

ANAMNESIS, MYTH, AND THE POLITICAL IN SELECTED WORKS OF
MURAKAMI HARUKI

A THESIS
SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF ARTS
IN THE GRADUATE SCHOOL OF THE
TEXAS WOMAN'S UNIVERSITY

BY
RUTHANN JONES GEER, B.S.

DENTON, TEXAS
DECEMBER 2003

TEXAS WOMAN'S UNIVERSITY
DENTON, TEXAS

11/11/03
Date

To the Dean of the Graduate School:

I am submitting herewith a thesis written by Ruthann Jones Geer entitled "Anamnesis, Myth and the Political in Selected Works of Murakami Haruki." I have examined this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts with a major in Government.

Timothy Hoyer, PhD
Major Professor

We have read this thesis and recommend its acceptance:

Barbara A. Presnell

Timothy Hoyer

Jim R. Saunders

Department Chair

Richard Roden
Dean of College/School

Accepted:

Jennifer Martin
Dean of the Graduate School

Copyright © Ruthann Jones Geer, 2004
All rights reserved.

ACKNOWLEDGEMENTS

I wish to express my sincere appreciation to Dr. Timothy Hoyer for his insights into the political nature of literature, and his unstinting support as I struggled to hear the messages of the author Murakami Haruki. His thoughtful probing has spurred me to see beyond the obvious and recognize the purposeful choice of scenes, names, events, and their symbolic implications. I owe a debt of gratitude to Dr. Barbara Presnall for her numerous attempts and astute comments intended to increase my skill as a writer. Each of us who undertake the challenge of advanced academic pursuits needs a cheerleader. I thank Dr. Jim Alexander for his constant support and belief in my abilities especially in my times of great doubt.

To my husband, Bill Geer, and my daughter, Shannon Geer Baker, I am indebted for their numerous readings of this thesis for content, typographical errors, and rational construction. I thank my daughter, Andrea Geer, for her unwavering support in spite of the many hardships imposed by this research and writing. A special note of thanks is extended to Jacob Moreno for his word processing assistance.

To my dear friend, Alice P. Rousseau, I am most grateful for her daily messages of friendship, consistent encouragement, and confidence in my path to completion of this academic test.

ABSTRACT

RUTHANN JONES GEER

ANAMNESIS, MYTH, AND THE POLITICAL IN SELECTED WORKS OF

MURAKAMI HARUKI

DECEMBER 2003

This thesis analyzes two novels of the contemporary Japanese author Murakami Haruki. It seeks to dispel the premise advanced by Ōe Kenzaburo, a Nobel Laureate in Literature, which regards Murakami as an inferior writer. Murakami's fast paced style bears resemblance to Western authors and seemingly ignores the literary traditions of Japan. Through study of the development of the novel in Japan and its characteristic elements, this thesis demonstrates that Murakami utilizes many of these valued precepts in his works. Evidence further supports the contention that these novels serve an anamnestic purpose through archetypal patterns and imagery. Murakami raises political questions that proceed from being cast in shadows to a more candid dialogue concerning Japanese actions in Manchuria, the misplaced trust of Japanese citizens, and a distorted idealism of broad cross sections of the populace.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	iv
ABSTRACT.....	v
CHAPTERS	
INTRODUCTION.....	1
THE DEVELOPMENT OF THE JAPANESE NOVEL.....	4
JAPANESE CULTURE AND ITS SYMBOLISM.....	54
MURAKAMI HARUKI AND THE USE OF ANAMNESIS, MYTH, AND THE POLITICAL.....	74
CONCLUSION.....	111
BIBLIOGRAPHY.....	116

Anamnesis, Myth, and the Political in Selected Works of Murakami Haruki

Chapter 1

Introduction

Art is the medium that those of inspired genius use to convey profound thought, deepest emotions, lofty ideals, man's inhumanity, psychological terrors, and concepts of the divine. "[I]t is primarily artists who represent the genuine creative forces of a civilization or society. Through their creation the artists anticipate what is to come... in other sectors of social and cultural life."¹ Artists often reflect as a mirror image society's circumstances, values, and passions back to it. While art may be culturally sensitive, it does not follow that it is culturally elite and understandable only to that particular audience. "For the learned, art and civilization are one continuous fabric; art is continuous within itself and in contact with the rest of life."² Art, like the political, is an organizing element of society as it links together a people through their recognition of that which binds them together. Politics seeks to create cohesion and order in society. Thus, the use of one by the other is rational.

For literature to endure as art, it must be something greater than beautiful prose and carefully crafted images; it must touch something hidden within the personal psyche to which a reader responds. Literature as is all art is not created in a vacuum but is responsive to the era in which it was written. Authors may indeed seek to appeal to a

¹ Mircea Eliade, *Myth and Reality*. trans. William R. Trask (New York: Harper & Row, 1963), 73.

² Thomas Munro, "Suggestion and Symbolism in the Arts." *The Journal of Aesthetics and Art Criticism* 15 (2): 166 (1956).

mass audience, but this alone does not disqualify it as art. Literature is an artistic endeavor when it surpasses the level of entertainment and a reader responds at a visceral level. The political nature of art is such that it may contain overt political statements, simply imitate the political situations of the era, or exalt a political ideal.

This thesis seeks to demonstrate that Murakami Haruki is a purposeful novelist using numerous traditional Japanese literary devices to communicate his thoughts about society and politics in modern Japan. His works are deep, rich and evocative. Two of his novels, *A Wild Sheep Chase* and *Hard Boiled Wonderland and the End of the World* are summarized and analyzed with respect to mythic content, symbolism, traditional elements, and political components. This analysis requires a rigorous understanding of the development of the novel in Japan to which the initial major section of this paper is devoted. The Japanese identify epochs according to the reign of an imperial dynasty, and this paper follows this pattern for literary history as well. Discussion of each of the major eras explores factual events, artists, social structure, and the political in relation to literary development. The Meiji Era witnessed the development of the *seiji-shōsetsu*, or political novel, *shōsetsu*, the modern novel, and *shi-shōsetsu*, the I-novel. Each of these is considered separately within the Meiji Era.

Systematic analysis of Murakami's literature necessitates a comprehensive knowledge of symbolism in literature. The next major division of this thesis is devoted to explication of symbolism, archetypes, and archetypal literary patterns. Carl G. Jung is the acclaimed scholar in this field. His theoretical conception of the psyche and its relation to symbolism is assessed.

This comprehensive supportive background establishes the foundation for the study of two of the selected works of Murakami Haruki. Brief biographical information precedes the analytical sections. One is devoted to *A Wild Sheep Chase* and the other dedicated to *Hard Boiled Wonderland and the End of the World*.

The final section of this thesis reiterates its purpose and establishes Murakami as an important literary voice in contemporary Japan. Evidentiary support from the numerous other Murakami works this author has read is included to strengthen this author's contentions that "... great themes ... run through man's attempts to express himself in literary art."³

Japanese authors use the novel structure in ways that respect and reflect their culture which establishes a distinctive style coupled with unique characteristics and nuances. The novel is a work of art distinguishable from other literary styles through its elements and functions. Contemporary novelists including Murakami Haruki utilize traditional aspects of Japanese literature within their modern works. Acknowledging these traditions deepens appreciation and understanding of such a text, which leads naturally to an examination of literary history and the novel's emergence in Japan.

³ Joseph Blotner, *The Modern American Political Novel* (Austin: University of Texas Press, 1966), 11.

Chapter 2

The Development of the Japanese Novel

Ancient Writings of the Nara Period

The Japanese literary tradition begins with the earliest extant works of the *Kojiki* (Record of Ancient Matters 712CE) and *Nihon shoki* (Chronicles of Japan 720CE) which relate the origins of the nation and her people. These two volumes “...are the principal repositories of Japan’s extraordinarily rich mythology, a mythology derived from a variety of material including ancient songs and legends, word etymologies, professed genealogies, and religious rites.”⁴ Two of the earliest Japanese works, the *Kojiki* and *Man’ysōhū*, show relatively little Chinese influence and can be considered purely Japanese.⁵ The most elevated and admired form of fiction in Japan is poetry from which all other forms of literature evolved including the novel. The *Man’ysōhū* is a collection of poems written by a variety of authors from different classes not just the aristocracy, which makes it unique. Poems included *chōka*, long poems that introduced specific elements into poetry including freshness and energy.⁶ Prose narratives often were used with this poetry to explain the reason the poem was written, linking poetry with prose from the earliest of Japanese writings. Early “poetic anthologies contained head notes which grew in size and significance until they formed a variety of connected

⁴ Paul H. Varley, *Japanese Culture: A Short History* (New York: Praeger Publishers, 1973), 24.

⁵ Donald Keene, comp. and ed. *Anthology of Japanese Literature from the earliest era to the mid-nineteenth century* (New York: Grove Press, Inc., 1955), 20.

⁶ Varley, *Japanese Culture: A Short History*, 27.

narrative.”⁷ Japanese preferred short poems which may be a function of the Japanese language itself. “The early Japanese language was particularly suited to lyrical expression, and the extent to which Japanese poets went to retain that quality can be seen in how carefully they protected their native poetic vocabulary...”⁸ Since poets and later authors did not compose lengthy narratives to develop complex ideas, they came to rely on imagery to elicit emotional responses from readers.

By the eighth century, Chinese influence can be seen in Japanese poetry when it became a matter of prestige “to write poetry in the difficult Chinese language ... [and a] Japanese belief that there were things which could not be expressed within their own poetic forms.”⁹ “The function of Chinese poetry ... has been principally to convey thoughts either too difficult or too extended for Japanese verse forms...”¹⁰

The most significant political development of the era was the seventeen article constitution promulgated by Prince Shōtoku that he based on Confucian teachings with particular emphasis on social harmony. The edifying doctrine of Japan was a synthesis of Shintō, Buddhist and Confucian teachings. Shintō is unique to the country and promotes a belief in *kami* or spirits that inhabit all living things as well as mountains, rivers, rocks, and other elements of nature. When Buddhism was introduced the *kami* were viewed “as Buddhist deities in different forms.”¹¹ Shintō celebrates nature and its reproductive forces

⁷ Marleigh Ryan, “Modern Japanese Fiction: ‘Accommodated Truth.’” *Journal of Japanese Studies* 2 (1976): 253.

⁸ Varley, *Japanese Culture: A Short History*, 30.

⁹ Donald Keene, comp. and ed. *Anthology of Japanese Literature from the earliest era to the mid-nineteenth century*, 21.

¹⁰ *Ibid.*, 22.

¹¹ Varley, *Japanese Culture: A Short History*, 7.

and views death as natural. Buddhism regards life as interminable suffering that is only escaped through personal enlightenment. Confucian teachings concern man and society.

The Heian Court

Japanese fiction began in the Heian Court (794-1185)¹² with the development of four distinctive types of fiction that were written using either prose, poetry or a combination of both and penned in Chinese, or Japanese, or a mixture, which was determined by the intended audience for the work. The earliest Japanese fiction of note, *Ise monogatari* and *Taketori monogatari*, introduce subject matter that is modeled in later works. Three specific themes consistent throughout Japanese literature appear in these works: the transience of time, the ideal found in the relationships between parent and child, and the beauty of nature. Chinese was the language of official documents; women were not taught Chinese characters. *Kana*, the Japanese syllabary was deemed appropriate for women to learn as it was considered the more expressive language. Language defined the audience, the content, and style. The four types of fiction include *setsuwa*, folk stories, *nikki*, the diary, *monogatari*, tale, and *zuihitsu*, the artistic essay.¹³ Each of these literary forms is identifiable by specific characteristics and enjoyed popularity until the late nineteenth century.

Setsuwa is characterized by its content, which includes stories of pious Buddhist monks, miraculous tales of ghosts, monsters and heroes, and marvelous stories of love,

¹² J. Thomas Rimer, *Modern Japanese Fiction and Its Traditions* (Princeton: Princeton University Press, 1978), 3.

¹³ *Ibid.*, 3.

dreams and the supernatural. The oldest extant work of Japanese fiction is *Taketori monogatari* (*The Tale of the Bamboo Cutter*), an excellent example of a folktale with extraordinary content.

The *nikki* falls into two categories of the personal/public diary and the literary diary. Public diaries were records of the court and comprised official information, ceremonies, and details of visits from other Court officials; whereas personal diaries included persons the writer had met and functions attended. Literary diaries were written poetry written in the first person and blended fact with fictional occurrences. The earliest example of this type of diary is *Tosa nikki* (*The Tosa Diary* 936CE).

The *monogatari*, tale, is a combination of prose and poetry that falls into three content areas: poetry, history, and human relationships. The poems are preceded by a prose section that is often a fictional introduction to the section of poetry and clarifies important details. *Ise monogatari* (*The Tale of Ise* 950CE) is an example of *uta monogatari* or poem tale as it weaves poems into a story about the adventures of the aristocrat and poet Ariwara no Narihira (825-880CE). It includes more than thirty poems written by Narihira and anecdotes about his activities. *Heike monogatari* (*A Tale of the Heike*) follows the pattern established in *Ise*, but deals with military conquests and history.

