"So memory isn't so important here?"

She beams. "That's right. Memory isn't so important here. The library handles memories." (576)

Now, it becomes evident that Miss Saeki has been intentionally put in the Library because she is in the process of putting her memories into words. What becomes even more precise is how Kafka ends up at this same library. In other words, Miss

Saeki becomes a significant instrument through which the gaps in Kafka's memories are filled.

Nakata, in *Kafka on the Shore* is a character with the least complexities but at the same time is an intriguing character. The Rice Bowl incident (1944) during his childhood erased any sort of memory he has, made him illiterate too, but gifted him with the ability to converse with cats and to predict the future. This incident has a certain bearing on Nakata, its intensity later revealed by the female teacher who was with Nakata and the other children. The unconscious spell that these children fell under was thought to be instigated by some undetermined factors, but the teacher's revelation seems to say so otherwise, specifically regarding the consequences this incident had on Nakata. Before the night of the incident, the teacher had an erotic dream about her husband who was on duty far away from home. She reveals that on the day of the incident, she was preoccupied with her dream because as she says, "I was the type who usually suppressed those kinds of thoughts." (129) To intensify things, she unexpectedly had her period and wiped herself with a towel, and when Nakata came out of the woods with the same bloody towel she lost it. She relates thus:

“...this is the most embarrassing thing for a woman, something you don't want anybody else to see. How he was able to unearth them I had no idea.

Before I realized what I was doing, I was slapping him... I was out of control, no longer in my right mind. I think the embarrassment must have been so great I was in shock... it wasn't me who was doing it.” (130)

The repressive state of being a woman, and the many speculations surrounding 'womanhood' is briefly explored in this particular incident. The teacher was questioned as the investigation took place over this incident, and she had always stuck to the brief narration of how she took the children for mushroom picking in a forest and how they mysteriously collapsed when a fighter plane suddenly flew over them. The reason officially documented was that a certain gas was spilled over by this plane and it is certainly viable as Japan was an active participant in the Second World War. The teacher felt the need to reveal what really happened almost thirty

years later, she says “During the war, of course, we lived under strict censorship, and there were things we couldn’t easily talk about.” (126) What is also significant is the consequence that this has on Nakata. Witnessing this ‘private’ embarrassment of their female teacher, the children all collapsed after a few minutes. Though they all regained consciousness, they had no memory of this incident, and Nakata specifically “returned to this world with his mind wiped clean. The proverbial blank slate.” (85) And since then, his shadow has become “only half as dark as that of ordinary people.” (65) When he takes up the task of searching for lost cats, one of the cats nudges him to give up this task and instead start searching for the ‘other half’ of his shadow.

The encounter that the male protagonists have with the ‘blood’ of the female characters can be further stated. For Kafka, it provides a site for reconciliation and for Nakata, it has made him a “blank slate” and also becomes an instigation to search for his whole self. What is also significant is the role that the ‘entrance stone’ plays in the lives of these characters. Nakata is led to the entrance stone as though this fate of his has already been determined by the Rice Bowl incident. While Kafka finds resolution with Miss Saeki’s blood inside the entrance stone, he needs to find his way out again. Here, the blood of the two female characters can be said to be a ‘cleansing’ force: since Nakata has already been ‘cleansed’ during his childhood, he has no strain of human decadence, vileness and most crucially, no sexual desire. (280) It is therefore crucial for Kafka to find his own peace, and with the connection that is forged through blood, perhaps he is redeemed from his previous life where the Oedipal prophecy has already been fulfilled too. Another encounter with blood that Nakata and Kafka have involves Kafka’s father, Koichi Tamura who takes on the persona of Johnnie Walker. Nakata’s act of violence resulting in the death of Johnnie Walker/ Koichi Tamura, unlike the encounter that Nakata and Kafka have with the female characters, prove to be cathartic. This act somehow propels the characters towards the ‘entrance stone’. In other words, the encounter with female blood is given an affinity to passivity, while the male blood is instigated as active. Another point worth mentioning is that the violent acts incorporated in any bloody encounter are being subjected towards Nakata, the more naïve out of the two characters so that

Kafka is relieved from being directly accused of such an act. Hence, Nakata also paves way for Kafka's final resolution.

The 'entrance stone' in *Kafka on the Shore* can represent the female womb in many ways. Both Nakata and Kafka are driven towards the entrance stone which reveals a world other than the world "over here". Kafka enters this 'other' world through a forest and the deeper he goes he finds out that there are soldiers from World War II roaming about, and most importantly, he meets Miss Saeki with the realization that her real physical self must have left the 'real' world. In the 'real' world, all the characters feel a sense of split and dividedness, therefore in order to be whole again, they must all 'return to the womb'. For Nakata, the act of opening the entrance stone denotes his literal physical death, he is being consumed not to ever return to the world which he has left. For Kafka, it is taken to a whole different level where he is 'cleansed' and metaphorically 're-birthed' by Miss Saeki. And in all these, Miss Saeki becomes the sacrificial female 'womb' who nurtures and gives a 'new' life to Kafka. Conforming to the 'usual' concept of femininity and her sexuality, Irigaray has stated that "the difficult course that the girl, the woman, must navigate to achieve her 'femininity' thus finds its culmination in the birth and nurturing of a son..." (*This Sex which is not One* 42)

Sakura, the sister object of Kafka also acts as a 'medium' to fill his 'lack'. Even though the fulfillment of the prophecy that Kafka will sleep with both his mother and sister is already laid down, the process takes place in a dream. Studying Irigaray's take on femininity Ofelia Schutte states that a "...man's consciousness triumphs over woman's unconscious; he succeeds in mastering her even in her own realm of impenetrability and darkness." (68) Kafka manages to forcefully sleep with Sakura even in the realm of a dream, she whispers to him "...you've come into my dream without permission." (484) He is fully conscious of the forbidden act that he is undertaking, even though he may be dreaming. However, the fulfillment of his 'destiny' becomes a forceful and inevitable fixation that he drives himself to its materialization with the affirmation: "Because I decided it is". (485) Even though Sakura tells him that they may never see each other again, the fulfillment of his destiny seems to take the upper hand even if it means losing her forever.

In *IQ84*, Tengo the male protagonist also finds fulfillment through the female characters Fuka Eri and Aomame. He was abandoned by his mother just like Kafka and was brought up by his father. He instantly felt a rift between his father and himself, partly because he is often disturbed by a vivid memory of his mother with another man, and also because he cannot share his father's 'passion' of knocking on different doors to collect cable fees which rather triggers a sense of apathy towards his father. After distancing himself from his father, Tengo often has romantic and intimate relationships with the opposite sex usually older than him. This does not make him any less settled, physically or mentally. It is only with his introduction to Fuka Eri and her book that Tengo gradually uncovers his insecurities and begins to gradually put the pieces of his life together. Just as Miss Saeki's lyrics provides Kafka a ground to live his narrative, so does Fuka Eri's story for Tengo. The more he puts himself in the story built by Fuka Eri, Tengo realizes that he is actually living in the narrative. Tengo's involvement in Fuka Eri's narrative can suggest or imply the 'incompleteness' of 'her' narrative without 'his' validation, so much so that Fuka Eri even gives up the sole authorship of her narrative so that Tengo would find fulfillment: she assures him stating, "We are one", (341) "We wrote the book together". (342) Tengo is immediately drawn towards Fuka Eri the first time they meet: "The mere sight of her sent a violent shudder through him... This was not the pangs of love or sexual desire. A certain *something*, he felt, had managed to work its way through a tiny opening and was trying to fill a blank space inside him." (68-9) The connection that Tengo feels towards Fuka Eri surpasses any intimate or romantic connection, it is something beyond. It is also clear cut that Tengo sees her as an 'object', significant nevertheless, to fill up the blank spaces in his life. At some point, he even objectifies her as his mother, which comes as a surprise even for himself because he has never sought his mother- image even in his older married girlfriend. He exclaims: "*But why do I have to look for my departed mother's image in, of all the things, the smell of a seventeen- year- old girl?*" (395) This perhaps is a premonition of how Fuka Eri will become instrumental in the resolution of Tengo's dividedness.

Aomame's story forms the alternate chapters in *IQ84*. Built by her past she engages herself as an instructor in Self Defense classes where she meets the

Dowager, a widow who owns Willow House- a haven for victimized women. Their bond is initiated by Aomame's talk about "powerlessness" and how it inflicts damage on those who feel so. Since she seems to have the same anger and apathy towards masochistic and sadistic men, Aomame is often hired by the Dowager to hunt down these men and kill them, or as she says to send them away. Her role as an instructor is even put on the line at some point when some of her students complain of the aggressive way she demonstrates her classes. She holds on to the idea that it is pointless to take someone down, especially a man, just by mere kneading and knuckled punches. It is best to take a man down by the crotch. Even if she is insisted to do more sophisticated and less aggressive demonstrations in her Self Defense classes, she would apply her own technique with a man when the need arises. However, despite this generalizing attitude attributed to Aomame, she does not completely shun the opposite sex, but usually takes the initiative in approaching and handling them. She is reminiscent of the "poison woman" (*dokufu*), a phrase used to label "transgressive women from the late 19th century to the early post- Second World War" Japan. (Mackie 74) According to Christine Marran,

stories about [the poison woman] promoted normalizing visions of sexuality and gender that conformed to the promises of modernity, though the stories implicitly articulated the failure of these promises to include women...sexuality was an essential part of the representation of this struggle- sexuality and sexual desire came to suggestively symbolize the struggle to define women's place in society. (Mackie 74)

Aomame's relationship with a policewoman named Ayumi is a telling tale of "transgressive" women. With no hesitation to be intimate with each other, they would also often "hunt" for eligible men at night and engage in uninhibited intimacy with these men. Ayumi's entrance into the police force has shown her how "the rife the place was with gender discrimination", women were given the most menial tasks like shuttling traffic, demonstrating safety educations, paperwork and "patting down female suspects". (199) The unrestrained connection she feels with Aomame is something which she would never feel elsewhere. They would "work off" their desires with some random people and go on happily with their daily professions.

However, the end for Ayumi becomes a situation whereby she is put in her “rightful” societal place. She is never given the time to fully blossom as her tragic end involves her being murdered by some random man that she spends the night with. As for Aomame, her tragic loss of Ayumi makes it the second one for her as she has already lost her best friend, Tamaki Otsuka because of domestic violence. In fact, Tamaki had also been a victim of a date rape prior to her marriage and the accused was the first man that Aomame ‘sent away’. This incident also initiates her involvement with the Dowager who has had the same experience involving her daughter and her son-in-law. She tells Aomame that she did not kill her son-in-law but she has made him lead a tortured and damaged life, barely breathing between life and death. The question that is left to answer is whether Aomame manages to dodge the constraints of society and everything else that tends to bind women, especially women like Aomame who are never hesitant to take matters in their own hands. This will be further explored thus, as the plot thickens with the connection revealed between Tengen, Fuka Eri and Aomame.

Before further analysis of the relationship between these three characters, the pivotal role that the religious commune Sakigake plays is worth discussing. Sakigake makes the foundation of Fuka Eri’s book “Air Chrysalis”. Her book is a revelation of what actually happens inside the commune. Fuka Eri is the daughter of the Leader of Sakigake. The conception of “Air Chrysalis” stands on the fact that there are ‘Little People’ who initially came out of the corpse of a goat, and they built an air chrysalis—an artificial womb where human beings are cloned. The intention of the Little People is to deter any form of ‘natural’ procreation, so that the clones would eventually take over the world. This is made clear by the fact that Fuka Eri has ‘transcended’ the normal procreating female, so does her double Tsubasa whom Aomame first met at the Willow House. These two were the first characters ‘used’ by the Little People in their Air Chrysalis. The Dowager and Aomame are beyond surprised when they learn that Tsubasa’s uterus has been destroyed by the so called Little People, but the fact according to these two is that the Leader of the Sakigake has met out an instruction that he has been divinely ordained to ‘destroy’ little girls. The parents indoctrinated by the divinity and sanctity of their Leader dare not refuse, and their little girls are offered as sacrifices. Aomame is to take down the Leader as she had done many

other men like him. According to the Dowager, it is not justifiable that someone else should have control over another's body, she claims:

“I am not saying that a woman's only purpose in life is to bear children. Each individual is free to choose the kind of life she needs to lead. It is simply not permissible for someone to rob her by force of her innate right as a woman before she has the opportunity to exercise it.” (344-5)

Aomame too has constantly referred to the ‘sanctity’ of the body, she has always believed that “the human body was a temple, to be kept as strong and beautiful and clean as possible, whatever one might enshrine there.”(192) Therefore, it is a defiance to destroy the body especially when the act entails an inflicted and forced one.

The encounter between Aomame and the Leader reveals many inside stories. The Leader narrates how the Little People strive to take over the world through him. The little girls well below the age of puberty are claimed to be sacrificed so that the Little People can make their clones, and this can happen only through him since he is the only one with the gift of ‘hearing’ the Little People; he claims himself to be the “Receiver”. What surprises Aomame is that the Leader, throughout their encounter urges her to take his life immediately. This is intensified by the Leader's talk about how Tengo plays an important part in blocking the Little People through his ‘rewriting’ of Fuka Eri's book. Aomame's rage towards the Leader is deflected when she hears Tengo's name because he has never left her mind since their brief encounter during their childhood. As the Leader relates, the Tengo- Fuka Eri team act as an anti- virus to the bugs that is the Little People, and it is essential that he is wiped out because the Little People would need some time to find another Receiver. Moreover, Aomame is assured that Tengo will be saved and that he will act as a ploy to incapacitate the Little People. Aomame, though not entirely convinced by the Leader's story, decides to calmly kill the Leader mostly for his unjustifiable action against the innocent girls from his religious commune. However, what is significant is that she feels a duality of being “the torturer and the tortured, the forcer and the forced” (487) just as she used to feel when she underwent a torturous exercise of her

body to keep herself fit and healthy. The Leader's death certainly foretells what is to come in the future.

The simultaneous act that happens with the Leader's death becomes the foremost act in *IQ84*. Fuka Eri and Tengo are united in the most unnatural and fantastical way. This act impacts the whole narrative because Aomame is miraculously inseminated with Tengo's seeds. In this stance, Fuka Eri becomes the true medium through which Tengo is given 'mastery' over Aomame. Aomame has paved a way for this through her act of killing the Leader and it is no coincidence that she is impregnated simultaneously through the copulation of Tengo and Fuka Eri. Perhaps Aomame needs to be incapacitated, in such a way that she gets played with her desire for Tengo, the Leader played with her in such a way that as Irigaray opines,

“... He has chosen *her* body to inscribe His will, even if she is less able to read the inscription, poorer in language, “crazier” in her speech, burdened with matter(s) that history has laid on her, shackled in/by speculative plans that paralyze her desire.” (*Speculum* 198)

The act of Aomame's miraculous conception is inscribed as the “will” of the Leader, it is in this instant that she no longer has control over her body. As a woman who has always thought that “The Human Body is a Temple” (title of chapter 11 of *IQ84*), she has always been in control of her body, working off her desires whenever she likes even to the level of being promiscuous. Carrying Tengo's child, of which she is immediately assured of gives her a sense of helplessness, and at the same time a sense of completeness, “*With these hands I took a man's life, and almost simultaneously a new life began inside me. Was this part of the transaction?*” (1012) The ambiguity felt is due to the fact that Aomame has an unfulfilled desire for Tengo, which the Leader is speculatively aware of; on the other hand, she would never ‘work off’ her desire for Tengo like she used to with random men. Moreover, when she settles in a brand new condo provided by the Dowager as a hideaway, she immerses herself in the narrative of “Air Chrysalis”. She gradually learns that she actually ‘lived’ and ‘experienced’ the narrative, the inexplicable two moons that she saw and her encounter with the Leader begin to make sense. “*In other words, I am in the story that Tengo set in motion. In a sense, I am inside him- inside his body...*”

(777) “*Before long I will be expelled from the body... I am inside Tengo now...guided by his logic and his rules, and perhaps by the very language he is writing.*” (778) Aomame learns that she is destined to be partnered with Tengo, and her main motif now is to find the father of her child and be the nurturer for the miracle child growing in her womb. It is surprising and at the same time presumably feasible that the once carefree and unfettered Aomame is bound by her maternal instinct. It has been stated that “...maternity fills the gaps in a repressed female sexuality” (Irigaray *This Sex* 27), and the only way to repress Aomame’s sexuality in this stance is to make her conceive and that too without any active participation in the act of conceiving.