Genji monogatari (*The Tale of Genji*) is considered by many to be the supreme work of Japanese fiction. *Genji monogatari* is devoted to human relationships related in a personal vein and carefully balanced between introspection and forward movement. It also creates a mood, elaborates a philosophy of life, and presents an awareness of nature

and the self.¹⁴ The author of *Genji*, Lady Murasaki Shikibu, wrote more than eight hundred poems some of which were expansions on themes or stories she found in *Ise*. Lady Murasaki used settings familiar to the Japanese reader of the era who would have been a member of the Court. The character Ukifune, a woman reared in seclusion but faced in her later life with several suitors, has its roots in a poem from the Nara period. Lady Murasaki developed a narrative pattern whereby encounters with different personalities lead the protagonists to the alternatives of understanding or misunderstanding either of which advances the story line. She created emotionally charged landscapes that succeeding authors use for their implied and understood impact or meaning. Further, she advanced models of characters that become commonplace in Japanese fiction including the introspective hero, Genji, and the perceptive, weak young man, Kaoru. The characters are concerned with image and self image, and the reader for the first time is exposed to a character's subjective responses to events. Fujiwara Teika (1162-1241CE) compiled what has become the definitive text of *Genji*, and in 1935 Arthur Waley translated the work into English. Rimer states that Lady Murasaki's lasting impact on Japanese fiction encompasses elements that allow "a degree of psychological introspection [and] concern for aesthetic and philosophical truths"¹⁵ and institutes high standards for Japanese narrative.

The *Genji monogatari* spans three generations beginning with Prince Genji, the son of the Emperor, followed by stories of two of the prince's grandsons. The significance of early events is revealed as the story develops. Time is a major theme

¹⁴ Ibid., 77.

¹⁵ Ibid., 200.

along with the emotional responses of the characters to changing relationships, deception, and loss. The quest for self-understanding allows characters to demonstrate vulnerability and to explore the meaning of life. Readers learn that beauty can be a solace but never a solution.¹⁶ Lady Murasaki's characters furthermore endure the torment of self-identification, which is gained through an exploration of love found in various human relationships. A final theme in her work is the importance attached to the development of a heightened aesthetic sensibility, the goal of one's life. Lady Murasaki is the first to advance the aesthetic concept of *mono no aware*. She frequently used the term *aware* to mean a type of emotional response to the beauty of nature or feelings evoked in kindly relationships.¹⁷ In Lady Murasaki's time, *aware* also described pathos the chief meaning the term acquired in later generations.¹⁸

The *zuihitsu*, artistic essay, was written as a first person account of events the author witnessed "often combined with philosophical or emotional introspection."¹⁹ Events are not re-arranged to create an effect and the essay usually lacks organization.

The aesthetic legacy of this period is *miyabi* or courtly refinement. "Nothing in the West can compare with the role which aesthetics has played in Japanese life and history since the Heian period; and the *miyabi* spirit of refined sensibility is still very much in evidence..."²⁰ The Heian Court sought to reduce Buddhist influence through severing administrative functions of the court from religious control - an early attempt at separation of church and state. Sometime during the year 838CE Japan terminated

¹⁶ Ibid., 219.

¹⁷ Varley, *Japanese Culture: A Short History*, 48.

¹⁸ Ibid., 48.

¹⁹ Rimer, *Modern Japanese Fiction and Its Traditions*, 78.

²⁰ Varley, *Japanese Culture: A Short History*, 43.

official relations with China,²¹ and in this century the Fujiwara clan began a rise to prominence resulting in their wielding the power of the court.

Kamakura Era

The Kamakura period (1185-1333CE) produced the *Heike monogatari*, the story of the civil war in 1185 that ended the Heian aristocracy and witnessed the rise of the warrior class to power. The samurai's greatest leaders emerged from the courtiers of society, and the class in general was comprised of men who served and obeyed a rigid unwritten ethical code.²² This is an era marked by unrest and a military government situating its capital in Kamakura. The *Heike monogatari* is a series of stories grouped together by theme. Characters are actual historical figures who recount events in the struggle for supremacy between the Taira family (Heike in Sino-Japanese) and the Minamoto clan (Genji in Sino-Japanese). The Heike clan lost and was exterminated. This is a book of action and not contemplation. Favorite Japanese themes are probed including time's passage, vanity's consequence, the corruptibility of power, and avenging of evil. Tensions between the life of withdrawal and seclusion promoted as the ideal by Buddhism contrasts with the desire for family and fulfilling duty. Medieval values such as loyalty to one's lord, willingness to sacrifice oneself on his behalf, and the lord's ability to demonstrate sympathy are penetrated. To Japanese literature, the *Heike*

²¹ Ibid., 40.

²² Varley, *Japanese Culture: A Short History*, 56.

monogatari contributed a reverence for the past as the sole virtuous epoch and a guide to proper morality and aesthetics.²³

The Muromachi Period

In the Muromachi era (1333-1568CE) several forms of literature develop including *otogi-zōshi* (fairy tale), *mai-no-hon* (adventure stories)²⁴ and the *Nō* drama. The *Nō* drama attained its brilliance as it elevated theatrical performances to a high art form that contemplated the spiritual and metaphysical. “Death and the world of the dead figure prominently in the *Nō* play, one of the most beautiful of Japanese literary forms.”²⁵

Ghosts, spirits and other-worldly aspects are thematic content in the *Nō* drama.

These texts offer the highest poetic excellence combining dance, music, costumes and masks. Earlier Japanese literature provided inspirational material for the plays.

Dramatists began to identify archetypes and archetypal situations in early Japanese literature as apropos subject matter for this elevated art form. *Nō* drama added three particular rudiments to the continuing development of Japanese fiction. First, it reinforced poetry as the supreme art form as each play’s central theme emanated from a poem. Next, the plays focused on man’s interiority, the psychic journey from the exterior world to man’s innermost emotions.²⁶ The central conflict in a *Nō* play is not between characters but is the protagonist’s private internal battle. Finally, specific rhythms were

²³ Rimer, *Modern Japanese Fiction and Its Traditions*, 117.

²⁴ Richard Lane, “The Beginnings of The Modern Japanese Novel: Kana-zoshi, 1600-1682.” *Harvard Journal of Asiatic Studies* 20 (1957): 651.

²⁵ Donald Keene, comp. and ed. *Anthology of Japanese Literature from the earliest era to the mid-nineteenth century* (New York: Grove Press, Inc., 1955) 26.

²⁶ Rimer, *Modern Japanese Fiction and Its Traditions*, 120.

used to construct a *Nō* play into three separate musical sections: *jo*, *ha*, and *kyū*, the introduction, exposition, and climax respectively. The initial action is slow and deliberate, then gains speed, and concludes in a crescendo of energy. *Nō* plays concentrate on the lessons to be learned from the past much as the *Heike monogatari* did.

The Edo Age

The Edo Period also called Tokugawa (1600-1868CE) enjoys a rich literary history. In this period the Tokugawa Shogunate consolidated power bringing an extended period of peace to the country in which a new culture developed. By 1637, through use of Court edicts, contacts with the outside world were strictly limited. The elimination of internal conflicts created an environment in which commerce and urbanization both escalated producing a new merchant class and a bourgeoisie whose tastes in art, leisure, and entertainment initiated significant cultural and social change.

Richard Lane cites three important factors critical to understanding this era.²⁷ First, the rise of capitalism and the significant increase in the number of *chōnin*, townsmen, created a class with leisure time. Elementary education became widespread increasing the number of those able to read beyond the small aristocracy. Plus, the development of inexpensive wood block printing methods made literature more widely available.²⁸ In 1590 the first non-religious material, a dictionary of Japanese/Chinese

²⁷ Richard Lane, "The Beginnings of The Modern Japanese Novel: Kana-zoshi, 1600-1682." *Harvard Journal of Asiatic Studies* 20 (1957): 644.

²⁸ Lane, "The Beginnings of The Modern Japanese Novel: Kana-zoshi, 1600-1682," 644.

terms, was printed, and in 1593 Hideyoshi's troops brought a moveable type printing apparatus from Korea to Emperor Goyōzei.

Two major contradicting scholarly views emerged. *Jōi* called for expulsion of the barbarians whose love of profit (*ri*) led to a neglect of duty (*gi*). In addition, the barbarians failed to distinguish between high and low classes and showed deference to women, did not revere nature, and their focus on science steered man away from his proper pursuit of self-improvement. *Jōi* thinkers espoused the idea that guns without the proper spirit would be ineffective and because the West knew nothing about spirit, there was nothing to fear from their weapons. The *kaikoku* view called for opening the country on a limited basis to trade and to gain scientific knowledge, not aesthetic or ethical understanding from the West. To this group the ideal form of education was *tōyō dō toku*, eastern ethics, with *seiyo geijutsu*, western techniques. *Kaikoku* thinkers were witnessing the decline of feudalism and sought its replacement to ensure continued national stability. This thought coupled with the introduction of printing, which enlarged the pool of the educated beyond a few aristocrats, created a democratizing force. Writers in this era sought to entertain their audience and to expose other classes to culture. Middle class persons could learn the art of *haikū* and develop an appreciation of puppet dramas.

From 1610 forward, books came to be written for popular consumption. These are known by the broad category of *kana zōshi*, the first prose literature of the Edo Era. Authors of these works were “lesser *samurai* and *rōnin*, courtiers, Buddhist priests, and scholars.”²⁹ Lane identifies three specific types of *kana zōshi*: those for pure

²⁹ Ibid., 651.

entertainment, for enlightenment or for education.³⁰ The first general category of *kana zōshi* focused on entertainment and spoke of love, travel, and the supernatural. Early love novels used an epistolary form including poems shared by the characters who were lovers. The hero and heroine derive from the aristocracy and reference is made to contemporary activities of the nobility e.g. the *samisen*. Buddhist philosophical influences are clearly seen in references to the “impermanence of life and worldly possessions.”³¹ The new hero from mid-century forward is the *chōnin*. Lane contends that the *Tale of Master Tsuyu* adds new elements to fiction as it is the first work of fiction “to treat of love in the gay quarters,”³² and the new heroine of the age, the courtesan makes her first appearance. The meaning of the word *ukiyo* changed from noting pain and suffering to connote pleasure found in the floating world of the gay quarters. Literature is making gradual progress toward the development of the novel which does not appear for another fifty years.

Stories intended to enlighten the reader are the second broad category of *kana zōshi*. Some in this group addressed the differences in the religious influences of Buddhism, Shintō, and Confucianism; others took a firm stand in promoting the superiority of one religious doctrine. For instance, in novels promoting Buddhist views, the transience of time and the doctrine of karma are emphasized. Others in this group sought to educate women and girls to their proper role in society and etiquette.

³⁰ Ibid., 652.

³¹ Ibid., 661.

³² Ibid., 660.

The third general category includes works with a practical bent from which the genre of *ukiyō-zōshi* grew. Specifically, guides to letter writing were created especially for love letters, and travel guides with a fictitious account of a traveler visiting the shrines, temples, towns, and historic sites of a particular geographic area in Japan.³³ These tales of travel included information about places to eat and sleep and distances between locations. The courtesan critique, a significant form of this literature, affords insight into a changing society. From the mid 1600's onward, the districts that housed *kabuki* theatre and courtesans became the domain of wealthy and middle class *chōnin*.³⁴ Literature of the era mentioned the criteria by which courtesans evaluated customers. It also included fictional accounts of the courtesan's life in the pleasure quarters and provided males with pointers on how to evaluate the sincerity of a courtesan. During 1660 to 1670 the critiques written in Edo were illustrated by the early, great *ukiyo-e* artists including Hishikawa Moronobu.³⁵ *Ukiyo-e* art depicted scenes and famous courtesans from the pleasure quarters. "From the 1670's, however, in much of the creative literature the quality of *hin* - a high standard of aesthetic taste - is gradually replaced by the vigorous but sometimes crude realism of the bourgeois hero and his daily life of sex and money-making."³⁶ Lane recognizes *kana-zōshi* as a literary bridge between the medieval romance and the modern novel.³⁷

Hibbett assigns a subset era to the lengthy Edo period that he designates as the Genroku era lasting from 1680 through 1730 or 1740 which in many ways is a gilded age

³³ Ibid., 676.

³⁴ Ibid., 679.

³⁵ Ibid., 684.

³⁶ Ibid., 699.

³⁷ Ibid., 699.

with the rise of a new society.³⁸ Hibbett describes the Heian era as the golden age of the Court, the Kamakura period as the age that developed splendid military tradition, the Muromachi era as the zenith of Buddhist power and influence, and the Genroku period as the time of growth and prosperity in the cities and vigorous artistic achievement.³⁹ This short fifty or sixty year time span was an era of conflict between the *samurai* and *chōnin*. Many of the *chōnin* enjoyed wealth far in excess of that of many *samurai*. The *samurai* promulgated rules to control the *chōnin* that declared townsmen could not wear silk, build homes of greater than three stories, nor decorate with gold or silver leaf.⁴⁰ Kyoto, the ancient Japanese capital and birthplace of *Kabuki* theater and *ukiyo-e* art, had developed a significant *chōnin* population. No conception of the Christian view of sin existed in Japan; thus, the rich indulged in every extravagance, which increased the growth of the floating world of pleasure.

Politically at this time in Japanese history an efficient system of oppression was considered normal.⁴¹ The unarmed *chōnin* formed a self-policing society in which members were educated in expected behavior and their proper place in society.⁴² From this effort to mold a cohesive social group emerged rules of etiquette and schools to train and prepare actors and artists and poets. *Ukiyo-e* art sought to show the glamorous life and not moral or intellectual interests. Entertainment was a safe way to spend money considering the many *samurai* edicts and sumptuary laws. A major shift occurred as artists began to work for customers rather than patrons. The theatre became a primary

³⁸ Howard Hibbett, *The Floating World in Japanese Fiction* (New York: Grove Press, 1959), vii.