For Fuka Eri, the part she plays in the conception of Tengo and Aomame’s child is that of “purification”. (654 & 718) The world that has been slowly overtaken by the Little People has to be cleansed and purified through the act of copulation. And the end result is that the ‘real’ womb, that of Aomame’s is fertilized rather than another being born out of the Air Chrysalis. She acts as a cleansing force in the two mooned world so that things would return to ‘normalcy’. Fuka Eri and Miss Saeki in *Kafka on the Shore* are more like “a Japanese female shaman or a shrine maiden thought in the past to be able to convey divine oracles and perform sacred cleansing.” (Yeung 431)

Also, in *IQ84*, the role that the Willow House plays becomes an important case in point. Situated as a dual contrast to the religious commune of Sakigake, there is a contrary deliberation of the Leader’s ‘divine’ act towards the young girls in the commune. The Leader, in conversation with Aomame, narrates the divinity of his action, labeling his intimate act with the girls as an “ambiguous congress”(775). Speaking of his own daughter, Fuka Eri, he claims:

“I had congress with her... 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.” (659)

The inevitability of his act is justified on grounds of a ‘fantastical’ sanctity ordained by the Little People. He had earlier remarked that his actions are not his willful intention, it even seemed at some point that the girls’ ‘dohta’ want to be impregnated

by him. Since he has been anointed as the Receiver, the little people become an entity overruling his intention and even his desires, he says:

“They have granted me these special powers, but in return they have impressed certain demands upon me. Their desires have become my desires- implacable desires that I have been unable to defy.” (631)

While the Leader makes his point in explaining his act against the young girls’ ‘dohta’, in Willow House there is a deliberation of the same act. Tsubasa, the dohta of Fuka Eri, has been provided a home at Willow House by the Dowager. The first conversation cornering Tsubasa’s situation takes place when the Dowager tells Aomame that the doctor has confirmed the destruction of Tsubasa’s uterus. The Dowager gives a preliminary statement about the physiological distinction of a female from her male counterpart: “The number of eggs a woman produces...is limited”, and “From a purely physiological point of view, women live to protect their limited egg supply.” (323) What strikes the Dowager is the action that have curtailed the destruction and utter annihilation of someone’s body, especially as young as Tsubasa who was only ten years old when it happened to her. The dowager adds that even though maternity is not an obligation to all female, to take a part of their femininity is not the right of any other. With the disappearance of Tsubasa thereafter, the Dowager initiates the killing of the Leader which is to be carried out by Aomame. Regarding the disappearance of Tsubasa, the Leader later tells Aomame that she has been ‘retrieved’ by the Little People. Thinking back on the Tsubasa episode, and also looking at the last mission that she is yet to undertake, Aomame contemplates on the exigencies of the varied existence of human beings: a leader who ‘rapes’ prepubescent girls, a pregnant woman committing suicide (pointing to the Dowager’s daughter who killed herself under the circumstances of domestic abuse) and herself, who pricks a needle on targeted men to kill them. She asks herself:

how could it possibly profit the genes to have such people existing in this world? Did the genes merely enjoy such deformed episodes as colorful entertainment, or were there episodes utilized by them for some greater purpose? (354-5)

Murakami presents indiscernible actions and circumstances which are related to be interlinked at the same time. Tsubasa's inability to procreate is filled in by Aomame through her immaculate impregnation. Even though the Leader's responsibility to produce heirs through the dohtas is annihilated, it can be assumed that Aomame's pregnancy is the transference of his will.

In *Sputnik Sweetheart*, Sumire seems to be the central character but is physically absent in almost half of the narrative. Much like Miss Saeki, her story is being told by a male narrator simply known to the readers as K. Right from the beginning it can be assumed that K has a feeling towards Sumire, of which the latter seems to be not aware of. Since their first acquaintance, Sumire has left K confused in terms of her capability to have any kind of romantic feeling towards another individual. Their usual conversation would happen around Sumire's inability to write spontaneously (she dropped out of college to pursue writing) and K would always turn the table around to the link between her inhibited sexuality and her creativity: "I don't know where your sexual desire has gone" he would say, "Maybe it's hiding somewhere. Or gone on a trip and forgotten to come home." (18) Hence, when Sumire confesses her love for Miu to K, he is taken by surprise: "The person she fell in love with happened to be 17 years older than Sumire. And was married. And, I should add, was a woman." (3) The way Sumire finally decides to fall in love is conveniently rendered to be like a "tornado", "flattening everything in its path, tossing up things in the air, ripping them to shreds, crushing them to bits." (3) This is a premonition of how this relationship will eventually turn out for both of the characters involved. K, perhaps feels a tinge of jealousy because this kind of feeling which is stormy and seems to be explicitly tumultuous is something which is beyond what he expects from Sumire. The relationship between Sumire and Miu also perhaps feels this way because there are accompanying elements attached to it, like Miu being "married", "older" and of the same sex. In this instant, Sumire turns herself into a 'desiring subject' defying the norm of being the usual 'fetishized female object': "The object must disengage herself from the fetish into which she has been relegated and turn into a theoretically subversive, desiring, female subject." (Schutte 75) This instance is also based on the previous novels that have been discussed, where the female characters are often 'fetishized' and "objectified" by

their male counterparts. This is also an instance where Sumire is beyond the control of the narrative itself, even though there may be certain complicit nuances embedded in the narrative. It has been laid down that "...certain conventions- the double standard, the cult of virginity, and the requirement that female sexuality find expression solely within monogamous heterosexual marriages- control and inhibit female sexuality." (Person 605)

However, like any relationship that unwittingly takes the world by storm, the out of the world feeling that Sumire extracts from her relationship with Miu makes her apprehensive from the beginning. Apart from the unfamiliarity of being in love, Miu feels that there is something that awaits her: "The current's too overpowering; I don't have any choice... Danger may be lurking there... But there's no turning back... Even if it means I'll be burned up, gone for ever." (27) And at one point she feels the need to substantiate her connection with Miu, telling K that she came across an article that talks about the physiological difference of a lesbian: that "being a lesbian isn't acquired; it's genetic" (57) and that there is a bone inside the ear that differentiates lesbians from other women. She says she cannot help but muse about what she has read, "I can't get the idea out of my mind of this little good-for-nothing bone inside my ear, wondering what shape my own little bone is." (57) And to justify her intuition she claims that she hears her 'bone' ringing every time she is with Miu, "If that isn't sexual desire, what's flowing in my veins must be tomato juice" she remarks. (57) Overwhelmed by such desire, Sumire is assured that she is in the process of "reinventing" who she really is. (69)

The Sumire- Miu relationship takes a different turn after a while when both the characters feel a sense of oddness and 'incompleteness'. Sumire's given name for Miu, "Sputnik Sweetheart", is put to the test when they become travel companions [*Sputnik* in Russian means "travelling companion" (108)] Miu cannot reciprocate the fervent advances made by Sumire because she has lost any kind of desire, precisely because of an incident that happened 14 years ago. Incidentally, they cannot go beyond being mere "travelling companions". As Miu relates,

"...we were wonderful travelling companions, but in the end no more than lonely lumps of metal on their own separate orbits. From far off they look like beautiful shooting stars, but in reality they're nothing

more than prisons, where each of us is locked up alone, going nowhere. When the orbits of these two satellites of ours happened to cross paths, we could be together.... In the next instant we'd be in absolute solitude. Until we burned up and became nothing.” (129)

For Sumire, Miu is the first person she falls in love with and the exigency of being in love is something she is quite unprepared for. Miu has had her own share of experiences regarding this, and has particularly undergone a tragic sexual experience that impacts her, so much so that it also affects her relationship with Sumire. Sumire is charged with such an impassioned feeling that more or less collides with Miu's coldness that the latter feels their relationship would eventually wane.

Sumire's sudden disappearance while on their trip to a Greek Island calls for certain questions to be answered. Miu relates to K that Sumire has not been herself lately, especially after hearing Miu's story of how she watched herself being sexually assaulted by a man in her room while at the same time being trapped inside a Ferris wheel. The easiest answer to Sumire's disappearance given by K is that she has gone to the 'other world' to fetch the 'other half' of Miu. Since it is this incident which acts as a block in the Sumire- Miu relationship, Sumire perhaps feels the need to do something about it. Miu had earlier told Sumire that this incident has split her, and she has become only half of what she really is supposed to be.

What Miu reveals about the deciding incident that happened to her shows a different side of her, a side which Sumire was not aware of when she first fell in love with her. Narrating this incident, Miu claims that her 'self' inside her rented holiday room who indulged in an intimate contact with a man seemed to enjoy every bit. It is actually her 'self', stuck in the Ferris wheel who felt repulsion towards what was happening in her room. And the day after, Miu was actually found bruised and bloody inside the Ferris wheel, regaining consciousness only after being treated in the hospital. Being violated and assaulted, the incident triggered the birth of an 'other' in herself; the repulsion felt at that moment is perhaps relived every time she feels passion or desire. Sumire's love for Miu transcends everything; she exclaims she is in love with the Miu on "this side" and "also love the Miu on the other side just as much." She continues, "The moment this thought struck me it was like I could hear myself- with an audible creak- splitting in two." (176) There seems to be a subtle

suggestion that the Sumire- Miu relationship will reach its fruition only if Sumire let herself be split in two. As much as Miu needs to reach some kind of completion, so does Sumire because Miu's 'otherness' is a reflection of her own incompleteness.

On Sumire's part, the split she feels, as much as it is triggered by Miu's indifference, is also the result of her own uncertainties. She was denied the time to be nurtured by her mother who died when Sumire was just a child. The memory she has of her mother lacks clarity that she often says she would not recognize her if she is to meet her in real life. Being denied of a mother's nurturing care, perhaps she looks for a substitution or a sort of completion through the older Miu, though she is again denied of that even in this relationship. Sumire has always felt torn and incomplete when she undertakes the task of writing. K would often point to the suggestion that she needs to have a "magical baptism to link the world on this side with the world on the *other* side." (17) The precarious situation that she is held up with, with her uncertainties regarding her mother, Miu, and writing all lead up to her being lost and ripped apart. This can be discerned from her conversation with K:

"The kind of helpless feeling when everything you're used to has been ripped away. Like there's no more gravity, and I'm left to drift in outer space with no idea where I'm going."

"Like a little lost Sputnik?" (69)

The title "Sputnik Sweetheart" is associated here with the feeling of being 'lost' in space for both Miu and Sumire. However, being lost together would mean something and it would also wield some meaningful results for both of them. As aforementioned, Miu is given this nickname "Sputnik Sweetheart" by Sumire without the foreknowledge that a part of her is already floating around helpless and torn somewhere in the outer space. It is no surprise that Sumire intentionally takes on the journey to explore this 'space' outside the 'real' world. Taking account the split and the element of "otherness" in these two female characters, the following account can be held as a concluding remark:

Woman always remain several, but she is kept from dispersion because the other is already within her... She herself enters into a ceaseless exchange of herself with the other without any possibility of identifying either. (Irigaray *This Sex* 30)

It is nevertheless significant that the indifference felt by both the characters is fuelled up and brought to the limelight only when they explore each other as women. As put forth by Irigaray,

“She” is indefinitely other in herself. This is doubtless why she is said to be whimsical, incomprehensible, agitated, capricious... not to mention her language, in which “she” sets off in all directions leaving “him” unable to discern the coherence of any meaning.” (*This Sex* 28-9)

K, with all the help he gets from Miu, and with access to the documents containing the different narratives of Sumire cannot get an absolute answer as to the reason behind her disappearance. K’s only resort to finding answers is reduced to mere speculation, that Sumire has gone to the ‘other’ world to fetch back Miu’s ‘other half’.

The call that K gets from Sumire at the end still remains clueless and hardly explicable. Even though the narrative tends to find a closure for all the characters, indeed particularly for K, the two female characters continue to drift and reel in a ceaseless space of uncertainty. Miu “kept her silence, clutching her memories close, seeking some nameless, remote space to swallow her up”, (225) and Sumire fails to provide any answer as to her whereabouts and the reason behind her disappearance. “An unconditional silence hangs in the air” (228) and the female characters hang on to their silence, the one element that even K as a narrator cannot decipher. Silence can be read as a bond between Sumire and Miu, the bond made by Miu’s experience as a woman which birthed her ‘otherness’ and Sumire’s unexplained adventure somewhere in the unknown. No one can ever tread this impenetrable realm of their enigmatic experiences.

In *Colorless Tsukuru Tazaki and His Years of Pilgrimage*, Tsukuru’s dilemma is that of being ostracized by his four friends. The reason for the split of the once closely knitted friends is not addressed until Tsukuru confronts his friends in the later part of the narrative. And it would suffice to say that Tsukuru’s predicament was triggered by Shiro and later on, he finds fulfillment to this same predicament through Kuro, therefore these two female characters play significant roles in his life

as he learns through the narrative process. Also, his girlfriend Sara plays the medium through which Tsukuru is enabled to confront his past, and his present dilemma.

Being a close circle of five friends, Tsukuru and his other two male friends had always felt that it would be inconvenient if any one of them harbor a romantic feeling or passionate desire towards the two female members in their circle, namely Shiro and Kuro. In order to avert any kinds of such feeling, Tsukuru relates that he had always thought of his female friends as “fictitious...formless, abstract being[s].” (18) Relegating them to such a degree perhaps had its own course because it haunts him even in his unconscious. As Tsukuru narrates, he would often have a dream about these two friends of his, particularly after their fallout. The first time he dreams about them, Tsukuru is taken by surprise because he has never held the hands of a woman, let alone steal a kiss from any woman. It is also surprising because Shiro and Kuro would always appear, “in this imaginary world, as a pair”, he states. (58) Even though Tsukuru tells of his astonishment with his dream, the element of surprise is lessened because he has revealed the kind of connection that he had with his friends when he acclaimed, “they had been like an extension of my own body.” (30) Such sort of connection forged, when dispersed by some unknown force would definitely take a toll on Tsukuru. As such, physical and mental disintegration followed, and the dream that he has of Shiro and Kuro is perhaps triggered by the need he feels for some sort of fulfillment. Or, it can be a way to surpass the feelings and emotions that are constrained in the real world, because Tsukuru knows that what he sees in his dream is beyond what is expected of him in reality.

Tsukuru later on learns that his dream really does spell out some answers for the split that happened between him and his friends. Shiro, a few months after Tsukuru left their hometown for further studies in Tokyo, had told their other friends that Tsukuru had sexually assaulted her when she visited him in Tokyo. In fact, as Kuro tells Tsukuru later in the narrative, she was the first one whom Shiro told about the incident. They then told the other two male friends, Ao and Aka, and instead of confronting Tsukuru, they all kept silent and decided to never speak to him again. Even though Tsukuru’s friends were in disbelief and doubt that he would do such a thing, Shiro’s account of the gory details of being a victim was too realistic for them that they decided to side with Shiro. Ao later fills in some details of this encounter to

Tsukuru as Shiro narrated to them, “You had a public face and a hidden, private face, she said...a dark, hidden side, something unhinged and detached from the side of you that everyone knew.” (132-3) As Tsukuru also approaches Aka, he finds out that his other friends chose to believe in Shiro’s story because of the condition she was in. Aka even tells him that after this incident Shiro underwent a change, she had lost the vibrancy and vitality of her youth of which they were accustomed to even though she had always been an introvert, Aka remarks, “...the last time I saw her, it was all gone, like someone had slipped in behind her and pulled the plug.” (162)

The re-encounter that Tsukuru has with his friends opens up several points of contention. He begins to question Shiro’s accusation about him which nonetheless makes him uncomfortable and uncertain. This uneasiness is also triggered by the recurrent dream he has of Shiro and Kuro. Since there are still many gaps to be filled in Shiro’s version of her reality, Tsukuru needs to approach Kuro too, as Ao had earlier suggested: “Kuro must know more... Women open more to each other.” (135) Therefore, Tsukuru feels that his dream must mean something, and he needs to explore whatever transpired between these two women who had been such important figures in his life. With the help of Sara his girlfriend, Tsukuru then undertakes a journey to Finland where Kuro has settled with her family. Sara also feels the urgency of this encounter as she declares that Kuro must be able to fill in more details as “there are certain secrets we tightly protect, especially so boys don’t get wind of them”, she adds. (179) The conversation that happens between Tsukuru and Kuro certainly brings some sort of closure for Tsukuru. He had revealed that the incompleteness that he has felt throughout his life is not actually initiated by the rift that happened in his circle of friends. Rather, he had felt “empty” even when he was still attached to his friends. Perhaps the rift merely added to this feeling of “emptiness” and loneliness. When Kuro starts to tell him the details of Shiro’s life and her involvement in it, Tsukuru feels that Kuro’s story fills in the gaps of his life. Shiro had to fight her own demons, he learns, she was in reality a victim of rape which impregnated her but she had a miscarriage. In fact, she wanted to have her womb removed, as Kuro continues to tell Tsukuru, because she had no desire to ever be fertile again. She also had a “strong aversion to anything sexual”, (239) and she clung to her version of reality that it was Tsukuru who was behind all these

impediments in her life. Kuro, just like Ao and Aka, did not really believe this version narrated by Shiro but decided to take her side because as she remarks, “I loved her more than I loved anyone- she was like another self”. (251) Kuro’s initial reaction when Shiro told her about the rape was that it was out of jealousy or spite against her for being infatuated with Tsukuru. Tsukuru, when he hears this revelation is shocked and flattered at the same time but both he and Kuro know that he had always been more inclined towards Shiro. Kuro’s attempt to protect Shiro in spite of her feelings for Tsukuru shows the level of attachment and connection she has with her fellow girl friend. However, she tells Tsukuru that since Shiro got more involved in her own mental delirium, she felt the need to stay away from her. She narrates:

“A part of me wanted to get far away from her, to protect myself... Apart from the question of her being saved or not, I had to deal with my own conflict. And in the process, I lost you, too.” (252)

It was a few months after this split between Kuro and Shiro that the latter was found strangled to death in her rented apartment. And it is clear that Kuro still feels responsible in some part for Shiro’s death.

At the same time, Tsukuru also feels that he may perhaps have something to do with Shiro’s death and perhaps, her version of reality may not be utterly false. This realization comes to him when he recollects the dream he used to have of Shiro and Kuro:

...he found he couldn’t totally dismiss it out of hand as some made-up story, or say that he had no idea what she [Shiro] was talking about. It might have all been a dream, but he still couldn’t escape the feeling that, in some indefinable way, he was responsible. And not just for the rape, but for her murder.” (255)

Tsukuru also imagines and narrates in explicit detail his supposed encounter with Shiro in her apartment as “if he truly *were* channeling Shiro’s spirit through himself.” (Strecher 228) Tsukuru also claims that maybe the “darkness” that he has always felt inside has somehow mingled with Shiro’s “darkness”. And when he contemplates about the restrained “sexual tension” between him and Shiro particularly, he comes to the conclusion that even his graphic dream is an “extension of that tension” and perhaps Shiro could not “stand that kind of relationship...that

required constant maintenance of one's feelings." (293) If this holds true, then it is inevitable that the 'weaker' of them succumb to this "darkness". Shiro is more or less used as a pawn to drown Tsukuru's "darkness" so that he would be given the chance to later find some way to deal with this predicament. Kuro also becomes a case in point whereby Tsukuru finds resolution to his problems. Her narrative, that of her story and Shiro's become instruments for Tsukuru's final resolution. She bids him farewell with words that resonates with conviction that Tsukuru would find his true self again: she sees no wrong in Tsukuru being an empty vessel as she remarks, "You're still a wonderful, attractive vessel." (260) For Tsukuru, the process of "self completion" certainly comes through the other characters and his involvement in their narratives. (Rose "Intro" 36)

There are also other characters who paved way for Tsukuru's re- discovery of his own self. In his mid college days he befriended a freshman, Haida. Haida certainly did play a pivotal role in Tsukuru's conflicted life as he was in the process of recovering from the mental blow that he got out of his split with his friends. On the same night that Haida narrated a surreal story about his father's near encounter with death, Tsukuru dreamt of Shiro and Kuro. The dream was sexually graphic as usual, and what took Tsukuru by surprise was that Haida was willingly taking part in whatever commenced in his dream. This made Tsukuru question his own sexuality, and to prove that he was not sexually inclined to Haida or anyone of the same sex he slept, for the first time with a woman: "Though he probably would never have admitted it, he was hoping to prove to himself he was'nt gay". (108) He also knew that in order to do away with the sexually charged dreams he often had, he had to often maintain an indulging relationship even in real life. What becomes clear in the narrative itself is that the female characters play crucial roles in the process of Tsukuru's reconciliation. As soon as Tsukuru sets his feet on ground, Haida is disappears without leaving any insight into his whereabouts. This episode with Haida can also be read as a premonition of Aka's confession when they meet again. Aka tells Tsukuru that he does not feel any attraction for the opposite sex, and at that instant, Tsukuru remembers his brief yet eye opening acquaintance with Haida. Aka also remarks that "Each of us is given the freedom to choose", (167) and this becomes a reflection of what Tsukuru has to live up to in his life.

Jacqueline Rose remarked that “as negative to the man, woman becomes a total object of fantasy (or an object of total fantasy), elevated into the place of the Other and made to stand for its truth.” (“Intro” 50) This can be read as an effective tool to study the ‘lack’ found in each male character of Murakami’s works, and also how they search for the substitution of this ‘lack’ through objectifying the female characters. For Kafka, Miss Saeki becomes the object of fantasy, the Other that would satiate his ‘lack’. And as discussed, Miss Saeki seems to willingly take her part in Kafka’s course of objectification because he takes the centre stage in the narrative. It can be assumed that Miss Saeki dies so that Kafka would finally achieve integration. In *IQ84*, Aomame is also transformed from being an active character who takes matters in her own hands, to being on the clutches of passivity because of an “immaculate conception”. Tengo’s ultimate desire and object of fantasy becomes part of him through the mysterious intervention of Fuka Eri, who transcends any form of “femininity”. It can also be assumed henceforth, that Tsukuru’s emptiness is built on his inability to materialize the first tinge of desire that he had which is specifically directed towards Shiro. This fantasy of him being with Shiro nudges him, so much so that it becomes the main ingredient of his dream too. However, being relegated to nothing, Shiro’s narrative of Tsukuru’s darker side is overridden by Tsukuru’s narrative, and it is simultaneously through this that Tsukuru discovers himself. Much like Shiro, Sumire in *Sputnik Sweetheart* is also denied the invention of her own narrative and much of her story is heard through the voice of the narrator K who has always desired her. At the end of this novel, K tells us he gets a call from Sumire and she seems to be stranded with desperation for him. However, K’s narrative reveals the unreliability of this call as Sumire does not disclose her whereabouts and K, along with the readers are left to wonder if the call was merely imagined or fantasized by K. As such, the narrative of the female characters and their relegation to just being objects of fantasy or desire reveal the ambiguity and arbitrariness of the female characters. As stated: “Women...are those beings who are positioned within the symbolic order as excluded from it, and who become desirable to men as a consequence of signifying that lack.” (Freeman 122) The appeal of the female characters is nevertheless felt in all of Murakami’s works. They are intriguing and engaging at the same time, and while being passive, they also spell out an aura of

mystery and intensity. There is always an emotion sparked by them, that there are stories behind their passivity. As Irigaray notes:

Woman is neither open nor closed. She is indefinite, in-finite, *form is never complete in her*. She is not infinite but neither is she a unity.... No metaphor completes her.... No one single thing- no form, act, discourse, subject, masculine, feminine- can complete the development of woman's desire. ("Speculum" 229)

Works Cited:

- Bristow, Joseph. *Sexuality*. Routledge, 1997.
- Freeman, Barbara Claire. "A Union Forever Deferred: Sexual Politics After Lacan". *Qui Parle*. Vol. 4, No.2. *Different Subjects*. Spring 1991: 119- 131
<https://www.jstor.org/stable/20685924> accd. 3rd Dec 2019.
- Hyde, Maggie, et al. *Introducing Jung: A Graphic Guide*. Icon Books, 2015
- Irigaray, Luce. *This Sex Which is Not One*. Trans. Catherine Porter with Carolyn Burke. Cornell UP, 1985.
- , *Speculum of the Other Woman*. Trans. Gillian C. Gill. Cornell UP, 1985.
- Mackie, Vera. "Gender and Modernity in Japan's 'Long Twentieth Century.'" *Journal of Women's History*. Vol. 25. No. 3, Fall 2013: 62- 91. *Project Muse*.
<https://muse.jhu.edu/article/520365> accd. 27th Nov 2017.
- Moustafa, Safouan. "Feminine Sexuality in Psychoanalytic Doctrine". *Feminine Sexuality: Jacques Lacan and the Ecole Freudienne*. Edited by Juliet Mitchell and Jacqueline Rose. Trans. Jacqueline Rose. Macmillan- Palgrave, 1982.
- Murakami, Haruki. *1Q84: The Complete Trilogy*. Trans. Jay Rubin and Philip Gabriel. Vintage, 2012.
- , *Colorless Tsukuru Tazaki and His Years of Pilgrimage*. Trans. Philip Gabriel. Harvill Secker, 2014.
- , *Kafka on the Shore*. Trans. Philip Gabriel. Vintage, 2005.
- , *Sputnik Sweetheart*. Trans. Philip Gabriel. Vintage, 2001.
- Person, Ethel Spector. "Sexuality as the Mainstay of Identity: Psychoanalytic Perspectives." *Signs*. Vol. 5. No. 4. *Women: Sex and Sexuality*. Summer 1980:605- 630. <https://www.jstor.org/stable/3173833>. accd. 27th Nov 2017.
- Rose, Jacqueline. "Femininity and its Discontents." *Feminist Review*. Vol. 80, 2005, 24-43 www.jstor.org/stable/3874363, accessed 3rd December 2019
- , Introduction.. *Feminine Sexuality: Jacques Lacan and the Ecole Freudienne*. Edited by Juliet Mitchell and Jacqueline Rose. Trans. Jacqueline Rose. Macmillan- Palgrave, 1982.
- Schutte, Ofelia. "Irigaray on the Problem of Subjectivity." *Hypatia*. Vol.6. No.2,

Summer 1991: 64- 76. . <https://www.jstor.org/stable/3810096>. accd. 27th
Nov 2017

Strecher, Matthew Carl. *The Forbidden Worlds of Haruki Murakami*. U of Minnesota
P, 2014.

Wray, John. Interview. "The Art of Fiction: 182" *The Paris Review*. 170. Summer
2009. Web. 07 Feb 2015

Yeung, Virginia. "Stories Within Stories: A Study of Narrative Embedding in Haruki
Murakami's *1Q84*." *Critique: Studies in Contemporary Fiction*. Vol. 58.
No.4.426- 436. <https://doi.org/10.1080/00111619.2016.1242474> accd. 27th
Nov 2017.

Chapter 5

Conclusion

Studying the link between Lacan's concept of psychoanalysis along with the concept of sexuality, Juliet Mitchell has stated,

“To be human is to be subjected to a law which decentres and divides: sexuality is created in a division, the subject is split; but an ideological world conceals this from the conscious subject who is supposed to feel whole and certain of a sexual identity.” (“Intro” 26)

Through the preceding analyses of Murakami's selected works, it can be discerned that the characters projected in these works are inherently split. This split is usually initiated by an unresolved past experience involving relationships that remain fluid which then makes the characters unable to cope with their present. The journey of finding resolution to their dilemma becomes complex mostly because it often involves the need to repress their true desire and to deflect it instead. The elusiveness of Murakami's characters is made more complex because their uncertainty usually springs from sexual ambiguity. For instance, Kafka in *Kafka on the Shore* is straightforward led by the Oedipal instinct, and the experiences he goes through lean towards the fulfillment of this instinct. In *IQ84*, Tengo's first memory which affects and drives him the most involves that of his mother and a man (not Tengo's father) being intimate. Tsukuru's life, in *Colorless Tsukuru Tazaki and His Years of Pilgrimage*, is more or less driven by the need to resolve the desire he has for the “forbidden” Shiro, his childhood friend. The contentious sexuality theory put forth by Sigmund Freud has shown, according to Arthur Schopenhauer, “mankind the extent to which their activities are determined by sexual impulses”. (“Preface” 133) This statement can be used and has also been made use of in many instances to study the nature of Murakami's characters.

These being said, it can also be subsumed that the characters face an unresolved conflict all alike. Although the female characters tend to be utilized as ‘mediums’ and objects of fantasy by the male characters, there is no ultimatum given to the resolution or fulfillment of either the male or female characters. Carl C. Jung

in “Approaching the Unconscious: The Importance of Dreams” has also claimed that the existence of the conscious and the unconscious “implies the existence of two ‘subjects’, or...two personalities within the same individual.” (23) As the unconscious ambit of the human mind harbors repressed desires and fantasies, even Murakami’s characters sense that they sometimes need to put on different personas depending on the people they are with and depending on the situation that they are in. And as discussed in the preceding chapters, the realm of the unconscious is made use by Murakami to fulfill the desires of the characters. Carl G. Jung has stated that “the unconscious aspect of any event is revealed to us in dreams where it appears not as a rational thought but as a symbolic image.” (“Approaching the Unconscious” 23) The inclusion of dream situations and the depiction of a surreal, fantastical world are significant as they provide the tools and platform for the fulfillment of the characters’ wishful and repressed desires. This can be substantiated by instances from the texts: in *Kafka on the Shore*, Kafka finds fulfillment of his desire towards the mother object, Miss Saeki and the sister object, Sakura through an intimate interaction with these characters in his dream. Therefore, the oedipal prophecy is metaphorically fulfilled through the employment of the unconscious workings of dreams. In *1Q84*, Tengo and Aomame’s link is strengthened through the intervention of Fuka Eri. The union of Tengo and Fuka Eri results in the impregnation of Aomame, as if Tengo’s seed traveled through Fuka Eri (who cannot procreate) in a surreal act of intimacy whereby Tengo was immobilized. In *Colorless Tsukuru Tazaki*, Tsukuru finds the fulfillment of his desires in his dream where he is intimately engaged with Shiro and Kuro. It is impossible for Tsukuru to direct his desire towards either of these two because they had made a pact that they would not cross the boundary beyond mere friendship. Therefore, when he sees Shiro and Kuro in an intimate scene in his dream, he comes to realize that his desire has burst forth in his unconscious even though he has to be straight faced in reality. Sumire, in *Sputnik Sweetheart* dreams of her mother whom she would not recognize in real life because she died when Sumire was a little child. The dream she has comes at the most conspicuous time when her relationship with Miu has been severed by Miu’s past experience. The female characters also have their share of uncertainty, Miss Saeki is deemed to be a ‘living spirit’ with an unresolved past, Aomame and Fuka Eri are also entangled in a web of

fragmentation because of their past experiences, Sumire in *Sputnik Sweetheart* cannot find fulfillment in her relationship with Miu and chooses to disappear in the 'other world', and Shiro in *Colorless Tsukuru Tazaki* has to fight her own demons while others doubt her version of reality. As related in *Kafka on the Shore*, "...beyond any of those details of the real, there are dreams. And everyone's living in them." (392)

Another interesting aspect of Murakami's characterization is the way some characters are built to be either a-sexual or transsexual. These characters often play significant roles in the self realization of the other characters, and are therefore central to the narratives of Murakami. In *Kafka on the Shore*, the caretaker of the Komura Memorial Library Oshima claims to be a "damaged, homosexual gay woman" (269), he also states: "My body is physically female, but my mind's completely male... My sexual preference is for men. In other words, I'm a female, but I'm gay." (236) Owning what s/he is, Oshima has the capacity to deliver philosophical and meaningful messages to the other characters, particularly Kafka. The insightful conversations that happen between these two characters fuel up Kafka and he is often able to connect the dots in his life through the metaphorical links that Oshima usually comes up with. Their usual conversation includes dialogues on psychology, human nature, historical narratives and beliefs.

Nakata is another character in *Kafka on the Shore* who plays a significant role in Kafka's resolution and also Miss Saeki's. He underwent a traumatic childhood experience which rendered him illiterate and void of memory. Another important aspect of Nakata is that he has no sexual desire or an impulse of attraction towards another human being. As he puts it: "Nakata doesn't know about sexual desire. Just as I don't have memories, I don't have any desire. So I don't understand the difference between right or wrong sexual desire." (513) He is somehow entrusted with the responsibility of opening the 'entrance stone', a significant element in *Kafka on the Shore*. He is also responsible for the purging of Kafka's inadvertent resentment of his father Koichi Tamura; Nakata kills Kafka's father and the latter feels that he had somehow taken part in the act because he woke up the next day with his shirt soaked up in blood. Nakata relates this tale to Miss Saeki, saying, "I murdered someone in Nakano... Johnnie Walker was in charge and I took the place of the 15-year-old boy

who should've been there". (512) Nakata, as an individual devoid of the evil side of human nature, becomes the most effective character. Undergoing a journey that would eventually lead him to the 'entrance stone' he is accompanied by Hoshino, "a no-good ex-soldier turned lorry driver." (565) They meet Miss Saeki at the Library, she and Nakata seem to come from the same world as their conversation reveals so. She has been waiting for him to turn up because he is entrusted with the responsibility to close the entrance stone which Miss Saeki had evidently opened up many years ago and which Nakata happened to accidentally open again a few days ago. Nakata's main role is revealed thus: to restore things to the way they should be. (512) The final closure for Miss Saeki comes with the act of handing over her writings including the conspicuous lyrics to Nakata with the order to burn them all up. Nakata fulfills his responsibility and soon after their encounter, Miss Saeki peacefully passes away. After this episode, Hoshino becomes the one to whom Nakata's responsibility is passed on to. Nakata also dies peacefully in his sleep and Hoshino is the one who actually closes the 'entrance stone' so that all the other characters, in particular Miss Saeki, Nakata and Kafka would finally find peace. After undergoing such an experience, Hoshino is also touched by the life of Nakata; he realizes that he has changed for the better. As a matter of fact, Oshima and Nakata in *Kafka on the Shore* are characters who act as benefactors for the other characters. The characters who seem to be sure about their inclination are shown to be more fragmented than characters like Oshima and Nakata. It is ultimately revealed that the former characters find "completion through another" just like Lacan's take on patients of psychoanalysis who revel on "the idea of self completion through another." (Rose, "Intro" 36)

In *1Q84*, Fuka Eri is presented as someone with a "screw lightly loose" (73), who has "transcended" such things as sexual attraction even though she is just a young girl in her teens. Oblivious to the workings of the 'real' world and being socially awkward, she nevertheless becomes the most significant character in the narrative. Her narration of the world that is slowly overtaking the 'real' world as the characters know wraps up the whole of the narrative. Tengo's engagement with the re-writing of Fuka Eri's narrative also spells out the characters living and experiencing the world depicted by Fuka Eri. As she is someone who is beyond the

grasp of the 'real' world, she is strategically used as a medium to link Tengo and Aomame, who are willing to live in a brand new world with no hindrances from the past. The ability to enter a new phase in their lives for these characters is fulfilled through the intervention of Fuka Eri, who brings Tengo and Aomame together through a magical act of coitus which happens to impregnate the latter. Since Fuka Eri is devoid of any desire or feelings as such, her role as a negotiator and provider for the other characters is definitely clear cut.