³⁹ *Ibid.*, viii.

⁴⁰ *Ibid.*, 4.

⁴¹ *Ibid.*, 8.

⁴² *Ibid.*, 8.

form of entertainment that exalted heroic action of historical subjects or *chōnin* society and the virtues of duty and love. Two distinct types of plays were created. *Jōruri*, the puppet plays with puppets two-thirds human size that required three men to operate and *kabuki* with human actors. A favored theme in theatrical productions was *shinjū*, the double suicide of ill-fated lovers.

Kana zōshi were the first books produced for mass distribution as books made the same move as art away from private sponsorship to commercial publications. By 1626, fifty bookshops operated in Osaka and peddlers sold books from walking stalls. Publishers began to specialize in the printing and distribution of specific types of literature, e.g. plays, poetry or *kana zōshi*, the first prose literature.

In the late seventeenth century a new form of literature developed, the *ukiyo-zōshi*, the realistic novel. Ihara Saikaku (1642-1693CE) wrote the first *ukiyo-zōshi*, *The Man Who Spent His Life in Love*, and in less than a decade he wrote more than two dozen such works. Ihara "...brought Genroku⁴³ fiction to maturity."⁴⁴ His stories were often set in the noisy shops and bustling streets of the city, and a significant theme was the importance of business before pleasure. Success became measured by the accumulation of gold, silver, and copper money. This literature was bourgeoisie in every sense of the word as it appealed to the *chōnin* and the entertainment sector not the aristocracy in the palaces. It was during the Genroku era that painting, calligraphy and literature become indissoluble.⁴⁵ The great *ukiyo-e* print designers also illustrated these books. Hishikawa

⁴³ The period between 1680 and 1730 or 1740.

⁴⁴ Hibbett, *The Floating World in Japanese Fiction*, 36.

⁴⁵ Ibid., 65.

Moronobu elevated the woodblock print to an important art form. *Ukiyo-zōshi* illustrations, in order to be understood, must be scanned right to left just as the text is printed and read. While these works are not novels as the term commonly means, certain artistic elements are common to the body of work. Hibbett describes a pattern that begins with a statement of vice or folly followed by the body of the text which usually has no relation to the introductory statement.⁴⁶ The body of the text has two main scenes connected by an interlude with an abrupt conclusion. Characters are of a type not an individually distinct person. Both the introductory statement and conclusion are didactic.

The isolation of the culture led to the initiation of The National Studies Movement led by intellectuals who endeavored to identify that which was unique about Japanese civilization. Matsuo Bashō's (1644-1694CE) name became synonymous with *haikū* poetry which he invested "with a philosophical profundity."⁴⁷ Bashō's wisdom urged his fellow man "...not [to]seek to follow in the footsteps of the men of old, [but rather to] seek what they sought."⁴⁸ Another insightful voice of the period was Ueda Akinari (1734-1809CE) whose major work was *Ugetsu monogatari* (*Tales of Moonlight and Rain*). *Ugetsu* is a series of nine stories dealing with supernatural themes. Akinari's literary contributions transformed the tale from a vehicle for entertainment to a "vehicle to convey his own sophisticated sense of the real mysteries of the world."⁴⁹ He uses archetypal characters and situations to connect his thoughts to those found in earlier writers. In addition, Akinari adapted older literary structures to his work, in particular the

⁴⁶ Hibbett, *The Floating World in Japanese Fiction*, 83.

⁴⁷ Rimer, *Modern Japanese Fiction and Its Traditions*, 126.

⁴⁸ Ibid., 126.

⁴⁹ Ibid., 128.

structure of *Nō* plays. His protagonists epitomize certain powerful psychic states⁵⁰ and the pace of his tales borrows the *Nō* drama's slow beginning that builds to a powerful climax. And as in the *Nō* play, Akinari uses a poem as the basis for his story.

The Meiji Era
in which is realized
The Development of the *seiji-shōsetsu*, *shōsetsu*, and *shi-shōsetsu*

It was during the Meiji Restoration (1868-1912CE) that scholars identify the modern Japanese novel coming to fruition. In 1868 radical changes enveloped Japan as the Meiji Restoration was undertaken with the intent to modernize Japan through the creation of wealth and strength in order to avoid the threats of western aggression and exploitation.⁵¹ The goal of Meiji was to seek knowledge throughout the world in order to strengthen the foundations of imperial rule.⁵² China's defeat by the British in the Opium War of 1840 shook Japanese beliefs that the Chinese were invincible. Commodore Matthew C. Perry's arrival as a representative of the United States with a fleet of warships at the mouth of Edo Bay in 1853 raised issues of Japan's vulnerability with Japanese leaders. Coincidental to these events, Japanese society was in the early stages of a major social and political shift as the hold of feudalism steadily declined. It is at this time that a group of scholars assert their belief that guns and ships are inadequate by themselves to resist the West. They propose a study of western ideas and especially scientific thought with respect to the Japanese understanding of the manner in which the

⁵⁰ Ibid., 135.

⁵¹ Carmen Blacker. *The Japanese Enlightenment: A Study of the Writings of Fukuzawa Yukichi*. (London: The Cambridge University Press, 1964), xi.

⁵² Rimer, *Modern Japanese Fiction and Its Traditions*, 138.

universe worked; however, the greatest interest was in practical information related to transportation, industry, and education. Interest in the arts came later and from within the artistic community.

Fukuzawa Yukichi (1835-1901CE) became the dominant voice of the 1870's *Keimō* movement, the Japanese Enlightenment. He was born in 1835 to a low ranking *samurai* family and steadily came to resent feudal restrictions that dictated the manner in which he spoke and wrote to the *samurai* of higher ranks, prohibited marriage between classes, demanded strict discipline, and limited the education of lower *samurai*. In 1854 at the age of nineteen and coinciding with the second arrival of Commodore Perry, Fukuzawa left his home and moved to Nagasaki to study. There he became a pupil of the Tekijuku School run by Ogata Kōan, and in spite of limited texts and threats from feudal lords and Confucian scholars, he and his eighty or so classmates were able to conduct chemistry experiments and carry out dissections. At his clan's request in 1858, Fukuzawa, returned to his village and established a school that in 1890 became the first private university in Japan, Keiō University.

Fukuzawa, as a member of different missions to the West, traveled to San Francisco and extensively in Europe, and in 1866 published *Seiyo fujō* (*Conditions in the West*) in which he claimed that the East lacked two essential elements for its success: science in the material sphere and independence in the spiritual sphere. Early educational focus during the Restoration concentrated on the sciences with virtually no examination of western ethics, economics, history, or literature. Fukuzawa published *Gakumon no susume* (*An Encouragement of Learning*) in 1872-76 as a series of pamphlets that later

was published as a book that became widely read. In fact, one out of every one hundred sixty Japanese of the time had read at least a portion of this book.⁵³ In this text, he proposed that civilization begins with the middle class and its recognition and claiming of its human rights, including personal dignity and protection of property, possessions, honor, and reputation. Fukuzawa did not envision individuality that was isolated, self-centered, and free from tradition and family, which he observed in the West. In *Gakumon*, he demanded constant personal loyalty to the Emperor,⁵⁴ an ideal prominent in the Tokugawa era. In 1873, the military established a policy of conscription that emphasized bravery, loyalty, and obedience to the Emperor,⁵⁵ who was granted within the year absolute control over the military.

Some Japanese scholars attributed Western success to the ethical foundations of Christianity; however a greater number of scholars ascribed these accomplishments to the ideals of equality, freedom, and rationality. Fukuzawa's concern was defining that which equated to civilization. He claimed that civilization was tied to a people's thinking and behavior, and that civilized people embraced independence, valued initiative, and accepted responsibility. In his view, two hundred fifty years of Confucian teaching had created a people reliant on others such as sages or government or social superiors to specify their thoughts and actions thereby stifling individual initiative. This dependency is the Japanese characteristic known as *amae*. Fukuzawa saw civilization as a process of progress that he defined as the stages of *konton* (primitive chaos), *yaban* (savagery), and

⁵³ Janet A. Walker. *The Japanese Novel of the Meiji Period and the Ideal of Individualism*. (Princeton: Princeton University Press, 1979), 18.

⁵⁴ Ibid., 24.

⁵⁵ Ibid., 24.

hankai (semi-civilization) at different historical ages. Ultimately man would achieve complete civilization and no further need for government would exist. Man and government each had their appropriate roles to fulfill and had to succeed therein to ensure progress toward civilization. *Kammin-chōwa*, harmony between people and government became a new focus. Fukuzawa proposed that a new government should include a parliamentary cabinet and that the Emperor should not be involved in the government but serve as the locus of the people's loyalty. A newly created Diet should be responsive to public opinion.

Japan could not hope to achieve civilization without radical change in its behavior and thinking. China alone bore the responsibility for Japanese failure because Chinese teachings had misled the Japanese people to the extent that their ability for independent reasoning had atrophied.⁵⁶ Therefore, the Japanese could and should abandon Chinese thought because at the very least it was not Japanese. Fukuzawa focused a portion of his efforts on refuting Confucian teachings, which he judged the cause of Japan's failure to become civilized. Confucian doctrine held that *meibun* determined one's inviolate place in society. *Mei* defined man's rank in the social order and the moral code that prescribed his class. A man's lot in life, *bun*, was determined by his *mei*. Fukuzawa refuted these teachings claiming their sole intent was the establishment of a power structure and enforcement of relational strictures that negated personal independence and responsibility.

⁵⁶ Ibid., 36.

Initially, Fukuzawa believed and espoused a view that Japan should join the “comity of nations.”⁵⁷ However, the reality of international relations altered his view, and by 1882, he no longer championed the people’s rights but was advocating a strong central government to guarantee a mighty nation. He criticized the government for its interest in *bun*, civil matters, rather than *bu*, military concerns. To counter the strength of the West, Fukuzawa proposed that Asian nations unite. Japan should lead this movement and had a right to invade other lands to protect her vital interests. Therefore, Japan’s intervention in Korea and China was supportable because it was an attempt to further civilization. The Keimo movement splintered, which led to the restoration of the “canons of Confucian ethics”⁵⁸ and promulgation of the Imperial Rescript on Education in 1890.

Katō Hirōyuki published in 1881 *Jinken shinsetsu* (*New Theory of the Rights of Man*) in which he stated that everything in the universe was governed by cause-effect relationships and that moral behavior was that which preserved man.⁵⁹ New educational speculation demonstrated that history was a series of interconnected events substantiating man’s forward progress. *Bummei shiron*, the history of civilization, was a new subject taught in *keimo* schools. Fukuzawa espoused the belief that *jisei*, the spirit of the times, exerted forces that influenced man’s actions,⁶⁰ and that Confucian teachings were mismatched with their era. He interpreted the Meiji Restoration as confirmation of the natural law of progress. The restoration of the emperor had not occurred because of the

⁵⁷ Blacker, *The Japanese Enlightenment: A Study of the Writings of Fukuzawa Yukichi*, 122.

⁵⁸ *Ibid.*, 138.

⁵⁹ *Ibid.*, 59.

⁶⁰ *Ibid.*, 9.

people's love of the emperor but due to the repressed anger of the people at the *Bakufu* or "tent government." It, in fact, meant the ruling shogunate.

Walker analyzes the development of the novel during the Meiji era through the evolution of the cultural hero, and the portrayal of that hero in significant works of the era. Numerous cultural heroes existed in earlier periods of Japanese literary history, and each reflected onto society the values of the ruling class. Aristocracy dominated Japanese politics from roughly 700-1200 CE, and the ideals found in Prince Genji defined the hero of that era as a man with refined sensitivity and awareness of phenomena and feelings, knowledge of the processes of the world, and who possessed an aesthetic sensibility of *mono no aware*, the ability to experience the "pathos of things."⁶¹ With the fall of the aristocracy in the twelfth century and the rise of the warrior class as rulers, the traits of cultural heroes coupled virtue with duty, obedience and loyalty to one's lord. The *samurai* followed and implemented Buddhist teachings to inculcate religious values that maintained order in society. Between 1200 and 1600 CE, an individual did not legally exist; existence was based solely on one's place in the hierarchy. "Every class, whether peasants, artisans, or merchants, was subject to the commandments to work diligently, live frugally and express obedience to their social superiors, the *samurai*."⁶² Such strict discipline led to the creation of a sub-culture focused on entertainment and pleasure. These delightful quarters were separated from the towns by walls and gates and within these areas different customs and rules prevailed. Literature of the 1600's began to portray this floating world, *ukiyo*.

⁶¹ Walker, *The Japanese Novel of the Meiji Period and the Ideal of Individualism*, 5.

⁶² *Ibid.*, 8.

Toward the end of the seventeenth century and beginning of the eighteenth century, a new hero emerges in the *chōnin*, the townsman, who is the emerging bourgeoisie. The *samurai* demanded much from the middle class but returned nothing. Upper income *chōnin* found self satisfaction in the pursuit of pleasures of the senses fulfilled in part by the puppet plays that flourished. Chikamatsu Monzaemon (1653-1725CE) was recognized as a master of this art form. He wrote about *chōnin* and low ranking *samurai* and the conflict between the values of *giri*, obligation toward others, and *ninjo*, a spontaneous emotional response to others. In these plays, the only way in which one gained freedom was in death; in life there was only duty. Jean-Jacques Rousseau was born in France in 1712, and through his writings he came to define an ideal of power for the middle class and a conception of love as a force that enabled personal growth and self awareness. In contrast in Japan at this same time, Confucian scholars were teaching that love between a man and woman was an immoral force because it distracted man from his true purpose which was the life long pursuit of knowledge. Motoori Norinaga (1730-1801CE) contradicted Confucian thought through his proposed ideological view that man possessed the right to express his feelings. As a critic, he defended literature that advanced emotions and began the restoration of *Genji monogatari*. Elements of the court hero, the *samurai*, and the *chōnin* are found in newer versions of the hero in modern literature.

In the early nineteenth century, *ninjō-bon*, books of love, associated love with high moral values and extolled the virtues of loyalty to one's spouse, courage, and devotion. Tsubouchi Shōyō published in 1885 the *Essence of the Novel* in which he

explored two distinct didactic types of novels. The intent could be to manipulate the reader to conform to Confucian ideals or it could provide instruction beyond the moral. "After Tsubouchi the novel was dedicated to making the individualistic sphere of life - the sphere of aesthetic emotional values - the center of the novel."⁶³ Walker credits Futabatei Shimei (1864-1909CE) with writing the first novel, *Ukigumo (Floating Cloud)*, to focus on the individual's inner and exterior worlds. Futabatei used an "interior monologue..." as a radical "new approach to the novel..."⁶⁴ In *Ukigumo*, the character Bunzō's values are at the center of the novel. He "fantasizes, analyzes, dreams and is in love."⁶⁵ Futabatei restored the central theme of the novel to that which was similar to the Heian era, an interest in experience rather than action.⁶⁶ However, Futabatei's literature did not match the ideals of his society, which valued business skills and entrepreneurial spirit.

Writers in the Meiji era formed a small society *bundan*, literary world, in which to work and socialize. The term *bundan* was first used in 1890. The *bundan* was "a haven [for] those who had been expelled from the framework of modern Japan and therefore became sharply inclined to criticize the evils and the weaknesses of the newly created national system."⁶⁷ Specific aspects of the Meiji Constitution presented to the Japanese people as a gift from the Emperor in 1889 was "built upon repression of various ideals

⁶³ Ibid., 57.

⁶⁴ Carl F Tausch, "Realism in the Novels of Ozaki Koyo." *The Journal of the Association of Teachers of Japanese* 10 (2/3): 171, 168 (1975).

⁶⁵ Walker, *The Japanese Novel of the Meiji Period and the Ideal of Individualism*, 58.

⁶⁶ Ibid., 58.

⁶⁷ Etō Jun, "The Japanese Literary World as a Sociological Phenomenon." *The Journal Newsletter of the Association of Teachers of Japanese* 1 (2): 12 (1963).

which had been held since the opening of the country.”⁶⁸ These restrictions prompted the formation of the *bundan*.

From the *bundan* developed three distinctive literary styles. *Ken'yūsha* writers patterned their writing form on that of *gesakusha*, a model that depicted urban life especially that of the geisha. This style of prose was not acceptable for university graduates. Etō states that a university graduate enjoyed a “social status at that time [which]... far exceeded that of a present American PhD.”⁶⁹ The goal of this group of rebels was “to reform the act of novel-writing [and] to elevate the social status of novelist...”⁷⁰ *Ken'yūsha* writers were the “first major literary coterie in the history of modern Japanese letters.”⁷¹ *Wiyū-minken*, the name given to various political reform movements of the 1870's and 1880's gave rise to a second group of writers within the *bundan*. These authors often adapted western literature to suit their radically liberal purposes. For instance, Etō cites the example of *Julius Caesar* translated into Japanese and titled *Sword of Freedom* with an explicit emphasis clearly on the overthrow of tyranny.⁷² Government suppression ended the various reform movements, and the *wiyū-minken* members chose one of three options for their lives. Some became *sōshi*, “a kind of political bully...,” some chose *tairiku rōnin*, “adventurers on the continent,” and some devoted themselves to creative writing.⁷³ Etō states that Kitamura Tōkoku and Futabatei

⁶⁸ Ibid, 12.

⁶⁹ Ibid, 12.

⁷⁰ Ibid, 13.

⁷¹ Taeusch, *Realism in the Novels of Ozaki Koyo*, 161.

⁷² Etō Jun, “The Japanese Literary World as a Sociological Phenomenon, 13.

⁷³ Ibid, 14.

Shimei are the best examples of this last group. These writers delved into “such ideals as ‘freedom’ and ‘individual dignity’ which they passionately hoped to realize in Japan”.⁷⁴

The third group was composed of dissenters from Christianity. Initially young, idealistic Japanese had been attracted to Christianity because it offered an alternative to the utilitarian focus in Japan, but many became disillusioned when the Christian church altered its beliefs in order to accommodate ruling doctrines that proclaimed the divine nature of the Emperor and of national supremacy. By 1910, nihilism had become an element of *bundan* society, as these literary minds shut themselves off in a separate society that adhered to values unacceptable to society at large.⁷⁵

The *bundan* continues in modern day Japan and is narrowly composed of writers of short stories, novels, poetry, and literary criticism. Currently, about ninety percent of all successful Japanese writers live in Tokyo, the publishing capital of the country; however, Murakami is not part of that society. In modern Japan, the literary world is not closely associated with the academic world as there are no Japanese universities that have creative writers in residence because the purpose of a university education is to produce useful persons and it is a widely held notion that writers serve no useful purpose. The *bundan* continues to serve as the community that opposes and questions Japanese society from its position of the ideal.⁷⁶

Major novelists of the Meiji era included Kitamura Tōkoku (1868-1894CE), who was the first Japanese author to define an inner life and stress the importance of every

⁷⁴ Ibid, 14.

⁷⁵ Ibid, 15.

⁷⁶ Ibid, 15.

Japanese developing a sense of selfhood to ensure the harmony of humankind.⁷⁷ His idealism led him to active participation in the People's Rights Movement because he believed he could "guide the political movement through the power of my clever brush";⁷⁸ however, by 1885 he was fully aware of the futility of achieving his ideals through politics. He sought a personal independence that was not purely economic and believed that social changes that freed the human spirit would lead to personal and individual freedom. Tōkoku used the term *kokoro* to mean "the validity of feeling or morality."⁷⁹ He was persuaded that each person was possessed of a holy of holies and to attain true spiritual freedom one had to rely on one's own inner strength and a mystical process whereby "material man is transformed into spiritual man."⁸⁰ Tōkoku's philosophy of idealistic humanism and the ideal of personal morality fostered contemplation about self-reliance, optimism, and an inner life⁸¹ that inspired generations of Japanese writers. The Japanese Romantic Movement was founded by Tōkoku. He began publishing the literary magazine *Bungakkai* that attracted numerous writers motivated to fulfill poetry's mission of revealing higher truth to humankind as defined by Tōkoku. His ideal of love between man and woman forged a life-long commitment of spiritual and emotional accession that impelled each party toward greater self-awareness.

⁷⁷ Walker, *The Japanese Novel of the Meiji Period and the Ideal of Individualism*, 65.

⁷⁸ Ibid., 67.

⁷⁹ Ibid, 73.

⁸⁰ Ibid, 73.

⁸¹ Ibid, 79.

Seiji- shōsetsu, The Political Novel

The genre of the political novel developed in Japan during the late nineteenth century when numerous writers began to focus on specific historical events in their lifetime or the recent past. The political novel that developed during Meiji was a response to the rapid changes occurring in the nation and the artistic influence of the genre as it had developed in the West. Writers of the era read all manner of translated western novels including some penned by the most distinguished authors of political novels from England and America.

The political novel is prose fiction with an interest in ideas: “the machinery of law-making or with theory about public conduct...”.⁸² According to Morris Speare, the political novel had no antecedents. Great art prefers to deal with emblems and allegories, but to embody a national consciousness requires an author to use living men and women for his basic characters.⁸³ The task of the political writer is twofold: to create a character and accurately depict the situation and then to translate both of these so that the reader understands that “... in a sense all art is propaganda.”⁸⁴ Certain authors of the era further defined the political novel through their choice of subject matter and political ideals.

Benjamin Disraeli used his pen to cast a favorable light on the Conservative Party in England and extolled the virtues of the landed gentry but was sensitive to the need to address new social concerns. He became one of the first writers “to defend the right of

⁸² Morris Edmund Speare. *The Political Novel Its Development in England and in America* (New York: Oxford University Press, 1924), ix.

⁸³ Ibid, 20.

⁸⁴ Ibid, 27.

women to rank as intellectual beings”⁸⁵ because his personal experience had taught him the important role women played in the lives of great public men. Anthony Trollope, another political novelist, focused his attention on the significance of the third estate to politics and its ability to promote a career or destroy a reputation.⁸⁶ Trollope portrayed the political scene closest to the common person that was found in borough politics where the conservatives and liberals were locked in a battle for supremacy. George Eliot novelized the great political debate that raged in England in 1866, as politicians discussed the wisdom of extending suffrage to the working class. Publication in 1868 of Eliot’s *Address to Working Class by Felix Holt* pointed out the new responsibilities of the working class following their enfranchisement in 1867. Eliot uses her character Felix Holt to warn the newly enfranchised of politicians’ ability to use rhetoric to sway voters when they do not have a genuine intent to take action and that men tend to fight for what is best for them not necessarily what is in the common interest. The idealist George Meredith believed politics was a mechanism to use in a battle for something greater than self and to demonstrate one’s love for country.⁸⁷ He uses his main characters as representatives of the opposing political philosophies of liberalism and conservatism.

Mrs. Humphrey Ward used the political novel to raise issues of feminism, an important step in the evolution of the genre. Her main characters are filled with high ideals and lofty goals, and her focus is on the place of women in politics. Her heroine is an activist concerned with the plight of immigrants, the working class, settlement houses,

⁸⁵ Ibid., 179.

⁸⁶ Ibid, 208.

⁸⁷ Ibid, 237.

and labor unions. This champion drafts acts of Parliament and publicly speaks in a variety of forums on her platforms. Ward gives voice to labor and trade unionism as a force on the floor of the House of Commons as it shapes legislation.⁸⁸

The first truly American political novel was written by Henry Adams, a political reformer whose philosophy was one of despair. He held a mirror up to America so it could see its failings.⁸⁹ His book, *Democracy - An American Novel*, portrays behind the scenes political deal making and the dishonesty and corruption in politics. He views women as the only idealists. In Henry Adam's time, men of superior education, culture and training did not choose a life of public service. Winston Churchill penned a novel that identified what he believed were the root causes of the political behavior described by Henry Adams. Churchill contended in *Mr. Crewe's Career* that powerful corporate elites control political outcomes. Further, he recalled America's heritage in hopes that it would not be squandered and raised his voice in protest over American use of arbitrary power.⁹⁰ In *Coniston* he questioned the boss system in American politics and the Jacksonian ideal that might makes right. Churchill deemed the sway of corporate interests over legislation to be immoral; he described an era of fraud and self deception that violated every principle of free government established by American forefathers.

The English political novel still maintained the English interest in art for art's sake, while the American political novel focused on reform, instructions to voters, explanations of political machinery, and made popular government more accepted.

⁸⁸ Ibid, 266.

⁸⁹ Ibid, 289.

⁹⁰ Ibid, 309.

New political thinking resulted from Japanese scholars studies of the West. Confucian teachings enforced a hierarchy on man because nature was naturally hierarchical. This doctrine taught that the concept of *temmei*, the mandate of heaven, had afforded a divine right to rule over every aspect of a subject's life. An additional school of thought among the Sorai school of Confucian thinking concurred that nature was hierarchical but the sages had merely applied this concept to man in order to make governing easier. These principles significantly contributed to the success of the Meiji Restoration and spurred debate on the proper role of government. Some viewed the purpose of government to be limited to the protection of human rights; a difficult concept to express in Japanese because no words existed that indicated man had rights such as preservation of his property and life. New thinking began to emerge that questioned tyranny; however, it was deemed improper to oppose tyranny with violence. A concept of *gensei*, strong and just government, emerged which was attributable to man's progress.

The Meiji Restoration changed political power and was a time of extreme influence from the West. The traditional values of Confucianism collided with a western view of innovation and rapid change. Disraeli's *Coningsby*, one of a trilogy of political novels, was among the first Western novels translated into Japanese. At the time of its translation, most Japanese could not participate in politics except in the realm of the imagination. *Coningsby*'s story line increased political awareness among its readers and

stimulated acceptance of the novel by Japanese as a “legitimate form of literary expression.”⁹¹ Fiction became suitable to an audience broader than women alone.

In 1890, the Imperial Rescript on Education focused on moral training that stressed loyalty and obedience to the Emperor. It was “regularly read aloud with great ceremony in school and colleges... it served to impress on the people that the State should exercise as absolute an authority over their ‘internal’ behaviour (thoughts, beliefs, etc.) as over their external actions.”⁹² Western style subjects were taught in order to help citizens become more useful to the state.⁹³ Although legally at this time, an individual could own, inherit, or bequeath property, the family continued to be recognized as the legal unit. This reinforced the traditional power structure within the family where subordinate members to the head of the house had no power or authority. The Diet, the representative governmental body, was elected by adult males who paid taxes of fifteen yen or more annually amounting to about one percent of the population. The Meiji Constitution limited the power of the Diet to simply checking the proposals created by the Executive powers.⁹⁴ A cleavage in thought was created as those intellectuals who had studied and traveled in this era understood liberal ideals; they had been educated to appreciate “independence of thought and self-reliance.”⁹⁵

Between 1881 and 1890 some two hundred twenty *seiji-shōsetsu* were written, which enabled the Japanese reader to experience freedoms not yet understood or

⁹¹ Horace Z. Feldman, “The Meiji Political Novel: A Brief Survey.” *The Far Eastern Quarterly* 9 (1950): 246.