Sumire and Miu in *Sputnik Sweetheart* are torn in an internal conflict that stems from the inability to identify themselves as a whole subject. Sumire has revealed her baffled emotions towards anything related to sexual attraction, however, that is given a brief hiatus when she meets Miu and falls in love with her. Just when she thinks she has evolved from being sexually inhibited, Sumire goes through another setback when she finds out that Miu is incapable of showing her emotions as she has remained sexually obscure since an incident that happened years ago. With such hindrances in sight, Sumire disappears, perhaps choosing to journey into the world on the 'other side' to find answers and finally to resolve the conflicts on the world 'this side'.

In *Colorless Tsukuru Tazaki*, Shiro along with Haida are the characters who seem to play the most significant roles, especially providing insights to Tsukuru's character. Shiro's accusation of Tsukuru for sexual assault had resulted in the ostracizing of Tsukuru by his best childhood friends. And after going a strenuous process of heartbreak and feeling of abandonment, he meets Haida in college. The acquaintance between Tsukuru and Haida was for a brief moment, but impactful and resourceful especially for Tsukuru. The ultimate test of Tsukuru's relationship with Haida happens when he sees him along with Shiro and Kuro in his dream. Haida's participation in an intimate act in Tsukuru's dream baffles the latter, so much so that he resorts to sleeping with a stranger woman just to prove his heterosexuality. Haida's mysterious disappearance soon after makes Tsukuru think that Haida has absorbed all his "impurities" and has therefore disappeared for his good. According to Strecher, "Haida's role in the narrative...is to awaken in Tazaki [Tsukuru] an awareness of the nature of his inner sexual desire, but it is also to connect him more concretely to the memories and desire of Shiro." (*Forbidden Dreams* 199) Even

though Shiro is a character whose voice is never heard, she is the most significant character especially showing insights into the life of Tsukuru. Shiro, as later revealed by Kuro was a person who never felt desire which was probably initiated by her being sexually assaulted. Shiro accused Tsukuru as the perpetrator which the other friends in her circle chose to believe. She lived in her own reality and she hung on this reality till her death. When Tsukuru is told the truth of the matter, he begins to question his own reality; perhaps he has harbored and repressed the desire to destroy Shiro all along because he is somewhat restricted to have such a thought in reality. He must have desired to rape her and then kill her thereafter. Shiro's life becomes an execution of Tsukuru's repressed desires in more ways than one. In the end, for Tsukuru, to accept that he is an individual with uninhibited desires and numerous faults paves a way to finding his own resolution.

The link between the dream world and reality, in Murakami's texts is inextricably interwoven, so much so that sometimes it becomes a struggle to differentiate the two. In fact, there seems to be no difference, no line drawn between dreams and reality. Along the same line, the two worlds that are often seen to co-exist in Murakami's works have also been dealt with. The world that the characters inhabit can be referred to as the world "this side", and there is always another world "over there" lurking around which is interlinked with the world "this side". Sometimes the characters have an inkling of what is there in the world "over there", like K and Sumire in *Sputnik Sweetheart*. K would often tell Sumire that she needs to know the workings of the world "over there" in order to hone her creativity. When Sumire disappears, K is assured that she has gone to this "other" world to find answers to the many questions hanging in the world "this side". For others, this world that is "other" consumes them and they live stranded simultaneously existing in the two worlds like Tengo and Aomame in *1Q84*. These two characters suddenly find themselves in a world of two moons, while their other acquaintances seem oblivious and unaware of the two moons hanging side by side in the sky. Tengo finally realizes that they are actually living the narrative of "Air Chrysalis" written as a reality tale by Fuka Eri. Aomame, filled with confusion and apprehension in the "new" world also comes to the resolution that she has been submerged in this world for a purpose. Her purpose is finally realized when she becomes impregnated with

Tengo's child, the child foretells the realization of a new narrative which would take over the narrative formed by the Little People in the "two mooned" world.

In many instances, the world that is "over there" is penetrated through a journey usually undertaken by the characters. It often becomes significant that the characters actually enter the realm of the "other" world to find some sort of resolution to their dilemmas and conflicts. In *Kafka on the Shore*, this world materializes in the forest that is permeated by Kafka when he surveys the forest surrounding the cabin where he lives temporarily. Oshima had earlier told Kafka, "There's another world that parallels our own, and to a certain degree you're able to step into the other world and come back safely. As long as you're careful." (460) The characters Kafka meets in the forest include two soldiers from World War II, a girl who serves eateries in the middle of the dense forest, and most significantly, Miss Saeki. It is in this forest that Kafka seems to be finally freed from many of his dilemmas, he finds reconciliation with Miss Saeki when she let him suck her blood and then hand over the proprietorship of the painting of "Kafka on the Shore". Kafka also finds out that in the forest no one is disturbed by the past since they are void of any memories. The inhabitants of the forest seem to be submerged in the forest world so as to be freed from the constraints of the past; they all become new and clean individuals. Kafka returns to the world "this side", definitely as a changed individual. Tsukuru Tazaki in *Colorless Tsukuru Tazaki* also finds his final resolution when he meets Kuro in Finland. The journey he undertakes is a little different from Kafka's journey as Kuro is still living just like him. However, to reach Kuro Tsukuru passes through an unfamiliar and unfrequented forest and also finds out that she refers to herself as Eri and Shiro as Yuzu. This change in identity, even if it may be subtle shows that Kuro has undergone a change, and she would subsequently wield some changes in Tsukuru himself. Lending each other stories, these two characters find some healing through each other.

What can be concluded from the preceding assessments is that the only way Murakami's characters find reconciliation is through others. To further assess this statement, the characters' fragmentation which stems from their unconscious is initially aggravated by the inability to channel their desire on the desired object. Therefore, the object of desire is often redirected to some other subjects. Kafka's

fulfillment of his desire towards his mother and sister is deflected in Miss Saeki and Sakura. For Tengo, Fuka Eri becomes the medium through which he redirects his desire. What is most significant in these cases is that the objects of desire, for instance, Miss Saeki and Fuka Eri more or less sacrifice themselves to be “the desiring” subjects so that the other characters would find some sort of fulfillment. Tsukuru’s inherent sexual ambiguity is also filtered through Haida, who is made to disappear so that Tsukuru’s “impurities” would be nullified. Shiro is also rendered voiceless throughout the narrative so that Tsukuru would be able to create and come to terms with his own narrative, his own truth so as to find fulfillment. What can be concluded from Tsukuru’s perspective is that both Haida and Shiro must have desired him too, which would also be an answer as to why they are involving subjects in his dream. Kuro, another subject involved in Tsukuru’s recurrent dream also reveals that she had always harbored a feeling towards him. These instances recall Lacan’s study of the human subject as split and as “a being that can only conceptualize itself when it is mirrored back to itself from the position of another’s desire.” (Mitchell “Intro” 5)

Ethel Spector Person has aptly stated that “sexuality must be understood, not only in terms of its source, but also in its relationship to the maintenance of identity.” (605) The course of this study has been undertaken in this perspective- studying the link between sexuality and identity. With the ongoing debates and researches surrounding both these concepts, it has been situated that the

“emergence of new articulations of identity associated with postmodernism, which have shifted emphasis from the binary logic and understandings of sexuality and gender as fixed, coherent and stable, towards seeing these categories as plural, provisional and situated.” (Richardson 458)

Just so, the study of Murakami’s characters has shown that they are divisive, incongruent and incoherent at most times. Kafka tells Miss Saeki, “I’m Kafka on the Shore... Your lover- and your son.” (418) Donning the persona of two individuals, Kafka is assured through metaphysical connections that he is the lover of Miss Saeki who inspired both the painting and the lyrics of “Kafka on the Shore”, and also her long lost son, perhaps born to her and her lover. He also conjures the theory that

perhaps she and his father had met in Tokyo amidst the chaos that covered the city caused by the students' movement which also caused the death of her lover Komura. Sumire in *Sputnik Sweetheart* is also torn between her feeling for Miu and the narrator, K. In contact with K while being away on a trip with Miu, Sumire writes:

“The me sitting here and the image of me I have are out of sync. To put it another way, I don't particularly *need* to be here, but nonetheless here I am...

There's one thing I *can* say for sure: I wish you were here with me. Even though I have Miu with me, I'm lonely being so far away from you.” (78)

Sumire's disappearance becomes crucial as it can be an effort to find integration because she is indecisive about the two relationships that are both meaningful in their own rights. Though there is no definite conclusion drawn at the end, K, as a narrator is given the scepter to conclude that Sumire may perhaps return to him. Both Tengo and Aomame in *1Q84* are characters torn in conflict between their childhood memories and what they make of themselves in the present. Tengo's only memory of his mother involves a strain of her infidelity, and the childhood he spent with his father is filled with memories of him unwillingly tagging along his father's side, knocking on people's door and extracting cable fees. For Aomame, her childhood is spent in continuous combat with the ideologies that her mother had regarding the second coming of Christ, putting on the mask of perfection through the arduous task of fulfilling the religiously orthodox's dos and don'ts. As Aomame reveals, “My family was very religious. There was never any talk of sex, and it was the same with all the other families we knew. Sex was a forbidden topic.” (418) Dissenting from the teachings imbibed by her mother, Aomame chose to “stray” and act on whatever desires she had. Her last job which involves the killing of the Leader of the Sakigake community may result in the need to completely change herself and go undercover. Aomame thinks that to completely transform herself would not be hard on her as she is not attached to any part of her identity, in fact, she declares, “A *reset of my life: this may be the one thing I've longed for most.*” (529) The feeling of being detached from oneself can be seen in most of the characters assessed.

Mitchell has deliberated upon the link between psychoanalysis and sexuality, as she asserts:

“The psychoanalytic concept of sexuality confronts head- on all popular conceptions. It can never be equated with genitality nor is it the simple expression of a biological drive. It is always psycho-sexuality, a system of conscious and unconscious human fantasies involving a range of excitations and activities that produce pleasure beyond the satisfaction of any basic physiological need.” (“Intro” 2)

Based on this assertion, the characters in these few selected texts of Murakami have been studied. It has been laid down that there is a common ground of being disintegrated and disillusionment usually stemming from the characters’ childhood memories. It can also be discerned from the many instances given that what conspires in the characters’ unconscious sometimes find fulfillment in the most inconspicuous ways. The journey to find fulfillment may not always involve the need to solely satiate the physiological need of the characters, even though their unconscious may lean towards the fulfillment of their sexual desires. For Kafka, the desire to sleep with Miss Saeki is mostly intensified by the fact that he needs an object to fill the gap left by his mother. The relationship that Kafka has with Miss Saeki goes beyond the need to gratify his desire as a ‘normal’ teenage boy, or the need to indulge in the foretold Oedipal romance with the mother object, that is Miss Saeki. What commences and unfolds in their relationship is that both the characters depend on one another for integration. Kafka tells Miss Saeki:

“I know you when you were 15. And I’m in love with you at that age. *Very* much in love. And through *her*, I’m in love with *you*. That young girl’s still inside you, asleep inside you. Once *you* go to sleep, though, she comes to life. I’ve seen it.” (384)

Since Miss Saeki is thought to be a ‘living spirit’, defying the ‘normal’ flow of time, she has perhaps come back to the present world to rearrange the disarray in her former life. here, Kafka is precariously posed as a requisite to awake the 15 year old Miss Saeki. And for Kafka, the ultimate reward for him comes when Miss Saeki affirms that he was ‘really’ present when the painting of “Kafka on the Shore” was filled in the canvas that always hangs beside her bed: “You were there. And I was

there beside you, watching you. On the shore, a long time ago.” (580) With the painting in his possession, Kafka is assured that whatever commenced in his relationship with Miss Saeki has bore its own fruit. For both the characters specifically, the assurance they give each other and the sacrifice each of them make become instrumental in their journey of self fulfillment.

Likewise, in *IQ84*, all the characters build on co- independence in their search for answers. Tengo is freed from the invasive memory of his mother through the narrative of Fuka Eri. Tengo is also surprised to find out that he is more inclined to search for his absent mother figure in Fuka Eri rather than his older married girlfriend. The connection that he has with Fuka Eri is intensified through the connection they share through the narrative of Fuka Eri’s “Air Chrysallis”. Rewriting the narrative, he becomes a character inside it, living and experiencing the things described in it. The communion that happens between the two characters goes beyond the mere need to satiate their physiological need or desire. It is a prerequisite, more or less, because it becomes the only way to link Tengo and Aomame, who had a ‘chance’ encounter during their childhood which drives them to their present situation in the “two mooned” world. Aomame has her own share of experiences, and the final job she is being given that is to kill the Leader becomes the most significant act in her narrative. Having undergone experiences which involved her loss of two important women in her life to sadistic, domestically abusive men had triggered many of the actions she had taken against men under the provision of the Dowager. The last act of hers, however, determines the rest of her life. Having been impregnated by Tengo, through the union between him and Fuka Eri, Aomame’s life is now given an overture. She could accept the “immaculate conception” that happened at the exact moment when she killed the Leader, and drive herself to protect the child in her womb. It is quite ironic that a woman who has always scrupulously acted on her desires is positioned to carry a child without any sexual act on her part. Nevertheless, it is again inevitable that her womb has been chosen to bear Tengo’s child because it seems to be the only way to stop the Little People from taking over the world through their artificial ‘womb’, the Air Chrysallis.

In *Colorless Tsukuru Tazaki*, Tsukuru’s preoccupation with the recurrent erotic dream he has of Shiro and Kuro puts him in a precarious situation. As he later

learns, this dream has been a way to disclose what really went down between him and his friends, and the cause of their separation. Other than the suppressed desire that had restrained him in his relationship with both Shiro and Kuro, what the workings of his unconscious spell out is his inherent disjunction both with himself, and with his friends. The uncertainty that has surrounded him all throughout his life is made explicit in his relationship with others, especially when it comes to sexual desire. Being the only one in his circle of friends without a ‘colored’ name, he had always felt distinct but not in a good way. This feeling was just one of the many ingredients that triggered his perplexed identity. As the narrative goes: “there was (or *seemed* to be) something about him that wasn’t exactly normal, something that set him apart. And this contradiction continued to perplex and confuse him, from his boyhood all the way to the present...” (11) Having a bond with his friends therefore sustained him and made him feel safe:

He loved his four friends, loved the sense of belonging he felt when he was with them. Like a young tree absorbing nutrition from the soil, Tsukuru got the sustenance he needed as an adolescent from this group, using it as necessary food to grow, storing what was left as an emergency heat source inside him. (12)

When the bond was broken, Tsukuru is left hapless and desperate, and he began to have erotic dreams involving the two girl friends in their group. Tsukuru perhaps unconsciously hones the idea of desiring Shiro and Kuro once their platonic relationship has been severed. On the other hand, more than becoming mere objects of desire, Tsukuru’s erotic dream tells the tale of him being fragmented and in dire need to release the demons that reside in the deepest recess of his unconscious. Even though he reveals that he may have indeed done some wrongs to Shiro through his unconscious, he is subsequently purged by Kuro’s words, that everyone has a demon and there is nothing one can do but to live with that burden and the burden of whatever conspired in the past.