⁹² Masao Maruyama, *Thought and Behaviour in Modern Japanese Politics*. ed. Ivan Morris (London: Oxford University Press, 1963): 295.

⁹³ Walker, *The Japanese Novel of the Meiji Period and the Ideal of Individualism*, 24.

⁹⁴ *Ibid.*, 25.

⁹⁵ *Ibid.*, 28.

implemented in Japan. *Seiji- shōsetsu* began to express liberal ideals such as a longing for freedom from oppression, a new constitution, and elections along with the ideals of independence and human rights. Political novels portrayed a new type of hero, one whose inner being enabled him to live with hope and dignity in spite of outside events. This was not an action hero, nor a hero representative of the *samurai* values of loyalty and devotion to a lord, nor a promoter of social harmony and love of learning, but rather a hero of inner feelings. The idea of independence became dissociated from the political realm and became a personal quest for “self-knowledge and self-validation.”⁹⁶

The first Japanese political novels were historical in nature, and true to Japanese reserve merely hinted at political dissatisfaction through descriptions of political successes and failures in other nations.⁹⁷ An early Japanese political novel of note is *Keikoka bidan* (*The Sage of a Classical Country*) written by Yano Ryūkei and published in 1883 to 1884 in which he uses history in combination with fiction to depict a Confucian democracy in which popular rights were indivisible from national rights and the ideal person served the state. Yano worked for the government and became a leader of *Kaishinto*, the Reform Party. At this time the novel was still considered a low form of literature, which made it unusual that a man of Yano’s stature wrote novels. Following retirement, he published a utopian novel, *Shinshakai* (*A New Society*) in 1902.

As the *seiji- shōsetsu* evolved, it developed distinctive themes one of which focused on romance and the other on nationalism; however, Japanese politics was not directly addressed. In general the novel’s new hero was forced to choose between love

⁹⁶ Ibid., 28.

⁹⁷ Feldman, “The Meiji Political Novel: A Brief Survey,” 247.

and country; ultimately nationalism won. Another form of the political novel was more outspoken in its call for political change. Suehiro Tetchō (1849-1896CE) briefly worked for the government and became an active participant in *Jiyūto*, Liberal Party politics. The first two volumes of his novel *Kakan'ō* were published in 1887 and the third volume in 1889. This novel involved the hero Kunino Motoi, whose name can be read as *kuni no motoi*, meaning the basis of a country,⁹⁸ and Oharu, his girlfriend and later wife. Through the various adventures in their lives, Suehiro called for “people’s rights, a people’s party, [and] establishment of a Diet...”⁹⁹ Along with these major political themes, Suehiro also created a strong, leading female character through whom he explored political thoughts, including sexual equality, social issues, and freedom to select a mate rather than consent to an arranged marriage.¹⁰⁰ “[L]iterature can reflect only a limited amount of political reality, but the bridges between experience and art are not so unsure as to be useless. Literature can and does provide insight into man as political animal...it can treat the individual...the group...which places them against the background and specific conditions out of which they developed.”¹⁰¹ Most political novelists used oblique references and their purposes were often veiled. The peak period for the Japanese political novel was between 1881 when it was announced that a Diet would be formed and 1890 when it was created. Along with the reality of the Diet came government suppression and a decreased interest in advocating for people’s rights. The inherent value

⁹⁸ Ibid., 250.

⁹⁹ Ibid., 252.

¹⁰⁰ Ibid., 252.

¹⁰¹ Blotner, *The Modern American Political Novel*, 7.

of a political novel is its “portrayal of the political ideology of its time and preservation of its author’s political opinions.”¹⁰²

Shōsetsu, The Modern Novel

The *shōsetsu*, modern novel, emerged in the late Meiji era and has existed in Japan now some one hundred years. This new form of fiction deals with an ordinary person’s experiences using everyday common language.¹⁰³ Four basic aspects define narrative fiction – the narrative situation, character, plot, and language.¹⁰⁴ In Japanese literature the narrative focuses on the discovery of the self’s discipline,¹⁰⁵ and characters are a type not an actual defined person and personality. The self is obscured in the *shōsetsu* and “...the culture’s control of individual awareness reinforces belief in a collective, metaphysical entity, the Other.”¹⁰⁶

The language of the Japanese novel reflects the huge divide between the written and spoken word in Japan. *Bungo* was a written language that was very refined, remote and elevated, while *Kōgo* was the spoken language and because it was considered vulgar was not used artistically.¹⁰⁷ A type of colloquial language did develop and was used in fiction; however, it still did not reflect true conversation. Miyoshi states, “...the remoteness of the *shōsetsu* language seems to place prose fiction at a distance from real

¹⁰² Feldman, “The Meiji Political Novel: A Brief Survey,” 245.

¹⁰³ Masao Miyoshi, *Accomplices of Silence: The Modern Japanese Novel* (Berkeley and Los Angeles: University of California Press, 1974), ix.

¹⁰⁴ *Ibid.*, x.

¹⁰⁵ *Ibid.*, x.

¹⁰⁶ *Ibid.*, xii.

¹⁰⁷ *Ibid.*, xiv.

life even now.”¹⁰⁸ An additional aspect of the Japanese language is use of *keigo* or honorifics that immediately establish one’s social standing in relation to others that forced novelists to develop a neutral form of address for use in fiction. Further, the Japanese culture is visually oriented and reticence not eloquence is valued in social settings,¹⁰⁹ which makes writing considered something close to an act of defiance by the Japanese reader. These factors combine to create a Japanese novel that is usually short. No literary distinction is made between the short story and the novel; both are called *shōsetsu*. Many novels are published in serial form so that each section of the novel must stand alone.

Marleigh Ryan’s analysis of modern Japanese literature sets out to identify characteristics of Japanese fiction that clearly distinguishes it from western fiction.¹¹⁰ Classical Japanese poetry used the daily lived experiences of the poets as the basis for their writings. But a Japanese author cannot and, due to his reserve, will not “report what been experienced exactly as it was experienced”; rather than create the emotion itself, he creates the “effect of the emotion.”¹¹¹ Truth in a Japanese sense is truth to the art and not to life but clearly linked to life.¹¹² Thus a fundamental quality of Japanese literature is life experience;¹¹³ however, it is not a factual accounting of events.

The Western novel from its earliest development penetrated intellectual concerns not emotions. Ultimately Japanese authors rejected much of what the West considered

¹⁰⁸ Ibid., xiv.

¹⁰⁹ Ibid., xv.

¹¹⁰ Ryan, “Modern Japanese Fiction: ‘Accommodated Truth,’” 251.

¹¹¹ Ibid., 252.

¹¹² Ibid., 253.

¹¹³ Ibid., 253.

elements of the novel because their audience and their success was dependent on a blurring of the lines between traditional poetry and the new form of fiction. In fact Japanese authors often “novelize” poems.¹¹⁴ Sincerity is of supreme importance to the Japanese and is found in “the artist’s direct emotional response to the world around him.”¹¹⁵ Authors select events for the emotions that will be evoked not for the significance of the event itself; the event serves as a metaphor for the emotion.¹¹⁶ To the Japanese author and audience “emotion is at the core of man and to express that emotion is the most important function of art.”¹¹⁷ These subtleties are often lost in translation as the way in which something is said is of far greater significance than what is said. “The choice of a word or image depends on its sound, its texture, and the mood it evokes...the sounds and rhythms of the language are lost completely as soon as the Japanese is removed.”¹¹⁸ A novel’s translation in particular for Western readers will focus on the plot and characterization rather than the language.

An additional critical distinguishing feature in the Japanese novel is discontinuity, which presents abrupt shifts in settings, lack of chronological order, and the appearance and disappearance of characters that force the reader to constantly question reality, a persistent theme in Japanese literature. The arbitrariness of human interactions and the continuous march of time bring the protagonist face to face with self-awareness and morality. Novelists use the ideal of true affection evident between parent and child as the

¹¹⁴ Rimer, *Modern Japanese Fiction and Its Traditions*, 91.

¹¹⁵ Ryan, “Modern Japanese Fiction: ‘Accommodated Truth.’” 255.

¹¹⁶ Ibid., 255.

¹¹⁷ Ibid., 256.

¹¹⁸ Ibid., 257.

ideal to which other relationships are compared. Authors use the beauty of nature to reinforce emotional themes.

Hibbett reports that in 1975 the Japanese publishing industry produced some thirty thousand books along with some twenty-seven hundred magazines¹¹⁹ in response to the demands of a very diverse audience. “Serialized novels...are not only the standard magazine fare but appear (morning and evening) in all the great daily newspapers, with their immense circulation.”¹²⁰

Authors in Japan provide a “new” class in society and enjoy a degree of freedom much greater than that of society in general. In part this may be due to the creation of the *bundan* and the sense of isolation many writers feel toward Japanese society.

Shi-shōsetsu, the I-novel

The I-novel, an original form of fiction in modern Japan, is the final major fictional genre that developed in the Meiji era. The *watakushi shōsetsu* novel began in 1907 with publication of *Futon* (The Quilt) by Tayama Katai (1871-1930CE) an autobiographical work that deals with one-sided love of the hero for a student. Critics praised it “for the author’s ‘boldness and sincerity.’”¹²¹ The *shi-shōsetsu*, I-novel, became the medium that Japanese authors used to approach the modern novel.¹²²

In the first decade of the twentieth century, political and social upheaval dominated Japan. Politically, Japan had signed a treaty of alliance with England and had

¹¹⁹ Hibbett, *The Floating World in Japanese Fiction*, xii.

¹²⁰ Ibid., xii.

¹²¹ Kinya Tsuruta, “Akutagawa Ryunosuke and I- Novelists.” *Monumenta Nipponica* 25 (1/2): 14 (1970).

¹²² *Shi-shōsetsu* is a shortened form of *watakushi shōsetsu*.

defeated Russia in a skirmish that won Korea as a Japanese protectorate. To many Japanese, it appeared that equality with the West had been achieved meeting that long standing goal. No new goal was established to channel Japanese enthusiasm and the ensuing vacuum afforded the rise of militarism. The concept of *kokutai* or national polity was introduced via the educational system. This doctrine stressed the divine incorruptible nature of the Japanese state and sought to form a "...harmonious entity made up of people, emperor and nation that rested on the unquestioning loyalty of the citizens."¹²³ Two large groups of young people formed: the *seikō-seinen* (success seeking youth) and *hammon-seinen* (anguished youth). Concurrently a variety of competing philosophies emerged. Individualism was focused on intuitive response rather than obedience to a strict behavioral code. Nietzsche's superman, Christian mysticism, and the naturalist movement each had adherents.

The philosophical focus of naturalism strongly influenced the development of the *shi-shōsetsu* with its call for a return to nature and development of the human spirit. In Naturalist ideology, man is at the center of life. To Japanese thinkers, nature was a part of a self that they believed shared a natural spontaneity and followed its own laws. The self had asserted itself against moral and social laws in its rebellion against expected subordination of the self to the group. Methods of cultivating the self through aesthetics included enjoyment of sensual pleasures, the act of perceiving, the experience of *satori* (a mystical affirmation of the void in one's physical body), and the act of suicide, seen as

¹²³ Walker, *The Japanese Novel of the Meiji Period and the Ideal of Individualism*, 93.

expression of one's privacy and highest freedom.¹²⁴ It further strengthened two existing attitudes: "objectivity" and "respect for and interest in man."¹²⁵ The novel became the literary "... form that best 'painted what is...'"¹²⁶ Japanese naturalists advanced the view that truth was found only in actual experience.¹²⁷

The naturalistic school of writers returned to a writing form found in *monogatari* "... presenting a record of one's own life over a period of time..."¹²⁸ Miyoshi states that the *shi-shōsetsu* is not one genre among Japanese novels rather it is "... the essential pattern of Japanese prose fiction..."¹²⁹ The confessional style of writing forced the author to deal with subject matter contemporaneously and to use a modern language. The *shi-shōsetsu* appears autobiographical but it does not represent an individual but a rather a collective self. Plot is not an emphasis; events occur but there is not causal agent or moral that brings about the action. What plot exists revolves around character traits of the narrator. Japanese literature, even its modern forms, does not use Western conceptions of cause and effect rather it basically expressed this long-held Japanese value that "... one carries on with regret, but one carries on."¹³⁰ Cohesiveness found in the Western novel is most often absent in its Japanese forms. Japanese naturalistic authors described an individual engaged in practical everyday activities with a focus on the individual's sensual awakening. It examines a personal subjective truth where in the unity of experiences in paramount. The *shi-shōsetsu* may be narrated in either the first or third

¹²⁴ Walker, *The Japanese Novel of the Meiji Period and the Ideal of Individualism*, 100.

¹²⁵ Ibid., 96.

¹²⁶ Ibid., 96.

¹²⁷ Taeusch, *Realism in the Novels of Ozaki Koyo*, 159.

¹²⁸ Ryan, "Modern Japanese Fiction: 'Accommodated Truth.'" 265.

¹²⁹ Miyoshi, *Accomplices of Silence: The Modern Japanese Novel*, xii.

¹³⁰ Ryan, "Modern Japanese Fiction: 'Accommodated Truth.'" 266.

person; however, the only viewpoint expressed is that of the hero. The novel's "exclusive concern [is] with either the mental, emotional, or spiritual existence or experience of the individual..."¹³¹ By 1907, there existed in Japan "...a culture of the individual among the urban, western-educated middle class..."¹³²

Late Meiji Era

Four of the most significant writers in the late Meiji era lived and traveled in the West. Nagai Kafū spent four years in the United States and one year in France between 1903 and 1908; Mori Ōgai lived in Germany from 1884 to 1888; Natsume Sōseki (1867-1916CE) sojourned in England from 1900 to 1903 and Shimazaki Tōson spent the years 1913-1916 in France. Each of these men was overwhelmed at the differences in the cultures, and each sought understanding and made major contributions to the novel's development as literary art.

Ōgai was the son of a distinguished medical doctor who followed his father's footsteps into medicine. Ōgai was sent by the Japanese military to Germany to study new methods of sanitation, and served as the Surgeon-General of the Army during the Russo-Japanese War. He also translated Goethe into Japanese. In Ōgai's view, service to one's superiors was the highest virtue, an ideal he exemplified. One of his most famous works *Sansho (The Steward)* is based on a medieval legend and uses elements found in *monogatari*. Ōgai seemed to believe that the West had solved all its major problems and if Japan emulated that success, it too would achieve similar results. A modern

¹³¹ Walker, *The Japanese Novel of the Meiji Period and the Ideal of Individualism*, 104.

¹³² Ibid., 123.

contradiction that arises in the study of Ōgai is that Japanese society could not maintain feudalistic standards and yet corporate Japan treats its workers as vassals and expects devotion and loyalty similar to that found in the *samurai*.¹³³

Roggendorf states that the transformation of Japanese literature during the Meiji era was a revolution in techniques, style and fiction.¹³⁴ He credits Shimazaki Tôson (1872-1943CE) with writing the first modern novel in Japan. It was he who created a confessional style of writing. Tôson was born in a rural mountainous region of Japan to a family whose father was involved in the Restoration in his locale. Like many other young men from his region he was sent to study at Keiô Gijuku. By the time he was in his twenties he had already gained national acclaim for his poetry. Classical Japanese images including fountains, fragrance, whiteness, heart, root, flower and the beloved abound in his poetry.¹³⁵ Classic literary devices are allusiveness, reserve and economy. The naturalistic school of writers in Japan focused on the tension inherent between *ninjô* (individual) and *giri* (society). In 1906 he published *Hakai (Disobedience)* that contains clearly political messages concerning the Japanese class system that had not been eradicated through Meiji reforms.

He and the author Natsume Sôseki commanded the most cultivated understanding of a sense of individualism and all its complexity. Tôson read Jean-Jacques Rousseau's *Confessions* and saw in him a true multifaceted person who suffered disappointment and lived according to his inner needs. "The Japanese writers who create the first modern

¹³³ Miyoshi, *Accomplices of Silence: The Modern Japanese Novel*, 42.

¹³⁴ Joseph Roggendorf, "Shimazake Toson. A Maker of the Modern Japanese Novel." *Monumenta Nipponica* 7 (1/2): 38 (1951).

¹³⁵ *Ibid.*, 46.

literature in the Meiji period typically discovered themselves as individuals through their reading of Western literature.”¹³⁶ Traditionally, Japanese authors did not speak directly about feelings in their writings. Rather they wrote as a representation of a philosophical view, not as a self. Tôson began to use literary confession to express his individualism and his philosophical view that life was “a state of spiritual freedom that man had to work hard to achieve; it was a state of mind that came naturally after he had done the necessary work of self definition.”¹³⁷ Sôseki maintained that man had to accept the individuality of others if he expected to express his own individuality. Both authors believed that suffering was the natural result of the egotism¹³⁸ found in the Meiji dictates of seeking success. Tôson desired that a modern Japanese individual base his life on making his *kokoru*, selfhood to Tôson, the object of his living. Tôson believed man struggled with his spiritual nature and his material nature, and his novelistic heroes engage in both contests. In contrast to Meiji thinking of the time, Tôson did not see individualism as progression toward individual freedom but rather toward an awakened inner self responding to that call and not the limitations imposed by society. Tôson’s literary confession is distinguished from the *shi shôsetsu* by its length and through the psychological or philosophical maturation of the hero.

Tôson is increasingly concerned with “...the questionable character of the rapidly industrializing Japan of his time, the emptiness of her culture, the ennui,”¹³⁹ which finds its way into a series of novels published throughout 1909 to 1910. He came to understand

¹³⁶ Walker, *The Japanese Novel of the Meiji Period and the Ideal of Individualism*, 145.

¹³⁷ *Ibid.*, 256.

¹³⁸ *Ibid.*, 260.

¹³⁹ Roggendorf, “Shimazake Toson. A Maker of the Modern Japanese Novel”, 53.

that the struggle in his country between those who favored nationalism as opposed to westernization both sought the same result, “practical ways and means of salvaging a tottering feudal state and building up an efficient modern nation capable of meeting the West on equal terms.”¹⁴⁰ In 1935, *Yoake mae (Before the Dawn)*, his masterpiece was published. In it he explores the society in which he lives. He is “concerned with society at a particular state of transition, and characters which are only true in so far as they are representative of that society.”¹⁴¹ Tôson attempts in this novel to move in a new direction for writers. His characters are identifiable types; however he engages these types in a process of growth “over a lifetime or several lifetimes.”¹⁴² *Kokugakusha*, the loyalist who continues to believe in his personal conception of good and refuses to seek understanding of those with different views, describes the character type used in this novel. Tôson continues to write in the colloquial style that is a feature of his novels and inspired the continued evolution of the novel.¹⁴³

A huge question resided in the minds of Japanese as to whether or not they understood the English language and its nuances of meaning. Sôseki was so thoroughly consumed with this question that he resigned his teaching position at the University of Tokyo and turned to writing fiction.

Sôseki uses references to the East to represent the past in Japan and transcendent thought. References to the West embody being grounded and the future. He viewed the

¹⁴⁰ Ibid., 66.

¹⁴¹ Ibid., 63.

¹⁴² Ibid., 63.

¹⁴³ Ibid., 57.

novel of the West as analytical, intellectual, social, and rational.¹⁴⁴ In some of Sōseki's writings certain passages are meant to be seen to be understood.

The Japanese literary scene in Sōseki's day was a melding of many schools of thought with Naturalism being the dominant school, which led many writers of the era to abandon art and fictionality in the novel, but Sōseki refused to succumb to these forces. Part of the issue relates to the Japanese view of personality as an element of the self to be mastered. Of greatest importance is the mastery of one's role and to make one's contribution to society. "Personality is not a valued seed to be nurtured into a flower, but a seed that must be 'withered' as soon as it shows itself."¹⁴⁵ In Sōseki's view, "...the self is *material* for fiction and not the unadorned art object itself."¹⁴⁶ Etō Jun says of Sōseki that his later writing reflects a person no longer concerned with the self in the universe but the self in society.¹⁴⁷

Masao Miyoshi states that the concept of *sensei* as understood and used by Sōseki has been trivialized in modern Japan. *Sensei*, meaning "earlier born" was a master, teacher or guru but the term has come to be used to mean one's superior in one's occupation.¹⁴⁸

Kafu's concern was the transience of time and Japan's loss of tradition and unity that was "vanishing under the impetus of a mindless desire for change..."¹⁴⁹ In his view, progress was creating an imbalance. His seminal work, *Sumidagawa, The River Sumida*,

¹⁴⁴ Miyoshi, *Accomplices of Silence: The Modern Japanese Novel*, 63 footnote.

¹⁴⁵ Ibid., 79.

¹⁴⁶ Ibid., 74.

¹⁴⁷ Ibid., 91.

¹⁴⁸ Ibid., 75 footnote.

¹⁴⁹ Rimer, *Modern Japanese Fiction and Its Traditions*, 140.

was published in 1909 and employs the river as a symbol of time, moving slowly but connecting the past, present and future. The setting is the focus of this novel. Kafu's work followed elements found in poetry.

Showa Era

The Showa era of (1926-89CE) Japanese literature was indeed a golden age with the evolution of the novel reaching an artistic pinnacle. Among the most notable writers of this age are Dazai Osamu (1909-1948CE), Kawabata Yasunari (1899-1972CE), Mishima Yukio (1925-1970CE) and Ōe-Kenzaburo (1935- CE).

Kawabata Yasunari, Japan's first Nobel Laureate in Literature, published *Yukiguni, Snow Country* in 1937. *Yukiguni* began as a short story in 1935 and installments were added in 1936 with additional revisions made in the 1940's. Rimer describes this work as "...a mirror reflecting both backwards and forwards."¹⁵⁰ Kawabata wrote more than one hundred short stories he called *tanagokoro no shōsetsu*, palm of the hand stories, many of them while in his twenties.¹⁵¹ His writings are noted for their exquisite descriptions of nature, use of symbolism, use of characters of a type, and indirect suggestions about life's truths. Masao states that in his early career Kawabata was a Neo-Perceptionist intent "to preserve a conservative aesthetic against encroaching Marxists."¹⁵² Kawabata found certain classical Japanese literary aesthetics to be meaningful and important to his writings. Through use of asymmetry he is able to

¹⁵⁰ Ibid., 162.

¹⁵¹ Hibbett, *The Floating World in Japanese Fiction*, 292, 293.

¹⁵² Miyoshi, *Accomplices of Silence: The Modern Japanese Novel*, 96.

symbolize multiplicity and vastness, wherein “one small thing can evoke a whole world.”¹⁵³

Around 1920 Kawabata advocated a new language for the novel in which the thinking of the character would be revealed using incomplete, subjective thoughts. He and many other writers sought to elevate the novel to a serious art form such as that found in *haiku* and *waka*.¹⁵⁴ Stylistically Kawabata used modern urban settings coupled with traditional symbols, “...associations and conventions...”¹⁵⁵ A definite rhythm persists in his works sometimes moving forward only to be interrupted with flashbacks and hints of things that occurred at other times. The mirror image is a traditional and important aspect to his work as is the theme of time’s passing and man’s efforts to deal with it. The images that Kawabata selects to use amplify and intensify the experience of the characters.¹⁵⁶ “Instead of analyzing his characters at length or showing them in sustained dramatic scenes, Kawabata prefers to hint at their inner lives by noting gestures, bits of startling dialogue, momentary feelings.”¹⁵⁷ Kawabata’s works are “...exquisite elegies to a lost Japanese past.”¹⁵⁸

Nakamura Mitsuo, a leading Japanese literary critic states that Kawabata constructs his novels employing elements of the *Nō* drama.¹⁵⁹ The protagonist

¹⁵³ Rimer, *Modern Japanese Fiction and Its Traditions*, 163.

¹⁵⁴ Miyoshi, *Accomplices of Silence: The Modern Japanese Novel*, 98.

¹⁵⁵ *Ibid.*, 100.

¹⁵⁶ *Ibid.*, 115.

¹⁵⁷ Hibbett, *The Floating World in Japanese Fiction*, 293.

¹⁵⁸ Stephen Snyder and Philip Gabriel, ed. *Ōe and beyond: Fiction in contemporary Japan* (Honolulu: University of Hawai’i Press, 1999), 11.

¹⁵⁹ Rimer, *Modern Japanese Fiction and Its Traditions*, 172.

Shimamura functions as the *waki*, the searcher seeking enlightenment¹⁶⁰ and Komako serves as the *shite*, “the character whose personality the audience must penetrate.”¹⁶¹ The *mono no aware* of *Snow Country* is found in the beauty and sadness of human dedication, a beauty that ultimately justifies the effort. Kawabata elaborates the joint wasted efforts of Komako and Shimamura in his continuing presentations of their folly. Shimamura’s dissipation is two-fold evidenced by his relationship with Komako and his expertise in Western ballet; Komako’s improvidence stems from her interest in literature and her affection for Shimamura.

Dazai Osamu (1909-1948CE) was a tortured intellect whose writings evoke the drama and tension in Japan before, during and after the world wars. His seminal work, *Shayō, The Setting Sun*, was published in 1947. *Shayō* became a “trademark for those who lost their money and their place in society at the end of the war,” and *Shayōzoku* meaning setting sun tribe became a noun added to Japanese dictionaries.¹⁶² *Shayō* brings to light the torment and confusion that existed at the end of World War II when the aristocracy officially no longer existed. The mother of the sibling characters Kazuko and Naoji represents the traditional values of Japan; values that could not overcome the militarism of the times and that had once held the nation together. Upon her death, her two children are left floundering in a society that has lost its roots. Dazai artfully employs aspects of the *Nikki*, diary, in this novel.

¹⁶⁰ Ibid., 172.

¹⁶¹ Ibid., 172.

¹⁶² Ibid., 182, 183.