The disappearance of Sumire in *Sputnik Sweetheart* provides the ultimate revelation for each of the characters and therefore, her disappearance is certainly the key motif in this narrative. The need to tread the “other side” of the other has often been conspired by K, and when Sumire disappears, K is fully certain that she has

really gone to this other world. Following what had happened to Miu that caused her to be sexually inactive and adamant, K is also assured that Sumire has chosen to disappear for the sake of Miu, her lover. Whatever is the cause and reason of Sumire's disappearance, K's involvement in her search and the assurance of his feeling for her is worth examining. When contemplating about what Sumire would be doing at the present, wherever she is, K says, "Sumire was over there [on the other side], and so was the lost part of Miu. Miu with black hair and a healthy sexual appetite." (194) However, K cannot think further without including himself in the scene, he goes, "Is there a place for me over there? Could I be with them? While they make passionate love, I'd like to sit in the corner of a room somewhere and amuse myself reading the *Collected Works* of Balzac." (195) K knows, from the letters that Sumire sends him while on her tour with Miu, that what she has with him and what she has with Miu are two different things, but equally important for her. What lacks in the K's relationship with Sumire is sufficed by the sexual chemistry felt in her relationship with Miu, but again Miu cannot reciprocate that chemistry. Even though Sumire cannot be physically or sexually invested with K, their connection is more on the emotional and intellectual level, which is something that she cannot expect in her relationship with Miu. The relationship that is forged between the trios is disintegrated, just so because the characters involved are also disarrayed and fragmented. There is indeed something missing in each of the relationship. K contemplates:

"...it hurt that we could never love each other in a physical way. We would have been happier if we had. But that was like the tides, the change of seasons- something immutable, an immovable destiny we could never alter...our delicate friendship wasn't going to last for ever. We were bound to reach a dead end." (193-4)

The immutability of each of the relationship that Sumire has with Miu and K is perhaps inflicted by a desire which goes beyond the physical or sexual. Since Sumire is also a part of these relationships, her inability to fully give in plays a crucial role in its fruitlessness. Therefore, her disappearance is triggered by the need to fully come to terms with her own self too.

From the numerous instances given, it is clear that every character has to fight a battle with his or her own self. Since the road to self fulfillment involves coming to terms with both the conscious and unconscious workings of the self, the significance of the individual as a whole is clearly laid down. As aforementioned, the ambiguity of Murakami's characters usually springs from their childhood which also has a bearing upon their desires, mostly sexual. The connection between these elements in fact shapes every character and the way they observe themselves and everyone around them. The interconnection and co-dependence that each character has with the other opens up many possibilities, and this correlation is most significant for the further development of each character. At the same time, the source of the characters' dilemma may be different and each character can have a different way to broach the subject of integration and fulfillment. This assessment gives out the notion about the "subject as a discontinuous unity of body and mind, interconnected with the social and the discursive, and yet capable of agency and autonomy." (Malley 90)

What has been laid down through the analyses of Murakami's works is the interconnectivity of sexuality and identity. Many researchers and critics have laid down the inherent unity of these two concepts. With regards to sexuality, it has been asserted through studies that it is next to impossible to clearly define the terms 'sex' or 'sexual' because "sexual life in humans has so evolved that sex is not identical to the mechanism of reproduction." (Person 605) Just so, the recourse to club together sexuality and gender has also been devalued particularly by feminist scholars like Gayle Rubin who is of the opinion that "sexuality cannot be adequately theorized through gender." (Richardson 462) This debate has been outsourced by concept that men and women have been divided by "gender, made into the sexes as we know them, by the social norms of heterosexuality", and if this happens to be the truth, then "sexuality is the linchpin of gender inequality", therefore there is the need to come up with something like "sexualities without genders". (Richardson 462) There is the belief that sexuality, like identity is ever evolving. With such insights, to locate the nuances of sexuality in Murakami's works, the theoretical approach to subjectivity based on psychoanalytical perspectives have been explored and made use of in this thesis. As Rubin observes, "Murakami frequently depicts sex in which

there seems to be a clean split between mind and body, the psychological far outweighing the physical in importance.” (112) What is clearly given significance in Murakami’s works is the individual who is subjected to certain nuances of sexual ambiguity springing from his or her unconscious. This ambiguity is dealt with through a fantastical narrative of the character’s life, and how his ‘self’ journeys to reconciliation through metaphorical and metaphysical musings and happenings. Matthew Strecher has asserted that “fictional though Murakami’s portrayal of the metaphysical realm unquestionably are, they are also inextricably to the notion of the inner self and the inner “narrative” that feeds and nurtures the development of that self in the real world.” (16)

Works Cited:

- Jung, Carl G. "Approaching the Unconscious: The Importance of Dreams." *Man and His Symbols* edited by Carl G. Jung. Et al. Anchor Press, 1964.
- Malley, Shellet. "Burying Lazarus: A Feminist Psychoanalytic Critique of the Death of the Subject." *Social Analysis: The International Journal of Social and Cultural Practice*. No. 37, April 1995: 82- 100
<<https://www.jstor.org/stable/23171773>> 27th Nov 2017.
- Mitchell, Juliet. Introduction- I. *Feminine Sexuality: Jacques Lacan and the Ecole Freudienne*. Edited by Juliet Mitchell and Jacqueline Rose. Trans. Jacqueline Rose. Macmillan- Palgrave, 1982.
- Murakami, Haruki. *1Q84: The Complete Trilogy*. Trans. Jay Rubin and Philip Gabriel. Vintage, 2012.
- , *Colorless Tsukuru Tazaki and His Years of Pilgrimage*. Trans. Philip Gabriel. Harvill Secker, 2014.
- , *Kafka on the Shore*. Trans. Philip Gabriel. Vintage, 2005.
- , *Sputnik Sweetheart*. Trans. Philip Gabriel. Vintage, 2001.
- Person, Ethel Spector. "Sexuality as the Mainstay of Identity: Psychoanalytic Perspectives." *Signs*. Vol. 5. No. 4. *Women: Sex and Sexuality*. Summer 1980:605- 630. <https://www.jstor.org/stable/3173833>. accessed 27th Nov 2017.
- Richardson, Diane. "Patterned Fluidities: (Re)Imagining the Relationship between Gender And Sexuality." *Sociology*. Vol. 41. No. 3, June 2007: 457-474
<<https://www.jstor.org/stable/42857007>> accessed 21st Nov 2016.
- Rose, Jacqueline. Introduction.. *Feminine Sexuality: Jacques Lacan and the Ecole Freudienne*. Edited by Juliet Mitchell and Jacqueline Rose. Trans. Jacqueline Rose. London: Macmillan- Palgrave, 1982.
- Rubin, Jay. *Haruki Murakami and the Music of Words*. Vintage, 2012.
- Schopenhauer, Arthur. Preface. "Three Essays on Sexuality" by Sigmund Freud. Trans. James Strachey with Anna Freud. *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. 4th Ed. Vol VII. Hogarth Press, 1995.

Strecher, Matthew Carl. *The Forbidden Worlds of Haruki Murakami*. U of Minnesota P, 2014.

Bibliography:

Primary Sources:

Murakami, Haruki. *1Q84: The Complete Trilogy*. Trans. Jay Rubin and Philip Gabriel. Vintage, 2012.

-----, *Colorless Tsukuru Tazaki and His Years of Pilgrimage*. Trans. Philip Gabriel. Harvill Secker, 2014.

-----, *Kafka on the Shore*. Trans. Philip Gabriel. Vintage, 2005.

-----, *Sputnik Sweetheart*. Trans. Philip Gabriel. Vintage, 2001.

Secondary Sources:

Boag, Simon. "Freudian Dream Theory, Dream Bizarreness, and the Disguise-Censor Controversy". *Neuro- Psychoanalysis*. Vol. 8, no.1, 2006, pdf file.

Bowie, Malcolm. *Lacan*. Fontana Press, 1991.

Bristow, Joseph. *Sexuality*. Routledge, 1997.

Caesar, Judith. "Murakami, the Inklings, and the Uses of Fantasy." *Critique: Studies in Contemporary Fiction*. Vol. 52, no.1, 2010, 41-54, DOI: 10.1080/00111610903380048 accessed 21st Nov 2016

Clerici, Nathen. "History, 'Cultural Imagination', and the Enduring Appeal of Murakami Haruki." *The Journal of Japanese Studies*, vol.42, no.2, summer 2016, 247-278, doi: 10.1353/jjs.2016.0045, accessed 27th Nov 2017

Easthope, Antony. *The Unconscious*. Routledge, 1999.

Freeman, Barbara Claire. "A Union Forever Deferred: Sexual Politics After Lacan". *Qui Parle*. Vol. 4, No.2. *Different Subjects*. Spring 1991: 119- 131 <https://www.jstor.org/stable/20685924> accd. 3rd Dec 2019.

Foucault, Michel. *The History of Sexuality: An Introduction*. Translated by Robert Hurley, Vol. 1, Vintage- Random, 1990.

Freud, Sigmund. *Dream Psychology: Psychology for Beginners*. James A. McCann Company, 1921. *Forgotten Books*. 2016 <www.forgottenbooks.com> 17th Aug 2019. Pdf.

-----, *The Interpretation of Dreams*. Indian Edition. Lexicon Books, 2011.

-----, "Three Essays on Sexuality". Translated by James Strachey with

- Anna Freud. Vol III (1901- 1905) *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Hogarth Press, 1953, 1995. Pdf.
- Hantke, Steffen. "Postmodernism and Genre Fiction as Deferred Action: Haruki Murakami and the Noir Tradition." *Critique: Studies in Contemporary Fiction*, vol. 49, no.1, 3-24, doi: 10.3200/crit.49.1.2-24, accessed 27th Nov 2017
- Harding, John Wesley. Interview. *Bomb*. Winter 1994: 46
- Hillenbrand, Margaret. "Murakami Haruki in Greater China: Creative Responses and the Quest for Cosmopolitanism." *The Journal of Asian Studies*, vol. 69, no. 3, August 2009, 715- 747, www.jstor.org/stable/20619793, accessed 21st Nov 2016
- Hook, Derek and Calum Neill. "Perspectives on Lacanian Subjectivities". *LSE Research Online*. April 2010. <eprints.lse.ac.uk/255911> accessed 5th June 2016
- Hyde, Maggie, et al. *Introducing Jung: A Graphic Guide*. Icon Books, 2015
- "Introduction to Jacques Lacan, Module on Psychosexual Development."
www.cla.purdue.edu/academic/engl/theory/psychoanalysis/lacandevlopmain.html, 21.06.2005, accessed 18th June 2018
- Irigaray, Luce. *This Sex Which is Not One*. Trans. Catherine Porter with Carolyn Burke. Cornell UP, 1985.
- , *Speculum of the Other Woman*. Trans. Gillian C. Gill. Cornell UP, 1985.
- Iwamoto, Yoshio. "A Voice from Postmodern Japan: Haruki Murakami." *World Literature Today*, vol. 67, no. 2, Spring 1993, 295-300, www.jstor.org/stable/40149070, accessed 21st Nov 2016
- Jung, Carl G. et al. Eds. *Man and His Symbols*. Anchor Press, 1964. PDF File.
- , *Memories, Dreams, Reflections*. Recorded and edited by Aniela Jaffe. Translated by Richard and Clara Winston. Rev. Ed. Vintage, 1989.
- , "On the Nature of Dreams". Princeton UP, 2011.
- 21st Aug 2017 <icpla.edu/uploads/2017/08> accd. 19th Aug 2019. Pdf.
- Kawaki, Chiyoko. "The Unfinished Cartography: Murakami Haruki and the

- Postmodern Cognitive Map.” *Monumenta Nipponica*. Vol. 57, No. 3, Autumn 2002: 309- 337. www.jstor.org/stable/3096769 accessed 21st Nov 2016.
- Loughman, Celeste. “No Place I was Meant to Be: Contemporary Japan in the Short Fiction of Haruki Murakami.” *World Literature Today*. Vol. 71, no. 1, winter 1997, 87-94, www.jstor.org/stable/40152571, accessed 27th Nov 2017
- Mackie, Vera. “Gender and Modernity in Japan’s ‘Long Twentieth Century.’” *Journal of Women’s History*. Vol. 25. No. 3, Fall 2013: 62- 91. *Project Muse*. <https://muse.jhu.edu/article/520365> accd. 27th Nov 2017.
- Malley, Shellet. “Burying Lazarus: A Feminist Psychoanalytic Critique of the Death of the Subject”. *Social Analysis: The International Journal of Social and Cultural Practice*. No. 37. April 1995: 82- 100 www.jstor.org/stable/23171773 27th Nov 2017.
- Mansfield, Nick. *Subjectivity*. Allen & Unwin, 2000.
- Mitchell, Juliet and Jacqueline Rose. Eds. *Feminine Sexuality: Jacques Lacan and the Ecole Freudienne*. Trans. Jacqueline Rose. Macmillan- Palgrave, 1982.
- Murakami, Haruki. “Always on the Side of the Egg”. *Haaretz*. 17th Feb 2009. www.haaretz.com/culture, accessed 25th September 2015
- Nakanashi, Wendy Jones. “Nihilism or Nonsense: The Postmodern Fiction of Martin Amis and Haruki Murakami.” *Electronic Journal of Contemporary Japanese Studies*. 8 May 2006, www.ejcs.org, accessed 20th September 2016
- Nayar, Pramod K. *Contemporary Literary and Cultural Theory: From Structuralism to Ecocriticism*. Longman- Pearson, 2010.
- Nihei, Chikako. “Resistance and Negotiation: “Herbivorous Men” and Murakami Haruki’s Gender and Political Ambiguity”. *Asian Studies Review*. Vol.37, No.1, 2013. 62-79. *TandF Online* doi.org/10.1080/10257823.2012 accessed 27th Nov 2017
- Person, Ethel Spector. “Sexuality as the Mainstay of Identity: Psychoanalytic Perspectives.” *Signs*. Vol. 5. No. 4. *Women: Sex and Sexuality*. Summer 1980:605- 630. <https://www.jstor.org/stable/3173833>. accd. 27th Nov 2017.
- Richardson, Diane. “Patterned Fluidities: (Re)Imagining the Relationship between Gender And Sexuality.” *Sociology*. Vol. 41. No. 3, June 2007: 457-474 <<https://www.jstor.org/stable/42857007>> accessed 21st Nov 2016.

- Rose, Jacqueline. "Femininity and its Discontents." *Feminist Review*. Vol. 80, 2005, 24-43 www.jstor.org/stable/3874363, accessed 3rd December 2019
- Rossington, Michael and Anne Whitehead, eds. *Theories of Memory: A Reader*. John Hopkins UP, 2007
- Rubin, Jay. *Haruki Murakami and the Music of Words*. Vintage, 2012.
- Schopenhauer, Arthur. Preface. "Three Essays on Sexuality" by Sigmund Freud. Trans. James Strachey with Anna Freud. *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. 4th Ed. Vol VII. Hogarth Press, 1995.
- Schutte, Ofelia. "Irigaray on the Problem of Subjectivity." *Hypatia*. Vol.6. No.2, Summer 1991: 64- 76. . <https://www.jstor.org/stable/3810096>. [accd. 27th Nov 2017](#)
- Sellers, Susan. *The Helene Cixous Reader*. Routledge, 1994.
- Strecher, Matthew Carl. "Beyond 'Pure' Literature: Mimesis, Formula, and the Postmodern in the Fiction of Murakami Haruki." *The Journal of Asian Studies*. Vol. 57, No.2, May 1998: 354- 378. www.jstor.org/stable/2658828 accessed 21st Nov 2016.
- , "Magic Realism and the Search for Identity in the Fiction of Murakami Haruki". *Journal of Japanese Studies*. Vol. 25, No.2 ,Summer, 1999, *Jstor*. 263- 298. www.jstor.org/stable/133313 accessed 21st Nov 2016
- , *The Forbidden Worlds of Haruki Murakami*. U of Minnesota P, 2014.
- Treat, John Whittier. "Murakami Haruki and the Cultural Materialism of Multiple Personality Disorder". *Japan Forum*. Vol. 25, No. 1, Dec 2012, *TandFonline*. doi.org/10.1080/09555803.2012.741142 27 Nov 2017.
- Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. CUP, 2008.
- Vice, Sue, ed. *Psychoanalytic Criticism: A Reader*. Polity- Blackwell, 1996.
- Walsh, Richard. "Dreaming and Narrative Theory." *Toward a Cognitive Theory of Narrative Acts: Cognitive Approaches to Literature and Culture Series*. U of Texas P, 2010. 141-157. *White Rose Research Online*. <<https://eprints.whiterose.ac.uk/103510>> 23rd Aug 2019. Pdf.
- Watson, Alex. "Who Am I? The Self/Subject According to Psychoanalytic Theory."

SAGE Open July-September 2014: 1–6. DOI: 10.1177/2158244014545971.

16th Oct 2018

Wender, Melissa L. “The Body in Postwar Japanese Fiction.” *The Journal of Japanese Studies*, vol. 33, no. 2, summer 2007, 482–486, doi.org/10.1353/jjs.2007.0088, accessed 27th Nov 2017.

Wray, John. Interview. “The Art of Fiction: 182” *The Paris Review*. 170. (Summer 2009). Web. 07 Feb 2015

Yamada, Marc. “Exposing the Private Origins of Public Stories: Narrative Perspective and the Appropriation of Selfhood in Murakami Haruki’s Post-AUM Metafiction”. *Japanese Language and Literature*. Vol. 43. No. 1. April 2009: 1–26. www.jstor.org/stable/20720558 accessed 21st Nov 2016

Yeung, Virginia. “Stories Within Stories: A Study of Narrative Embedding in Haruki Murakami’s *IQ84*.” *Critique: Studies in Contemporary Fiction*. Vol. 58. No.4.426–436. https://doi.org/10.1080/00111619.2016.1242474 accd. 27th Nov 2017.