The subject matter of his novels is autobiographical in nature; to him the novel was a personal record. Dazai considered fiction to be truth.¹⁶³ His life was chaotic and tragic; he attempted suicide for the first time at the age of fourteen and as a young adult became addicted to morphine. Dazai makes no attempt to separate himself from his characters and used contemporary settings coupled with traditional elements of the diary. Diary entries and letters figure prominently in his novels. Miyoshi considers *Shayō* to be the *shi-shōsetsu* without equal,¹⁶⁴ and credits Dazai with returning the use of colloquial language to the novel.¹⁶⁵ Miyoshi states that Dazai's "real talent [lies] in his rare sensibility for language."¹⁶⁶

Mishima Yukio was a prolific writer who "produced more than thirty novels, scores of plays and numerous essays..."¹⁶⁷ In contrast to Dazai, Mishima believed that his characters clearly had to be independent of himself. He wrote frequently concerning the novel and expressed the view that fiction should not be placed in a factual dimension even if it seemed to fit. He advocated the use of the right word even if the reader was not likely to be familiar with the term. It was incumbent upon the reader to expend the effort to understand the word's meaning. The "I" in his novels is self-absorbed dealing with his emotions, reactions to events, and feelings while his other characters are flat.

Ōe Kenzaburo, the second Japanese writer to be awarded the Nobel Prize for Literature, was born in a mountain village on Shikoku Island and studied French literature at the University of Tokyo. His first book of short stories was published the

¹⁶³ Miyoshi, *Accomplices of Silence: The Modern Japanese Novel*, 123.

¹⁶⁴ Ibid., 132.

¹⁶⁵ Ibid., 137.

¹⁶⁶ Ibid., 122.

¹⁶⁷ Hibbett, *The Floating World in Japanese Fiction*, 282.

year prior to his graduation. “[H]e has published many essays on social, political, and literary topics as well as novels and short stories.”¹⁶⁸ Ōe’s literature represents his search for the sublime, a sort of transcendental, spiritual experience. He evinces values that “mistrust... dogma and institutions and national identities...” but establishes a firm principle committed to the “individual in society.”¹⁶⁹ He injected his disdain for mass culture into his views on literature, which he believed could not be *jungbungaku*, pure literature, if it had mass appeal. Susan J. Napier identifies three major paradigms in which Ōe locates the sublime: violence, humanity tied to a natural setting, and sexuality.¹⁷⁰ Through violence and destruction Ōe’s characters often achieve a freedom that enables individuality.

Following World War II several modern themes rise to the top of the novelists’ agenda. The destructive forces of the West especially those manifested in World War II are explored along with the concept of Japan, Inc., a society in which the values of the marketplace reign supreme. Further, the alienation and victimization of the individual assume vast importance. Ibuse Masuji published *Kuroi Ame (Black Rain)* in 1966. It closely follows traditions found in the *nikki* and narrative as the diaries of the characters Shigematsu and his niece Yasuko reveal their experiences when a nuclear weapon was used against the citizens of Hiroshima. Ibuse’s conclusion is that nothing exists in Japanese culture that “can withstand this final frightening onslaught of the West...”¹⁷¹ Kaiko Takeshi articulated his concern with Japan, Inc. as being destructive of the

¹⁶⁸ Ibid., 412.

¹⁶⁹ Snyder, *Ōe and beyond: Fiction in contemporary Japan*, 4.

¹⁷⁰ Ibid., 16.

¹⁷¹ Rimer, *Modern Japanese Fiction and Its Traditions*, 249.

traditional values of frugality and restraint both emotionally and financially for the Japanese people. In Abe Kōbō's *Hako otoko* (*The Box Man*) published in 1973 the principal characters are completely alienated from Japanese society but rather than leave the country they withdraw into themselves and live in boxes. His characters are portrayed as victims of their society. Abe's works are deeply philosophical and concerned with social aspects of the culture. He is also "an inventive literary experimentalist" who prides himself on being "a man without a hometown, a survivor of modern life..."¹⁷² A "sense of emptiness and purposelessness seems to be a pervasive malaise even in the hardworking, prosperous Japan of today."¹⁷³

Part of the appeal of Japanese literature is its poetic descriptive prose that creates vivid mental images. Another attraction of Japanese literature is its ability to convey the power of the subconscious in human emotions. In addition, the frequent use of symbolism augments its richness and reinforces its intent.

¹⁷² Hibbett, *The Floating World in Japanese Fiction*, 53.

¹⁷³ *Ibid.*, xiii.

Chapter 3

Japanese Culture and Its Symbolism

Man's earliest pictographs used symbolic language to convey messages to community members and to succeeding generations. In similar ways, the use of symbolic language by an author seeks to meet the same objective. Symbols are easily identifiable objects familiar to the artist's or author's intended audience that connote a deeper meaning about something beyond the reach of reason. Symbolism may be a construct such as a national flag. "Linguistic and other conventional symbolism operates through a culturally established specific bond between image and meaning, or between one concept and another."¹⁷⁴ Those symbols that project a "people's hopes, values, fears and aspirations" are found in myths characterized by their collective and communal nature and a presence across time and place.¹⁷⁵

Archetypes are those symbols with a universality of meaning that "recur in the myths of peoples widely separated in time and place [that] tend to have a common meaning... [and] tend to elicit comparable psychological responses and serve similar cultural functions."¹⁷⁶ Carl G. Jung, a trained psychiatrist, defined archetype as a "collective beneath the personal psyche [that reflected] earlier modes of functioning

¹⁷⁴ Munro, "Suggestion and Symbolism in the Arts," 167.

¹⁷⁵ Wilfred L. Guerin et al., *A Handbook of Critical Approaches to Literature*. (New York: Oxford University Press, 1999), 159, 160.

¹⁷⁶ Ibid., 160.

[recognized] as forms of instinct.”¹⁷⁷ Yet another definition of archetype is forwarded by scholar, Elémire Zolla: “An archetype is what can permanently order objects into sets, gather together emotions, and direct thoughts.”¹⁷⁸ Clearly, an archetype is a significant tool in the hands of an artist and may assist the scholar in ascertaining similarities in cultures that on the surface seem vastly dissimilar. In addition, comprehension of the concealed meaning expands and deepens the experience of the reader or viewer of an object. Jung believed that dreams, myth, and art made archetypes accessible to consciousness.¹⁷⁹

A people’s mythology provides insight into cultural uniqueness and provides sources for its specific archetypes and symbols. “...[M]ythology is valuable in that it provides a number of characters and situations which recur in literature”¹⁸⁰ and “...suggest the identity and simplicity of the great myths and mythic characters.”¹⁸¹ Modern man has come to see myth only as literature and fails to understand its significance in its time. Mircea Eliade contends that myths reveal much about a people who in ancient time believed their myths revealed truth. He states that a myth narrates a sacred history¹⁸² of how supernatural beings brought reality into existence and how the sacred relates to man’s everyday world. To know myths was to understand the origins of things, and served as a guide to human behavior. A myth returns man to his origins and

¹⁷⁷ Carl G. Jung, *Memories, Dreams, Reflections*, recorded and ed. Aniela Jaffé, trans. Richard and Clara Winston. (New York: Vintage Books, 1989), 161.

¹⁷⁸ Elémire Zolla, “Archetypes,” *The American Scholar* 48 (2): 191 (1979).

¹⁷⁹ Guerin, *A Handbook of Critical Approaches to Literature*, 179.

¹⁸⁰ Blotner, *The Modern American Political Novel*, 11.

¹⁸¹ *Ibid.*, 13.

¹⁸² Eliade, *Myth and Reality*, 5.

reinforces the concept that life cannot be repaired but rather renewed.¹⁸³ Myths were commonly only recited on special occasions including a death, which was a new circumstance, but never in the presence of children, women, or the uninitiated males. The cosmogonic myth describes how the world came to be and details the genealogy of a family.

The Japanese cosmogonic myth is preserved as a portion of the stories told by an official storyteller, Hieda-no-Arei, in the *Kojiki*, which was compiled in 712 CE by Oo No Yasumaro,¹⁸⁴ but it was poorly understood and little appreciated by the Japanese people until Mootori Norinaga undertook translation of the work in the eighteenth century. The myth begins with an image of chaos with nothing defined or formed, but it is whole, a perfect totality.¹⁸⁵ From amongst this disorder, the Plain of High Heaven formed and over a span of time created three deities, named the Three Creating Deities. Time once again elapsed during which some solid ground began to form. The Three Creating Deities birthed numerous gods but all was still disorganized; so, the gods called on two divine beings *Izanagi* and *Izanami* to descend into the void with a gem embellished sacred spear. *Izanagi* used the spear to swirl that, which existed in the abyss and the drops that fell from the end of the spear created islands. *Izanagi* and *Izanami* dwelt on the island as they completed the creation process. The two deities determine to marry. In preparation they build a pillar and around it a great palace. Striking off in opposite directions, the two meet again on the far side of the pillar and the female deity,

¹⁸³ Ibid., 30.

¹⁸⁴ "Literary Histories."

http://ias.berkeley.edu/orias/hero/yamato/links_yamato.html

¹⁸⁵ Mircea Eliade, *Myths, Dreams and Mysteries: The Encounter Between Contemporary Faiths and Archaic Realities*. trans. Philip Mairet, (New York: Harper & Row, 1960), 180.

Izanami speaks first proclaiming the handsomeness of *Izanagi*. As these deities birthed two offspring, each was improperly formed. They ascended to Heaven to question the Heavenly deities and learned that the female, *Izanami* should not have spoken first.¹⁸⁶ Eliade's interpretation of the myth offers the explanation that *Izanagi* represented heaven and *Izanami* earth, and it was improper to place earth before heaven which led to the tragedy of ill-fated births.¹⁸⁷ Once their mistake is rectified, the couple gives birth to the series of islands that are Japan. Now that firm land had been formed, they set about creating additional gods who were responsible for various portions of nature. There are numerous additional stories in *The Kojiki*, but this summary of the creation of Japan and the gods that blessed it with a profusion of nature adheres to the characteristic pattern of a creation myth. Something has been fashioned from nothing through divine intervention.

The Japanese are a people descended from the gods and in particular from the goddess *Amaterasu*, the sun goddess, who is directly tied to the people through an unbroken lineage of emperors who are her direct descendents. *Amaterasu* is a child of *Izanagi*, one of three illustrious children. She is sent bearing jewels of unequalled beauty to rule the Plain of High Heaven, and one sibling is sent to rule the dominion of the night, and the other the sea. One of her siblings was very mischievous and caused numerous catastrophes including the destruction of her prized garden. *Amaterasu* withdrew into a cave causing the world to be dark. After a lengthy period of gloom, the other gods conspired to trick *Amaterasu* into leaving the cave. Their success in bringing forth the

¹⁸⁶ "Japanese Creation Myth (712 CE) From Genji Shibukawa: Tales from the Kojiki"

http://www.wsu.edu:8080/~wldciv/world_civ_reader/world_civ_reader_1/kojiki.html

¹⁸⁷ Mircea Eliade, *Myths, Dreams and Mysteries: The Encounter Between Contemporary Faiths and Archaic Realities*, 181.

sun goddess caused Japan to be created. *Amaterasu*'s great-grandson was the first Emperor *Jimmu*. *Amaterasu* is an archetype for the Great Mother, the one who brings forth life through her transformative powers. The story also contains numerous additional symbolic references including the cave, jewels, the garden, and a mirror.

While there are numerous influences on the Japanese from China, many of her myths possess characteristics that make them uniquely Japanese. Shintō, a uniquely Japanese religion, strongly influences the country's mythology. Anesaki Masaharu states "... Shintō tradition combines the simple poetry of nature with philosophic speculation about the origins of things."¹⁸⁸ The animistic nature of Shintō propels a belief in *kamis* or spirits that are the motivating force of all life. In the medieval era of Japanese civilization various clans claimed specific geographic area as their homeland. Each of these clans had a belief in a common origin of their people and their gods who were commemorated through religious observances. The clan god was worshipped at a chief shrine located in an important natural setting, e.g. a protective hill, a stream or pond, or a grove of trees. "... [E]very place is regarded as sacred if there is some tradition of gods, spirits, fairies or ancestors connected with it, and those places are set apart and consecrated."¹⁸⁹ So every clan had one major shrine and numerous lesser shrines.

The myths of Japan instruct her people how to perform certain functions such as purification, which the gods demonstrated in a stream establishing water as a source for rites of purification. The sun goddess and her brother the storm god represent the "victory

¹⁸⁸ Masaharu Anesaki, *The Mythology of all Races: Japanese* (Boston: Marshall Jones Company, 1928), 216.

¹⁸⁹ *Ibid.*, 247.

of order and peace over barbarism.”¹⁹⁰ Conflicts among the gods of Japanese mythology are most often solved through compromise among the parties to the disagreement. Myths reveal that *omisan* or hot springs were creations of the gods, and many oddly shaped rock outcroppings resulted from humans being turned to stone. Twin trees are often used to represent lovers and “conjugal fidelity.”¹⁹¹

Fairy maidens figure prominently in Japanese mythology. *Ko-no-hana-sakuya-hime* is the Lady-who-causes-trees-to-bloom and receives credit for the cherry blossoms, and “the crimson leaves of the maples are conceived to be the work of a Brocade-weaving lady.”¹⁹² *Kaguya-hime*, the Lady of Brilliancy or the Shining Princess, is one of the most famous and revered myths in all of Japan. In many of these tales, celestial maidens come to earth and some marry humans, but the marriage is short lived. *Urashima Tarō*, Son of the Beach Island, marries an other-worldly woman and in his few years of marriage several hundred years pass in actuality so that upon his return home nothing is as it once was. *Benten*, the daughter of the dragon king, is the guardian of music, public speaking, and wealth. The most famous shrine dedicated to her is *Itsukushima*, the Isle of the Temple. The Japanese believe in serpent tribes, *Ryū-tō*, lanterns of the dragon, that inhabit the sea and are the source of mysterious lights seen on the water. The existence of pearls is explained as the tears from *Ningyo*, a fisherwoman with the head of a beautiful long-haired woman and the body of a fish, who provides warnings and advice to men. *Sennin*, man of the mountain, is an immortal being who is able to fly,

¹⁹⁰ Ibid., 227.