Zhu, Caifang. “Jung on the Nature and Interpretation of Dreams: A Developmental Delineation with Cognitive Neuroscientific Responses”. *Behavioural Sciences*, vol. 3, 662–675, doi: 10.3390/bs3040662, accessed 15th August 2019.

BIO DATA OF THE CANDIDATE

Name: Rodi Lalrammawii Hmar
Father's Name: H. Lalrinliana
Address: C- 18, Model Veng, Aizawl, Mizoram
Phone no. & email id: 9856786596
rodi.lrm@gmail.com

Educational Qualification :

Class/ Degree	Board/University	Year	Division/Grade	Percentage
X	MBOSE	2000	I	60%
XII	CBSE	2002	I	63.4%
B.A	Delhi University	2005	II	50.8%
M.A	Mizoram University	2008	I	62.2%
M.Phil	Mizoram University	2014	A	64.3%

OTHER RELEVANT INFORMATION

Seminars/ Conferences Attended:

1. Participated in the Regional Seminar on 'Creative Writers of North East India: Their Voices and Views' organized by the Department of English, Mizoram University under UGC-DRS-SAP I on 25th March 2014.
2. Participated in the National Seminar on 'Emergent Identities: Its Literary Representations' organized by the Department of English, Mizoram University under UGC-DRS- SAP I held on 4-6 March 2015.

3. Participated in the International Webinar on ‘Re-reading the Dynamics of Mizo Literature: The Past, Present and Future’ organized by Department of Mizo, Mizoram University on June 18, 2021.

Papers Presented:

1. Presented a paper titled “Exploring the Social Dynamics of the Mizos: A Reading of *Sudden Muanga*” in the National Seminar on ‘Development of North East India: Problems, Prospects and Challenges’ organized by the UGC, HRDC, Mizoram University held on 16th July, 2018.
2. Presented a paper titled “Spirituality in *Sudden Muanga*: A Contextual Study of the Mizos” in the National Seminar on ‘Rethinking Tribal Identity’ organized by the Department of English, Mizoram University under UGC-SAP- DRS II held on 28th-29th March 2019.
3. Presented a paper titled “Literary Onomastics and Identity: A Study of Select Works of Haruki Murakami and *Son of the Thundercloud* by Easterine Kire” at the National Seminar on ‘Discourse on Identity: Community, Culture and Politics’ organized by St. Xavier’s College on July 4th – 5th 2019.

Published Works:

1. “Locating the Other Half: A Psychoanalytical Reading of Haruki Murakami’s *Kafka on the Shore*” published in *The Journal for English Language and Literary Studies*, Vol V, Issue II, April- June 2015.
2. “From Romanticism to Eco-criticism: A Reading of Select Songs by Vanlalbeli” published in *Journal of Humanities and Social Sciences*, Vol 1, Issue 1, June 2015
3. “An Evaluative Study of *Marigold*: Textbook in English for Class IV published by SCERT, Mizoram”, *Mizoram Educational Journal*, Vol. I, Issue 2, June 2015
4. “Spirituality in *Sudden Muanga*: A Contextual Study of the Mizos”, published in *Tribal Identity: Northeast India and Beyond*, edited by Thongam Dhanajit Singh and Cherrie L. Chhangte, Ruby Press, 2020
5. “Where Angels Fear to Tread: Exploring the Human Psyche through Haruki Murakami’s *After Dark* and Malsawmi Jacob’s *Zorami*” published in *Journal of Literature and Cultural Studies*, Vol VIII, Issue 1, June 2021

PARTICULARS OF THE CANDIDATE

NAME OF THE CANDIDATE : RODI LALRAMMAWII HMAR
DEGREE : PH.D
DEPARTMENT : ENGLISH
TITLE OF THE THESIS : LOCATING SEXUALITY IN
SELECT WORKS OF HARUKI MURAKAMI
DATE OF ADMISSION : 06.08.2014
APPROVAL OF RESEARCH PROPOSAL:
1. DRC : 01.05.2015
2. BOS : 15.05.2015
3. SCHOOL BOARD : 21.05.2015
MZU REGISTRATION NO : 2998 of 2007-2008
PH.D REGISTRATION NO & DATE : MZU/PhD/779 OF 21.05.2015
EXTENSION IF ANY : 20.05.2022

HEAD

DEPARTMENT OF ENGLISH

ABSTRACT

LOCATING SEXUALITY IN SELECT WORKS OF HARUKI

MURAKAMI

**A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF DOCTOR OF
PHILOSOPHY**

RODI LALRAMMAWII HMAR

MZU REGN. NO. 2998 of 2007-2008

PH.D REGN. NO. MZU/PhD/779 of 21.05.2015



**DEPARTMENT OF ENGLISH
SCHOOL OF EDUCATION AND HUMANITIES**

JULY, 2021

LOCATING SEXUALITY IN SELECT WORKS OF HARUKI MURAKAMI

BY

RODI LALRAMMAWII HMAR

DEPARTMENT OF ENGLISH

SUPERVISED BY

PROF. LALRINDIKI T. FANAI

Submitted

In partial fulfillment of the Degree of Doctor of Philosophy in English of Mizoram
University, Aizawl.

The thesis attempts to study a few selected works of Haruki Murakami with an insight into the characters who are more often than not portrayed as fragmented. The split that the characters deal with is found to have been initiated through repressed memory and desire. It has been established to a certain extent that the path to self reconciliation entails an interrogation of the characters' psyche and how this initiates their inherent sexual ambivalence. Joseph Bristow has argued that "...sexuality emerges as a term that points to both internal and external phenomena, to both the realm of the psychic and the material world" (1). There is certainly an interweaving of the 'psychic' and the 'material' world in the works of Murakami. What is significant is how the workings of the characters' unconscious often have a bearing on the outside world. The study of Murakami's characters involves the analysis of the 'unconscious' in the unraveling of one's sexuality, and the attempt to find answers to the ambiguity of the characters based on this approach.

Murakami has often been critiqued as a 'westernized' writer, perhaps because of the allusions made towards Western music, books, and lifestyle in his works. Rather than alluding to Japanese culture or tradition as such, there is always a close deliberation of the individual characters in his works. In an interview with John Harding, he stated that, "there should be other ways to convey Japaneseness. True, I am not exotic, but that doesn't mean that I am not a Japanese novelist." Murakami is adequately involved in the happenings of the contemporary Japanese society, and his stance often involves the questioning of both the system (the society) and the individual. Hence, Murakami and his works have a universal appeal because of his probe into the torn and divided individual in a constraining society.

Even though Murakami had always been interested in literature and music, particularly Western, he never saw himself as a writer. The idea of writing actually came to him accidentally while watching a baseball game with his wife, and since then he has been as prolific a writer as can be. His first novel, *Hear the Wind Sing* was published in 1979. This was followed by its sequel, *Pinball, 1973* (1980). In 1982, *A Wild Sheep Chase* was published, followed by the publication of *Hard-Boiled Wonderland and the*

End of the World in 1985. Murakami's fame rose with the publication of his first realist novel, *Norwegian Wood* in 1987. Overwhelmed by his immense popularity, Murakami fled Japan in a self imposed exile. The sequel to *A Wild Sheep Chase* was the first book that Murakami wrote after he left Japan. It was titled *Dance Dance Dance* (1988). During his stay in the Universities of Princeton and Harvard as a writing fellow, *South of the Border, West of the Sun* (1992) and *The Wind- Up Bird Chronicle* (1995) were published. His other works include *Sputnik Sweetheart* (1999), *Kafka on the Shore* (2002), *After Dark* (2004), *1Q84* (2010),¹ *Colorless Tsukuru Tazaki and His Years of Pilgrimage* (2013), *The Strange Library* (2014) and *Men Without Women* (2014, published in English in 2017). Murakami also has numerous collections of short stories to his credit which includes *The Elephant Vanishes* (2005), *After the Quake* (2000), and *Blind Willow, Sleeping Woman* (2009), to name a few. His latest book, *Killing Commendatore* (2017) has also been published in English in the year 2018. Murakami's books have been translated into more than fifty foreign languages.

The primary texts selected for study in this thesis are *Sputnik Sweetheart* (1999), *Kafka on the Shore* (2002), *1Q84* (2010), and *Colorless Tsukuru Tazaki and His Years of Pilgrimage* (2013).

Sputnik Sweetheart tells the story of Sumire who has fallen for another woman named Miu. It is narrated by K, a friend of Sumire who is in love with her. The novel is beyond just a simple love triangle between these three characters. Before the appearance of Miu, K and Sumire spend a lot of time together speculating on life, interests, studies and sexuality. Sumire is a budding writer who thinks that she lacks something. K would often relate the importance of dipping into a world other than the world they inhabit in order to become a good writer: "A story is not something of this world. A real story requires a kind of magical baptism to link the world on this side with the world on the *other* side." (17) Other than this perplexing thought, Sumire would often talk about her non- existent drive to love or desire someone. K is therefore initially shocked to learn

¹ The name of the novel is a convenient coincidence as 9 is pronounced as Q (kuu) in Japanese. According to Murakami, the Q in *1Q84* stands for a 'question'.

that Sumire has fallen in love, that too with a woman. However, for Sumire, it just happens that Miu is there at the right time, and it does not matter if that someone she falls in love with happens to be a woman. As the story unfolds, it becomes evident that Sumire and Miu may be destined to meet each other because they are both 'lacking' in something. For Miu, an incident in her 25th year at Switzerland initiated her split: she found herself stuck in a ferris wheel while watching herself being intimate with a man she had just met. This bizarre encounter turned abusive at the end and Miu was found inside the ferris wheel the next day with bruises and wounds. Since then, she has never been the same: "I was still on *this* side, here. But *another me*, maybe half of me, had gone over to the *other side*. Taking with it my black hair, my sexual desire, my periods, my ovulation, perhaps even the will to live. (172) When Sumire mysteriously disappears while on a vacation at Greece with Miu, K comes to the conclusion that she has gone to the 'other side' of the world to fetch the other half of Miu. The novel ends with K narrating that he has just received a call from Sumire, telling him to fetch her from a phone booth near his house. However, we are never assured of the return of Sumire as the narrative ends soon after.

Kafka on the Shore tells the stories of Kafka and Nakata in alternate chapters. Driven by an oedipal prophecy, Kafka undertakes a journey to self reconciliation. He immediately meets Sakura on his way to Takamatsu Province, and upon his arrival he enters the Komura Memorial Library where he meets Miss Saeki and Oshima, three significant characters that would play pivotal roles in his life. Since his father has prophesized that Kafka would sleep with his mother and subsequently rape his sister, Kafka's journey is driven by the desire to find his mother and sister. As he has no memory nor an image or picture to recognize his mother and sister, the quest to find them becomes even more intriguing. He resorts to objectify these familial figures in the characters he meets, Sakura as his sister and Miss Saeki as his mother. Oshima is a character who gives guidance and advice to Kafka. The Oedipal prophecy is finally realized through metaphorical links and dreams.

Nakata is an instrumental character in *Kafka on the Shore*. An incident during his schooldays gave him the ability to speak to cats and to predict the future. The same incident has rendered him illiterate with a loss of memory and social awkwardness. During one of his hunts for a lost cat he is led inside the house of Kafka's father, Koichi Tamura. Here he encounters Kafka's father in the form of Johnnie Walker who entraps cats and dismembers them to collect their soul. Nakata brutally kills Mr. Tamura in frenzy. Mysteriously, Kafka finds himself the next morning after this incident, in the streets of Takamatsu with dishevelled clothes and bloody hands. He immediately concludes that his father has been killed, a thought that he would entertain once in a while. He says:

“...there's not much I can do about my looks... I could probably kill [my father] if I wanted to- I'm definitely strong enough- and I can erase my mother from my memory. But there's no way to erase the DNA they passed down to me. If I want to drive that away I'd have to get rid of *me*.”
(11)

The rift that is revealed in the character of Kafka is a result of his ambiguity; he claims that he sometimes wishes his father dead, perhaps because of the latter's prophecy, but at the same time he is headed, intentionally, to its fulfillment.

Nakata is also instrumental in bringing Miss Saeki and Kafka to a final reconciliation. He is given the responsibility to build a bridge between the world 'this side' and the world 'over there' through the "entrance stone". When he opens the "entrance stone" at the end just before his death, Miss Saeki is already dead, but she has a moment with Kafka in a world opened by the "entrance stone". In this world, Kafka and Miss Saeki find their fulfillment- Kafka sucks the blood of Miss Saeki, therefore bonding them as 'mother' and 'son', and Kafka is further given assurance by Miss Saeki when she hands him over the painting which inspired her song named "Kafka on the Shore" which she originally composed for her former lover, long before Kafka was born.

In *1Q84*, there exists two worlds, the world with one moon and the two mooned world. The protagonists, Tengo and Aomame find themselves being involuntarily

thrown in the two mooned world. As the story progresses, it becomes apparent that they are 'living' the book written by a young girl named Fuka Eri. Tengo has undertaken the task of rewriting Fuka Eri's book named "Air Chrysalis", and as his work progresses he finds out that everything described in the book is real. The "Little People" described in the book build an air chrysalis, a womb like object where human beings are cloned, and two moons always hang side by side in their world. Their plan seems to be to take over the world through the production of 'dohta', the double or clone of an individual who is the 'maza'. Tengo's girlfriend relates:

“...all I wanted to say to you was that one moon is enough to drive people crazy, so if you had two moons hanging in the sky, it would probably just make them that much crazier. The tides would be thrown off, and more women would have irregular periods. I bet all kinds of funny stuff would happen.” (440)

As the Receiver of the 'Little People', Fuka Eri's father, the Leader of the Sakigake religious commune is entitled to 'destroy' girls' 'dohta', and the 'Little People' ensure that these girls are disabled to procreate naturally by either removing their uterus or destroying it. Since Fuka Eri is also a victim, she and her 'dohta' are unable to procreate, however, she becomes a medium through which natural procreation happens, so that the ongoing act of the 'Little People' is put to stop. Aomame is given the task to kill the Leader as she has killed many other men under the order of the Dowager of Willow House; the Willow House provides security to women who are victims of domestic and sexual abuse. The same night that Aomame kills the Leader, Tengo and Aomame copulate in a trance, and somehow Aomame is impregnated by Tengo. Even though the impregnation of Aomame happens in an unrealistic manner, the characters do not question the way it happened: they simply accept the circumstances in which they are driven. Subsequently, Aomame and Tengo manage to get out of the two mooned world, the child that Aomame carries becomes an emblem of the fantastic happenings of this 'other' world.

Colorless Tsukuru Tazaki and His Years of Pilgrimage narrates the story of Tsukuru Tazaki and his journey to find resolution. He reaches a 'dark' phase in his life when his four childhood friends, Aka, Ao, Shiro and Kuro ostracized him for reasons unknown to him. He had always thought of himself and his friends as 'one' whole subject, therefore, he felt 'split' when they suddenly decided to 'abandon' him. Thinking back, Tsukuru Tazaki feels that he had always felt 'different' because his name lacks color, while all his friends have names with color: Aka (Red), Ao (Blue), Shiro (White) and Kuro (Black). Tsukuru laments: "I've always seen myself as an empty person, lacking color and identity. Maybe that was my role in the group. To be empty." (137) Meeting his friends many years later after his estrangement, Tsukuru Tazaki finds out that his friends had pushed him of the circle because Shiro accused him of rape. The dilemma faced by Tsukuru is that he might have 'unconsciously' raped Shiro. The dreams that he often have about Shiro and Kuro, the two girls in the close knitted circle of friends, happen to be sexual. The truth of the matter is never disclosed since Shiro has died by the time Tsukuru finally decides to broach the subject. When Tsukuru finds out the truth behind the split amongst them, he immediately has second thoughts, doubting himself even though he fully knows that nothing ever happened between Shiro and him. Nevertheless, an inkling of truth comes out at the end, triggered by the constant dream he has of himself and the two girls, Shiro and Kuro. He finally reveals to Kuro that he had loved Shiro all along, but always knew that he had to keep his feeling hidden because it would be against their 'law' of friendship.

Another significant character is Haida whom Tsukuru met during his college years. Though Haida was his junior, Tsukuru felt at ease with him. However, their split seems to be initiated by Tsukuru's erotic dream involving himself, the two girl friends he constantly dreams of, and Haida. Tsukuru even goes out to the extent of sleeping with a woman after having this dream, just to be sure about his sexual inclination. The disappearance of Haida soon after is somehow justified with the assumption that he "had partially absorbed [Tsukuru's] sin, his impurity" (106).

Tsukuru's girlfriend sees the need to confront his past as he exudes irresolution and incompleteness. Led by this instinct, Tsukuru finally decides to approach his childhood friends and his journey thereon lends him answers to the many questions and doubts he has been harboring. In his final leg of journey, he meets Kuro and this meeting, in particular, gives him a sense of closure. Kuro tells him that she had been infatuated with him all along, but she knew that Tsukuru was more inclined towards Shiro. She relates that even though she had taken care of Shiro and sided with her for a long time, perhaps she had always been jealous of her. Perhaps Shiro was an actual victim who had to bear all these complexities and antagonism, which was never let out in the open otherwise. Presumably, the fantasies and desires that Kuro and Tsukuru had individually are manifested in Shiro's life. Both Haida and Shiro, who are more or less the 'bearers' of sin are wiped out so that the other protagonists, particularly Tsukuru may finally reconcile with their own selves.

Insights into the characters from these texts show that they all lack something, and that they are more or less driven to find resolution for their lack. This often includes a confrontation of the past, particularly through memories, dreams, and metaphorical links. And more often than not, the characters' move towards integration involves establishing bonds and relationships with other characters. Sometimes the characters are inadvertently thrown into another world, while at other times the world "over there" is conceived through or by a character.

In the works of Murakami, the physical and in some way, the psychological landscape is usually divided into two worlds, *kochiragawa* (this side) and *achiragawa* (that side/over there); the Murakamian world is also labeled as, "parallel worlds". ("1Q84" 153) The presence of these worlds is vividly depicted in *1Q84*, where there is a world with one moon and another world with two moons. In *Sputnik Sweetheart*, Sumire is believed to have taken a step into the 'other' world, while her acquaintances and family members frantically search for answers as to her whereabouts. In *Kafka on the Shore*, characters from 'that side' of the world come in contact with characters from 'this side'- a few examples may be given through the characters of Nakata, Colonel Sanders,

two soldiers long lost since World War II, and the ambiguous Miss Saeki. It is also observed that the two sides of the parallel worlds are intricately linked and intertwined; this makes it hard and challenging for the characters and anyone engaged in the narrative to conclude which of the two worlds is real. Matthew Carl Strecher in his book, *The Forbidden Worlds of Haruki Murakami*, chooses to label the world ‘over there’ as a ‘spiritual realm’ or ‘metaphysical realm’. (71) He has asserted in the same book that Murakami’s fiction is laden with two principal elements:

...a focus on some internal being or consciousness that worked with the conscious self, sometimes in concert, other times antagonistically; and the nearly constant presence of a magical “other world” in which this internal being operated. As such, there was always a tension between the metaphysical- indeed, the magical- and the psychological in his work... one was constantly in doubt as to whether Murakami’s characters lived in a magical world or were simply out of their minds. (“Intro” 5)

The play between the real and the surreal, the physical and the spiritual, the factual and the magical seems to shape the psyche of Murakami’s characters. This being said, it may seem so otherwise for some, as “all perceptions of reality are ultimately subjective.” (Strecher *Forbidden* 158) The relativity of what is called ‘reality’ (in Japanese term, “this side” of the world) truly comes to play in the works of Murakami. The “parallel worlds” specifically observed in the primary texts selected for the study become crucial for the integration and reconciliation of the characters.

Chapter 1: Introduction

The first chapter of the thesis introduces the author, Murakami and also addresses what compels him to build his characters in a conflicted yet intriguing manner. At the same time, the link between sexuality and psychoanalysis is also deliberated upon through an analysis of Murakami’s characterization. Murakami is thought to be often “at odds with other Japanese writers” which as Strecher contends, “was not the result of conscious effort on his part, but rather a matter of his own individualism, a certain indifference...” (“Beyond” 354) The most inherent theme found in the works of

Murakami is the interweaving of the psychic and the material world. Studies on Murakami and his works have also dealt with the feeling of alienation and degradation that his characters have in a modern, cosmopolitan world. There is almost always the tendency to swerve back into the past to find answers to the complexity of the present world which is internalized by the characters. Chiyoko Kawaki has stated that

“Murakami depicts, in a cognitive map, the problematic and incompletely conceptualized relationship between the individual and society in the radically changing social climates of postmodern Japan, where “authority” has ceased to present itself as a unified ideological entity.”
(310)

The chapter tries to disclose that the thesis will be an attempt to analyze Murakami’s characters; what initiates their conflicted state of being, how they address this conflict and the subsequent initiation of coming to terms with it. Since most of the dilemma faced by the characters seems to stem from their childhood’s repressed desires and memories, the analysis is to entail how the ‘unconscious’ has a bearing on the characters’ inherent fragmentation. Since studies on the ‘unconscious’ involve the inspection of the contents of the individual’s psyche and how they are revealed in the ‘real’ world, there is certainly a connection between the ‘psyche’ and the material in the ‘Murakamian’ world.

Every character in Murakami’s work has some kind of unresolved conflict within him/herself. Questions arise, as to whether the ‘self’ contained in his characters are thrown into an already established ‘system’, or the ‘system’ constructs the fragmented ‘self’, or both. In the ‘Murakamian’ world, every character, as a subject, is conditioned to an assessment or evaluation of his/her psyche. To go deep into the recesses of the subject’s (or in this case, the characters) unconscious and to dig out the confusion and the dilemma faced by them are what Murakami does best. This “concern for the soul”, as Strecher puts it, is a preoccupation for Murakami. (*Forbidden*13) Strecher further contends that the magical/ surrealist elements found in Murakami’s writings seem to be projections of the character’s psyche. Sometimes objects and even characters undergo

radical transformations and these ‘extraordinary’ elements are merged with the ordinary setting. The reason why Murakami uses this technique may be because

...the contents of the inner depths of the unconscious gloom are unfathomable, incomprehensible, as in dreams, and that they have no place in the conscious, physical world of the light. Their presence among us requires radical transfiguration. (*Forbidden 5*)

If this is the case, then the ‘transfiguration’ and transformation portrayed can be the character’s weapon to fight against the ‘system’, and also a way to face their demons.

Chapter 2: Self and the Other

The chapter is an attempt to study the selected texts from the psychoanalytical perspective, specifically on the grounds of the dual dichotomy: self/ other. The chapter tries to establish that the self/ other dichotomy exists with regards to the dual existence of mind/body, and the world “this side” versus the world “over there”. The groundwork in psychoanalytic theory is built on the idea that an individual is not a ‘whole’ subject. The dimension of the human psyche laid down by Sigmund Freud and the later psychoanalysts like Jacques Lacan, Carl Jung to name a few has been well established and repeatedly used as the foundation of studies in the human psyche.

Freud had established the existence of three parts in the human psyche; the id, ego and the super ego. Though distinct and varied in their components and existence, they make up the ‘whole’ of an individual. Since the id is fully ‘unconscious’, the ego is often at dark with the ongoing and actual content of the id. If a study is to be based on this psychoanalytical foundation, then it becomes quite clear that an individual is made up of this contentious split initiated by the ego/id dichotomy. To take this further, it can also be observed that there is the existence of an ‘other’ element, quite unknown and unrecognized by the so called ‘subject’. The incapacity of the ‘ego’ as “the master of the house” is clearly laid down in these lines, it does not have any power over the workings of the ‘id’:

Thoughts emerge suddenly without one’s knowing where they come from, nor can one do anything to drive them away. These alien guests

even seem to be more powerful than those which are at the ego's command. They resist all the well-proved measures of enforcement used by the will, remain unmoved by logical refutation, and are unaffected by the contradictory assertions of reality. (Watson 5)

Taking this stance, Murakami's works, specifically the characters are studied by analyzing how they battle with their 'unconscious' and 'conscious' psychic worlds.

As Mansfield puts it, "...the word 'self' does not capture the sense of social and cultural entanglement that is implicit in the word 'subject'." (2) According to several sources, the word 'subject' etymologically means 'to be placed under'. A person is "always subject 'to' or 'of' something." (Mansfield 3) Rather than propagating the existence of distinct selves separate from others, subjectivity stresses on the self as dependent on the other, in terms of involvement, need, or even desire. Putting this argument in simple terms, there cannot be a 'self' without the 'other'. Due to the correlation and co-existence of these two, their involvement in the formation of identity becomes clear enough to be put into consideration.

The chapter observes that the self/other duality can be studied in different aspects. An apparent analysis would be that the psychic split of a subject, in Murakami's works, mostly results from the ambiguous differentiation and interconnection of different subjects which consequently leads to object seeking. Every character is linked some way or the other to another character. The psychic split that a character undergoes is often a result of infantile or childhood memory. As Jung notes:

...a characteristic of childhood is that, thanks to its naivete and unconsciousness, it sketches a more complete picture of the self, of the whole man in his pure individuality, than adulthood. [It] arouses longings which relate to the unfulfilled desires and needs of those parts of the personality which have been blotted out of the total picture in favor of the adapted persona. (*Memories, Dreams* 244)

For Kafka, it is the blotted memory of his mother and his sister which drives him to seek the Other, so that he could be a complete whole. Nakata's shadow is split into half, a

consequence of a childhood incident. Tengo, in *1Q84*, has a vivid memory of his mother being sexually intimate with another man which makes him question his already systematically established genes. He later assumes that he is not the biological son of his NHK fee collector father, and that his father is the one etched in his memory with his mother.

Also, in *1Q84* Aomame's restrictive upbringing shapes her personality in many ways; every act she does becomes somehow an act of rebellion for the childhood that she was robbed by her religious parents. Her act of sending the Leader of Sakigake to the "other" world can be seen as an act of retribution, since he is also a stern religious figure. Tsukuru's pilgrimage, at the same time, is also a need as he follows the memories he has and confronts them to negotiate his aggravation. In *Sputnik Sweetheart*, Miu relates the split she felt when she witnessed herself being abused by a man she had just met. Sumire's mysterious disappearance is deliberated upon as an act that defines the need to immerse herself in the world "over there". This can also be read as a need to find resolution regarding her relationship with the two women in her life, her mother whom she barely remembers, and Miu.

Involvement with memory and the past becomes one significant root for the self/other split in the works of Murakami. The existence of two "parallel worlds" in this sense becomes a prerequisite for the characters, so that they have the platform to come to terms with the past in the process of integration. The "other" world being an unfamiliar yet consuming world for the protagonists, it "transcends such other human constructs as morality, good and evil, as well", and it also "transcends the individual". (Strecher *Forbidden* 149)

Chapter 3: Sexuality and Metaphorical Dreams

Carl Jung opined in "On the Nature of Dreams", that "the psyche is perhaps the most baffling and unapproachable phenomenon with which the scientific mind has ever to deal." (para 530) The chapter attempts to study how sexuality is intricately a driving force of the characters' psyche, and how their identification with this particular psychic element manifests, and how this shapes their identification with the outside/material

world. It is well known that Freud stressed on the aspect of sexuality as a driving force behind any individual's psychological development. Since the contents of the unconscious, which according to Freud is largely sexual, is inhibited by repressed desires it sometimes manifests itself through dreams. Hence Freud's famous quote about dreams being the "royal road to the unconscious".

Jung, in close ally with Freud and his works, propel the study of the unconscious forward, which according to him "is not merely a glory hole of repressed desires". (Freeman, "Intro" 12) He further implies in his works that dreams form a bridge between the unconscious and the conscious, whereby the unconscious largely works through 'symbols'. In "Approaching the Unconscious: The Importance of Dreams", Jung asserts:

what we call symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning. It implies something vague, unknown or hidden from us. (20)

Man produces symbols unconsciously and spontaneously, in the form of dreams. (21)

The complexity of dreams as much as sexuality needs to be studied. Freud has stated that "the dream thoughts represent a most complicated intellectual activity, employing almost every means furnished by the psychic apparatus." ("Dream Psychology" 190) Jung has also labeled 'the dream' as "the problem child." ("Nature of Dreams" para 531) So, in studying the force of sexuality in the characters of Murakami, an inevitable and intricate consequence is laid out through the psychical element of dreaming. In Murakami's works, "Dreams can also serve as harbingers of the approach of the metaphysical world." (Strecher *Forbidden* 220)

Strecher states, "dreams... express the dreamer's deepest desires as well as his or her worst fears" and "if dreams express...our deepest fears and most powerful desires, taboo and otherwise...these are precisely what attract us within the dream world." (*Forbidden* 221 & 222) Sumire's disappearance may also compel us to believe that the 'other' world is perhaps the 'dream world', where she can meet and finally have a

conversation with her mother and where Miu is a 'whole' person with whom she can have a fulfilling relationship.

It is asserted that "Dreams consist of *'the transformation of a thought into an experience'*". (Easthope 11) In *Tsukuru Tazaki and His Years of Pilgrimage*, even though Tsukuru tries to imply on the 'unreality' and the unruly nature of a dream, he somehow knows that he has crossed the line. Since Shiro and Kuro were the only girls in their circle of friends, it became an unspoken accord for the other three boys not to date either of them. Tsukuru tells Sara that he "tried as much as possible not to think of them that way...As much as possible," and also says, "I thought of them like they were a fictitious being. like a formless, abstract being." (18) The possible reality of this is manifested in Tsukuru's dream, where Shiro and Kuro become 'illusory' beings, willingly participating in the former's dream. Being imprisoned in the perfect harmonious circle of five, Tsukuru had no other option than to comply, and to think of the two girls as "abstract being[s]". However, his dreams relay a perfect inhibited desire that he perhaps has been suppressing all along. After all, as Jung notes, "Dreams are...compensations for the conscious attitude", (*Memories. Dreams* 133) and the roots of dreams "lie deep in the unfathomably dark recesses of the conscious mind." ("Nature of Dreams" para 544)

"Tengo's first memory dated from the time he was one and a half." (*IQ84* 18) Tengo, in *IQ84* would have a dizzy spell whenever the memory of his mother's breast being sucked by a man other than her husband crops up.

The vivid ten-second scene was seared into the wall of his consciousness, his earliest memory in life. Nothing came before or after it. It stood out alone, like the steeple of a town visited by a flood, thrusting up above the muddy water. (18)

This memory when it springs up is manifested in a dream like situation, when in reality, Tengo would lose consciousness for a few minutes followed by a hazy ecstatic yet repulsive completion of yet another extraordinary experience. Following the lines of infantile memory and prototype laid down by Freud, here Tengo finds a momentary

satisfaction in having a relationship with an older married woman with children. The sexual desire found in Tengo's infantile memory of his mother seems to find its prototype in the woman with whom he chooses to have an intimate yet non committal relationship. However, as Tengo relates, he never seeks to find a mother- object/desire in his girlfriend. In fact, much to his own surprise, he seeks the smell of and desire for his mother in the young girl Fuka Eri, the author of the book that he has undertaken to rewrite. Fuka Eri in fact, acts an instrumental character to bridge the gap between Tengo and his mother through a detour- that of finding a specific childhood memory involving his classmate who turns out to be Aomame. This childhood memory is brought to light when Aomame listens to Janacek's *Sinfonietta* in a taxi just before being 'thrown in' the two mooned world. This world "over there" is significant for both Tengo and Aomame, as it is in this world that they get bonded. The 'immaculate conception' of Tengo's child happens in a dream like situation where Tengo and Fuka Eri copulate, and Aomame is impregnated through this union.

In *Kafka on the Shore*, the first sexual encounter that Kafka and Miss Saeki have involves the latter in a dreaming episode. She is clearly not awake, but she takes all the initiatives while Kafka becomes immobile though awake. The subsequent experience becomes a time warp where past and present, along with reality and dreaming fuse together. The second time they become intimate, Miss Saeki asks Kafka, "We're all dreaming, aren't we?" to which Kafka replies, "Why did you have to die?" (392) This particular experience is concluded with the lines: "...beyond any of those details of the real, there are dreams. And everyone's living in them." (392) The fusing of reality and dreaming as in the fantastical realm metaphorically links the two characters for the fulfillment of Kafka's dilemma, in part initiated by the pre-ordained Oedipal prophecy. It also becomes a justification of the unity of a young boy and an older woman who are dependent on each other for self gratification. Kafka finds his object of desire in Miss Saeki, and the latter, a living spirit who has somehow left this world and came back in search for some sort of closure, finds an instrumental object in Kafka, whose age and name have close affinities with her life story and the lyrics that she had composed based

on it. The path that Kafka chooses to follow becomes obligatory, because as is stated, “sexuality involves disorderly and anti-rationalistic experiences that are by terms excessive, wasteful, ruinous, even murderous... sexuality must discharge its deathly energy at all costs.” (Bristow 122) Strecher is of the opinion that Kafka’s dream is significant as it showcases the “transgression of a sexual taboo- incest- thus revealing Kafka’s darker “inner self”, fulfilling its depraved, hitherto suppressed libido.” (*Forbidden* 221)

Chapter 4: Exploring Feminine Sexuality

According to Jacqueline Rose, “Re-opening the debate on feminine sexuality must start...with the link between sexuality and the unconscious.” (‘Intro’ 29) The female characters in Murakami’s works are often objectified by the male characters to serve their own uncertainty. As Murakami has claimed, “In my books and stories, women are mediums, in a sense, the function of the medium is to make something happen through herself.” (Wray “Interview”) The chapter attempts to examine how the female characters are used as ‘mediums’ to serve the male’s purpose in the process of self-formation and self-reconciliation.

Even though the role played by Miss Saeki is affirmed and clear cut throughout the narrative, it is obvious that she is not given a platform to actually narrate or relate her own story. Most of what is known about her past is revealed through Oshima’s conversation with Kafka. And the pivotal relationship that she has with Kafka is solely dependent on the narrative of the latter. Kafka’s alter ego, a boy named Crow actually reveals something about the obscurity of her character, while subtly hinting at the obscurity and complexity of a female/woman in general. He tells Kafka:

One thing you don’t understand very well is whether women have sexual desire. Theoretically, of course they do. That much even *you* know. But when it comes to how this desire comes about, what it’s like- you’re lost. Your own sexual desire is a simple matter. But women’s desire, especially Miss Saeki’s, is a mystery. When she held you, did she feel the same physical ecstasy? Or is it something altogether different? (462-3)

The statement made by Crow has a close affinity to Luce Irigaray's concept of femininity which is "both unitary and binary", and is "at once multiple yet inseparable, plural yet autonomous." (Bristow 112) Kafka's obsession with the different personas of Miss Saeki is depicted. He is in love with the present Miss Saeki, her 15 year old self who was in love with Komura, and her 19 year old self who composed the lyrics of "Kafka on the Shore". Kafka seems to be well aware that the present Miss Saeki is different from her younger self. Even though she is detached in reality, she nevertheless manages to put on a different personality when she meets Kafka in his room at night. Initially, Kafka is completely assured that Miss Saeki is not her present self when they get intimate, and the only answer that can be conjectured about her motif at the present is that she is instrumental in dissolving Kafka's dilemma. There is no truth or an absolute answer to the re-appearance of Miss Saeki at the Komura Memorial Library.

The 'entrance stone' in *Kafka on the Shore* can represent the female womb in many ways. Both Nakata and Kafka are driven towards the entrance stone which reveals a world other than the world "over here". Kafka enters this 'other' world through a forest and the deeper he goes he finds out that there are soldiers from World War II roaming about, and most importantly, he meets Miss Saeki with the realization that her real physical self must have left the 'real' world. In the 'real' world, all the characters feel a sense of split and dividedness, therefore in order to be whole again, they must all 'return to the womb'. For Nakata, the act of opening the entrance stone denotes his literal physical death, he is being consumed never to return to the world which he has left. For Kafka, it is taken to a whole different level where he is 'cleansed' and metaphorically 're-birthed' by Miss Saeki. And in all these, Miss Saeki becomes the sacrificial female 'womb' who nurtures and gives a 'new' life to Kafka. Conforming to the 'usual' concept of femininity and her sexuality, Irigaray has stated that "the difficult course that the girl, the woman, must navigate to achieve her 'femininity' thus finds its culmination in the birth and nurturing of a son..." (*This Sex which is not One* 42)

In *IQ84*, Tengo the male protagonist also finds fulfillment through the female characters Fuka Eri and Aomame. Tengo's involvement in Fuka Eri's narrative can

suggest or imply the ‘incompleteness’ of ‘her’ narrative without ‘his’ validation, so much so that Fuka Eri even gives up the sole authorship of her narrative so that Tengo would find fulfillment: she assures him stating, “We are one”, (341) “We wrote the book together”. (342) Tengo is immediately drawn towards Fuka Eri the first time they meet: “The mere sight of her sent a violent shudder through him... This was not the pangs of love or sexual desire. A certain *something*, he felt, had managed to work its way through a tiny opening and was trying to fill a blank space inside him.” (68-9) The connection that Tengo feels towards Fuka Eri surpasses any intimate or romantic connection, it is something beyond. It is also clear cut that Tengo sees her as an ‘object’, significant nevertheless, to fill up the blank spaces in his life. At some point, he even objectifies her as his mother, which comes as a surprise even for himself because he has never sought his mother- image even in his older married girlfriend. He exclaims: “*But why do I have to look for my departed mother’s image in, of all the things, the smell of a seventeen-year- old girl?*” (395) This perhaps is a premonition of how Fuka Eri will become instrumental in the resolution of Tengo’s dividedness.

“*In other words, I am in the story that Tengo set in motion. In a sense, I am inside him- inside his body...*” (1Q84 777) “*Before long I will be expelled from the body... I am inside Tengo now...guided by his logic and his rules, and perhaps by the very language he is writing.*” (1Q84 778) Aomame learns that she is destined to be partnered with Tengo, and her main motive now is to find the father of her child and be the nurturer for the miracle child growing in her womb. It is surprising and at the same time presumably feasible that the once carefree and unfettered Aomame is bound by her maternal instinct. It has been stated that “...maternity fills the gaps in a repressed female sexuality” (Irigaray *This Sex* 27), and the only way to repress Aomame’s sexuality in this stance is to make her conceive and that too without any active participation in the act of conceiving.

In *Sputnik Sweetheart*, Sumire feels the need to substantiate her connection with Miu, telling K that she came across an article that talks about the physiological difference of a lesbian: that “being a lesbian isn’t acquired; it’s genetic” (57) and that

there is a bone inside the ear that differentiates lesbians from other women. She says she cannot help but muse about what she has read, “I can’t get the idea out of my mind of this little good- for- nothing bone inside my ear, wondering what shape my own little bone is.” (57) And to justify her intuition she claims that she hears her ‘bone’ ringing every time she is with Miu, “If that isn’t sexual desire, what’s flowing in my veins must be tomato juice” she remarks. (57) Overwhelmed by such desire, Sumire is assured that she is in the process of “reinventing” who she really is. (69)

The precarious situation that Sumire is held up with, with her uncertainties regarding her mother, Miu, and writing all lead up to her being lost and ripped apart. This can be discerned from her conversation with K:

“The kind of helpless feeling when everything you’re used to has been ripped away. Like there’s no more gravity, and I’m left to drift in outer space with no idea where I’m going.”

“Like a little lost Sputnik?” (69)

The title “Sputnik Sweetheart” is associated here with the feeling of being ‘lost’ in space for both Miu and Sumire. However, being lost together would mean something and it would also wield some meaningful results for both of them. Miu is given this nickname “Sputnik Sweetheart” by Sumire without the foreknowledge that a part of her is already floating around helpless and torn somewhere in the outer space. It is no surprise that Sumire intentionally takes on the journey to explore this ‘space’ outside the ‘real’ world. Taking account the split and the element of “otherness” in these two female characters, the following account can be held as a concluding remark:

Woman always remain several, but she is kept from dispersion because the other is already within her... She herself enters into a ceaseless exchange of herself with the other without any possibility of identifying either. (Irigaray *This Sex* 30)

It is nevertheless significant that the indifference felt by both the characters is fuelled up and brought to the limelight only when they explore each other as women. As put forth by Irigaray,

“She” is indefinitely other in herself. This is doubtless why she is said to be whimsical, incomprehensible, agitated, capricious... not to mention her language, in which “she” sets off in all directions leaving “him” unable to discern the coherence of any meaning.” (*This Sex* 28-9)

K, with all the help he gets from Miu, and with access to the documents containing the different narratives of Sumire cannot get an absolute answer as to the reason behind her disappearance. K’s only resort to finding answers is reduced to mere speculation, that Sumire has gone to the ‘other’ world to fetch back Miu’s ‘other half’.

Jacqueline Rose remarked that “as negative to the man, woman becomes a total object of fantasy (or an object of total fantasy), elevated into the place of the Other and made to stand for its truth.” (“Intro” 50) This can be read as an effective tool to study the ‘lack’ found in each male character of Murakami’s works, and also how they search for the substitution of this ‘lack’ through objectifying the female characters. For Kafka, Miss Saeki becomes the object of fantasy, the Other that would satiate his ‘lack’. And as discussed, Miss Saeki seems to willingly take her part in Kafka’s course of objectification because he takes the centre stage in the narrative. It can be assumed that Miss Saeki dies so that Kafka would finally achieve integration. In *IQ84*, Aomame is also transformed from being an active character who takes matters in her own hands, to being on the clutches of passivity because of an “immaculate conception”. Tengo’s ultimate desire and object of fantasy becomes part of him through the mysterious intervention of Fuka Eri, who transcends any form of “femininity”. It can also be assumed henceforth, that Tsukuru’s emptiness is built on his inability to materialize the first tinge of desire that he had which is specifically directed towards Shiro. This fantasy of him being with Shiro nudges him, so much so that it becomes the main ingredient of his dream too. However, being relegated to nothing, Shiro’s narrative of Tsukuru’s darker side is overridden by Tsukuru’s narrative, and it is simultaneously through this that Tsukuru discovers himself.

Chapter 5: Conclusion

Studying the link between Lacan's concept of psychoanalysis along with the concept of sexuality, Juliet Mitchell has stated,

“To be human is to be subjected to a law which decentres and divides: sexuality is created in a division, the subject is split; but an ideological world conceals this from the conscious subject who is supposed to feel whole and certain of a sexual identity.” (“Intro” 26)

Through the preceding analyses of Murakami's selected works in the previous chapters, the concluding chapter discerns that the characters projected in these works are inherently split. This split is usually initiated by an unresolved past experience involving relationships that remain fluid which then makes the characters unable to cope with their present. The journey of finding resolution to their dilemma becomes complex mostly because it often involves the need to repress their true desire and to deflect it instead. The elusiveness of Murakami's characters is made more complex because their uncertainty usually springs from sexual ambiguity. For instance, Kafka in *Kafka on the Shore* is straightforward led by the Oedipal instinct, and the experiences he goes through lean towards the fulfillment of this instinct. In *1Q84*, Tengo's first memory which affects and drives him the most involves that of his mother and a man (not Tengo's father) being intimate. Tsukuru's life, in *Colorless Tsukuru Tazaki and His Years of Pilgrimage*, is more or less driven by the need to resolve the desire he has for the “forbidden” Shiro, his childhood friend. The contentious sexuality theory put forth by Sigmund Freud has shown, according to Arthur Schopenhauer, “mankind the extent to which their activities are determined by sexual impulses”. (“Preface” 133) This statement can be used and has also been made use of in many instances to study the nature of Murakami's characters.

These being said, it can also be subsumed that the characters face an unresolved conflict all alike. Although the female characters tend to be utilized as ‘mediums’ and objects of fantasy by the male characters, there is no ultimatum given to the resolution or fulfillment of either the male or female characters. Jung in “Approaching the

Unconscious: The Importance of Dreams” has also claimed that the existence of the conscious and the unconscious “implies the existence of two ‘subjects’, or...two personalities within the same individual.” (23) As the unconscious ambit of the human mind harbors repressed desires and fantasies, even Murakami’s characters sense that they sometimes need to put on different personas depending on the people they are with and depending on the situation that they are in. And as discussed in the preceding chapters, the realm of the unconscious is made use by Murakami to fulfill the desires of the characters. Jung has stated that “the unconscious aspect of any event is revealed to us in dreams where it appears not as a rational thought but as a symbolic image.” (“Approaching the Unconscious” 23) The inclusion of dream situations and the depiction of a surreal, fantastical world are significant as they provide the tools and platform for the fulfillment of the characters’ wishful and repressed desires. This can be substantiated by instances from the texts: in *Kafka on the Shore*, Kafka finds fulfillment of his desire towards the mother object, Miss Saeki and the sister object, Sakura through an intimate interaction with these characters in his dream. Therefore, the oedipal prophecy is metaphorically fulfilled through the employment of the unconscious workings of dreams. In *IQ84*, Tengo and Aomame’s link is strengthened through the intervention of Fuka Eri. The union of Tengo and Fuka Eri results in the impregnation of Aomame, as if Tengo’s seed traveled through Fuka Eri (who cannot procreate) in a surreal act of intimacy whereby Tengo was immobilized. In *Colorless Tsukuru Tazaki*, Tsukuru finds the fulfillment of his desires in his dream where he is intimately engaged with Shiro and Kuro. It is impossible for Tsukuru to direct his desire towards either of these two because they had made a pact that they would not cross the boundary beyond mere friendship. Therefore, when he sees Shiro and Kuro in an intimate scene in his dream, he comes to realize that his desire has burst forth in his unconscious even though he has to be straight faced in reality. Sumire, in *Sputnik Sweetheart* dreams of her mother whom she would not recognize in real life because she died when Sumire was a little child. The dream she has comes at the most conspicuous time when her relationship with Miu has been severed by Miu’s past experience. The female characters also have

their share of uncertainty, Miss Saeki is deemed to be a 'living spirit' with an unresolved past, Aomame and Fuka Eri are also entangled in a web of fragmentation because of their past experiences, Sumire in *Sputnik Sweetheart* cannot find fulfillment in her relationship with Miu and chooses to disappear in the 'other world', and Shiro in *Colorless Tsukuru Tazaki* has to fight her own demons while others doubt her version of reality. As related in *Kafka on the Shore*, "...beyond any of those details of the real, there are dreams. And everyone's living in them." (392)

Mitchell has deliberated upon the link between psychoanalysis and sexuality, as she asserts:

"The psychoanalytic concept of sexuality confronts head- on all popular conceptions. It can never be equated with genitality nor is it the simple expression of a biological drive. It is always psycho- sexuality, a system of conscious and unconscious human fantasies involving a range of excitations and activities that produce pleasure beyond the satisfaction of any basic physiological need." ("Intro" 2)

Based on this assertion, the characters in these few selected texts of Murakami have been studied. It has been laid down that there is a common ground of being disintegrated and disillusionment usually stemming from the characters' childhood memories. It can also be discerned from the many instances given that what conspires in the characters' unconscious sometimes find fulfillment in the most inconspicuous ways. The journey to find fulfillment may not always involve the need to solely satiate the physiological need of the characters, even though their unconscious may lean towards the fulfillment of their sexual desires.

Primary Sources:

Murakami, Haruki. *1Q84: The Complete Trilogy*. Trans. Jay Rubin and Philip Gabriel. Vintage, 2012.

-----, *Colorless Tsukuru Tazaki and His Years of Pilgrimage*. Trans. Philip Gabriel. Harvill Secker, 2014.

-----, *Kafka on the Shore*. Trans. Philip Gabriel. Vintage, 2005.

-----, *Sputnik Sweetheart*. Trans. Philip Gabriel. Vintage, 2001.

Secondary Sources:

Bristow, Joseph. *Sexuality*. Routledge, 1997.

Easthope, Antony. *The Unconscious*. Routledge, 1999.

Freeman, John. Introduction. *Man and His Symbols* edited by Carl G. Jung. Et al. Anchor Press, 1964.

Freud, Sigmund. *Dream Psychology: Psychology for Beginners*. James A. McCann Company, 1921. *Forgotten Books*. 2016 <www.forgottenbooks.com> 17th Aug 2019. Pdf.

Harding, John Wesley. Interview. *Bomb*. Winter 1994: 46

Irigaray, Luce. *This Sex Which is Not One*. Trans. Catherine Porter with Carolyn Burke. Cornell UP, 1985.

Jung, Carl G. "Approaching the Unconscious: The Importance of Dreams." *Man and His Symbols* edited by Carl G. Jung. Et al. Anchor Press, 1964.

-----, *Memories, Dreams, Reflections*. Trans. Richard and Clara Winston. Rec and Edited by Aniela Jaffe. Rev. Ed. Vintage Books, 1989.

-----, "On the Nature of Dreams". Princeton UP, 2011. 21st Aug 2017 <icpla.edu/uploads/2017/08> accd. 19th Aug 2019. Pdf.

Kawaki, Chiyoko. "The Unfinished Cartography: Murakami Haruki and the Postmodern Cognitive Map". *Monumenta Nipponica*. Vol. 57. No. 3. Autumn 2002: 309-337. <<https://www.jstor.org/stable/3096769>> 21st Nov. 2016

Mansfield, Nick. *Subjectivity*. Allen & Unwin, 2000.

Mitchell, Juliet. Introduction- I. *Feminine Sexuality: Jacques Lacan and the Ecole*

Freudienne. Edited by Juliet Mitchell and Jacqueline Rose. Trans. Jacqueline Rose.

London: Macmillan- Palgrave, 1982

Rose, Jacqueline. Introduction.. *Feminine Sexuality: Jacques Lacan and the Ecole*

Freudienne. Edited by Juliet Mitchell and Jacqueline Rose. Trans. Jacqueline Rose. London: Macmillan- Palgrave, 1982.

Schopenhauer, Arthur. Preface. "Three Essays on Sexuality" by Sigmund Freud. Trans.

James Strachey with Anna Freud. *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. 4th Ed. Vol VII. Hogarth Press, 1995.

Strecher, Matthew Carl. "Beyond 'Pure' Literature: Mimesis, Formula, and the

Postmodern in the Fiction of Murakami Haruki." *The Journal of Asian Studies*. Vol. 57, No.2, May 1998: 354- 378. www.jstor.org/stable/2658828 21st Nov 2016.

-----, *The Forbidden Worlds of Haruki Murakami*. U of Minnesota P, 2014.

Watson, Alex. "Who Am I? The Self/Subject According to Psychoanalytic Theory."

SAGE Open July-September 2014: 1–6. DOI: 10.1177/2158244014545971. 16th Oct 2018

Wray, John. Interview. "The Art of Fiction: 182" *The Paris Review*. 170. Summer 2009.

Web. 07 Feb 2015