¹⁹¹ Ibid., 254.

¹⁹² Ibid., 213.

walk on water, create a horse from a special gourd and call up mysterious animals.¹⁹³

These former humans that became immortal are responsible for numerous positive occurrences.

Love tales were popular in the Heian court and heroic tales have been popular throughout Japanese history with one of the favorites being *Momotarō*, Peachling Boy. Given the nature of Shintō, the popularity of animal tales is not surprising. These tales demonstrate the interconnectedness of life and reinforce the virtue of gratitude. The most popular grateful animal is the sparrow, but tales include stories about dogs, cows, monkeys, fish, horses and bees. The mandarin duck represents love as these animals mate for life, and the crane depicts longevity. Some animals possess witchcraft-like powers are very cunning and able to fool humans, e.g. badgers, fox, cats, and serpents. Solid black cats are able to foretell weather while red or pinkish brown cats are feared. A white serpent is the patron of wealth while most snakes represent jealousy or lasciviousness. Japanese tales and poetry often include reference to mystical trees, the *katsura*, a celestial tree, and *kanugi*, a giant tree.

Plants and flowers may be associated with seasons as well as serving as symbolic representations. The New Year is celebrated as a renewal with pine, bamboo and plum blossoms appropriate for the occasion. The evergreen represents prosperity while the bamboo indicates straightforwardness. Spring is manifested by willows and cherry blossoms. The peach tree and its flowers are believed to protect against the plague. Summer is shown through wisteria, the globe flower, and tree peony. Wisteria also

¹⁹³Ibid., 274.

symbolizes brightness and the tree peony enchanting beauty. The hibiscus symbolizes a beautiful but unhappy woman; the hydrangea a fascinating but fickle woman; the narcissus stands for purity. The lotus flower symbolizes purity and perfection in combination. Every culture celebrates a beginning and an end.

In one view, archetypes are rooted in anthropology, which provides guidance in understanding the symbols within a cultural context. In an anthropological assessment, archetypes are social phenomena passed to succeeding generations through rites and rituals. Archetypes are found in the people's biographies of their gods, and in their conception of death and resurrection or rebirth, ritual sacrifice, and its accompanying actions toward the scapegoat.¹⁹⁴ Humans transfer their depravity to a scapegoat often a sacred animal or person and then kill them, which destroys and atones for the evil engendering a re-birth.¹⁹⁵

A radically different approach to archetypes was formulated by Carl G. Jung who was fascinated by the unconscious, which he believed was revealed in the symbols found in dreams and visions. To substantiate his thinking, he diligently recorded his dreams and visions to discover the "significant function of their own."¹⁹⁶ Through his research into dreams, fantasies, and visions, Jung developed a theoretical concept of the psyche, which he divides into three distinct sections. He identifies the ego as the conscious mind differentiated from the personal unconscious, which is information gained from personal

¹⁹⁴ Wilfred L. Guerin, et al., *A Handbook of Critical Approaches to Literature* (New York: Oxford University Press, 1999), 169.

¹⁹⁵ Ibid., 169.

¹⁹⁶ Carl G. Jung, ed., *Man and His Symbols*. (New York: Bantam Doubleday Publishing Group, Inc., 1964), 11.

experiences not presently in the conscious but able to be readily recalled.¹⁹⁷ The third portion of the psyche and the unprecedented aspect of his theory is the collective unconscious, which he identified through dream analysis conducted with his mentor, Sigmund Freud. Jung's dream that solidified his view of the collective unconscious was of a two-story house. The top story was clearly modern in its furnishings and accoutrements, but as he descended the stairs, the furnishings on the floor below were from an earlier historical period. The basement contained images of the Roman era and beneath it was what seemed to be a cave with human skulls and broken pottery. Although Freud cast the dream as a death-wish, Jung was certain that his dream contained collective thoughts and symbolic material.¹⁹⁸ He admired Freud but rejected his theory that dreams were "a 'facade' behind which its meaning lie hidden... withheld from consciousness."¹⁹⁹ To Jung, dreams were natural processes "to which no arbitrariness can be attributed..."²⁰⁰ The "house dream" inspired him to research archeology and ancient myths along with primitive cultures and their myths. Jung found archetypal images in every culture and every historical period that he studied.²⁰¹ He determined that the psyche contains the collective experiences of the human species and is present at the birth of each human. The collective unconscious is a "psychic inheritance" that conditions humans to "respond to certain stimuli in similar ways. It is psychic instincts older than

¹⁹⁷ Ibid.

¹⁹⁸ Carl G. Jung, *Memories, Dreams, Reflections*, recorded and ed. Aniela Jaffé, trans. Richard and Clara Winston (New York: Vintage Books, 1989), 159.

¹⁹⁹ Ibid., 161.

²⁰⁰ Ibid., 162.

²⁰¹ "Archetypes as Defined by Carl Jung."

<http://www.acs.appstate.edu/~davisct/nt/jung.html>

historical man.”²⁰² While we can never be directly aware of the collective unconscious, certain occurrences point to its existence. For example, the human experiences of déjà vu and the ability to recognize certain symbols and comprehend the meanings of myths are not learned but exist in that part of the unconscious mind that is collective.²⁰³ Additional examples include unintentional acts or a strange slip of the tongue.²⁰⁴ Dr. Jung used his theory of the psyche to create a distinctive process of psychoanalysis. While it would seem that Jung’s work bears little relation to literature, his identification of symbolism that exists globally in ancient and modern myths offers an approach to a deeper understanding of literary works, and is one of the motivating forces for archetypal literary criticism.

Archetypes transcend time and space but connect that which is past to a personal present and point toward the future. Due to the universality of these symbols, several generic archetypes have been identified. These include:

Water – representing the “mystery of creation, birth-death-resurrection, purification and redemption, fertility and growth.” And within water are these subcategories of representation:

Sea – “mother of all life, ... infinity, timelessness, the unconscious.” Even Darwin’s theory of evolution begins with life springing from the sea.

Rivers – “death and rebirth, flowing of time toward eternity, ... incarnation of deities.”

²⁰² Guerin, *A Handbook of Critical Approaches to Literature*, 178.

²⁰³ Dr. C. George Boerre, “Carl Jung.” 1997.

²⁰⁴ Elémire Zolla, “Archetypes.” *The American Scholar* 48 (2): 191 (1979).

Sun – “creative energy, law in nature, consciousness, ... father principle.” Specific significance is attributed to these subgroups:

Rising sun – “birth, creation, enlightenment.”

Setting sun – “death.”

Circle – “wholeness, unity.”

Mandala – “geometric figure ... that in Asian forms juxtaposes the triangle, the square, and the circle with their numerical equivalents of three, four, and seven.” It represents “psychic integration or the desire for unity of the spirit.”

Egg (oval) – “the mystery of life and forces of generation.”

Yang-yin – Chinese symbol that represents the “union of opposite forces of the yang (male principle, light, activity, the conscious mind) and yin (female principle, darkness, passivity, the unconscious).”

Ouroboros – “the ancient symbol of the snake biting its tail” – represents “eternal cycle of life, the unity of opposing forces, primordial unconsciousness.”

Serpent – “energy and pure force, evil, corruption, sensuality, destruction, mystery, wisdom, the unconscious.”

Numbers – Three – “light, spiritual awareness, unity, male principle.”

Four – “... life cycle, four seasons, female principle, four elements of earth, air, fire, water.”

Seven – “most potent of all symbolic numbers” as it unites three and four; represents “perfect order, completion of a cycle.”

Archetypal woman – the Great Mother – “mysteries of life, death, transformation.” Included in the symbolism of the archetypal woman are these subdivisions:

Good mother – “positive aspects of the Earth Mother, ... birth, warmth, nourishment, protection, fertility, growth, abundance.”

Terrible mother – negative aspects of the Earth Mother – represented by “witch, sorceress, siren, whore, femme fatale” and symbolizing “sensuality, sexual orgies, fear, danger, darkness, dismemberment, emasculation, death, the unconscious in its terrifying aspects.”

Soul Mate – represented by the “Sophia figure, Holy Mother, princess, the beautiful lady” symbolizing “spiritual fulfillment, the incarnation of inspiration, anima.”

Wise Old Man – represented by a “savior, guru, redeemer” and symbolizing “knowledge, reflection, insight, wisdom, cleverness, ... moral qualities such as goodwill and readiness to help... This old man always appears when the hero is in a hopeless and desperate situation from which only a lucky idea or profound reflection can save him.”

Trickster – represented by “jester, clown, fool, fraud, prankster, poltergeist, shaman, magician, witch” and symbolizing a “primordial, dawning consciousness and a reminder of humankind’s primitive origins and the fallibility of its

institutions.” He possesses a transformative influence in his role as a survivor, and creator of order out of chaos.

Garden – “paradise, innocence, unspoiled beauty, fertility.”

Tree – “... life of the cosmos and its consistence, growth, proliferation, generative and regenerative processes; ... immortality.”

Desert – “spiritual aridity, death, nihilism, hopelessness.”²⁰⁵

According to Jung, archetypes are the content of the collective unconscious and not learned information; they are both image and emotion and are only archetypal when both are present.²⁰⁶ “They do not in any sense represent things as they are in themselves, but rather the forms in which things can be perceived and conceived.”²⁰⁷ “The archetype in itself is empty and purely formal, nothing but a ... possibility of representation which is given *a priori*.”²⁰⁸ From the psychological aspect of his teachings springs his identification of archetypes. His recurring dreams led him to initially identify three archetypes – that of the wise old man or guru accompanied by a little girl representing the human soul, and a leathery brown dwarf, the shadow that guards the entrance to the unconscious.²⁰⁹ He believes the Mother archetype presents an excellent example of the collective unconscious because all humans have a similar ability to recognize certain types of relationships, e.g. nurturing associations or fearful situations. The Shadow archetype reveals to humans the evil of which we are capable. The evil of humanity across time is stored within the collective unconscious and is oft-times represented by a

²⁰⁵ Guerin, *A Handbook of Critical Approaches to Literature*, 161-165.

²⁰⁶ Carl G. Jung ed., *Man and His Symbols*, 87.

²⁰⁷ Carl G. Jung, *Memories, Dreams, Reflections*, 347.

²⁰⁸ *Ibid.*, 393.

²⁰⁹ Dr. C. George Boerre, “Carl Jung.” 1997.

snake, dragon, monster, or demon. The Child symbolizes hope, the future or re-birth and is portrayed by children, an infant, small animals, a golden ring or golden bull, a circle or flowers.²¹⁰ Jung also identified the significant Asian myth of the great fish, which is a symbol of divine creation and life.

Two very distinctive archetypes, anima and animus, are promulgated by Jung. The Anima is the female portion of the male psyche, and the Animus is the male present in the collective unconscious of women.²¹¹ It is the anima “who communicates the images of the unconscious to the conscious mind...”²¹² Thus, the anima acts as an intermediary between the ego and the unconscious. Jung speculates that anima and animus are responsible for much of human’s love life and our ability to find a life-long mate, as we search for that part missing within ourselves. Anima can be represented by a young girl, a witch, or earth mother, and is the life force itself. Animus can be revealed as a wise old man, a sorcerer, or a number of males, and is the logical, rational, and argumentative side of humans. Further, the psyche additionally houses the shadow or evil side of humans and the persona, our social self and personality that mediates between the ego and the external world.²¹³ Through a process of becoming that Jung calls individuation, a person integrates the various parts of the psyche into an integrated whole through a course of psychological maturation.²¹⁴ It requires close, critical self-

²¹⁰ “Archetypes as Defined by Carl Jung.”

<http://www.acs.appstate.edu/~davisct/nt/jung.html>

²¹¹ Dr. C. George Boerre, “Carl Jung.” 1997.

²¹² Carl G. Jung, *Memories, Dreams, Reflections*, 187.

²¹³ Guerin, *A Handbook of Critical Approaches to Literature*, 182.

²¹⁴ *Ibid.*, 180.

examination and acceptance of the negative as well as positive aspects of the psyche. Individuation equates to authenticity.

Kawabata's *Snow Country* is a texturally rich, exquisitely worded novel that provides excellent examples of the use of archetypes in a novel. When read superficially for pleasure, *Snow Country* is a tragic love story in an exquisite setting; however, at the connotative level Kawabata infuses his novel with symbolism and archetypes that plumb the depths of consciousness. The earliest images in the novel are of white snow and darkness representing purity and innocence opposed by melancholy, which through continued use set the tone of the novel – *mono no aware*. Each glimpse of beauty and every moment of happiness are intense but fleeting. Life cannot be sustained at that level; it is lived in the monotony of everyday life.

In the character, Yoko, Kawabata develops the goddess archetype, as she is young, innocent, self-sacrificing, beautiful, and has a melodious voice. Of all the characters in *Snow Country*, she is the most challenging to comprehend. She is alone without a protector, and in spite of being treated cursorily, her gentle spirit is unharmed. Just as the essence of the soul of Japan whether ignored or violated or displaced cannot be destroyed so too it is with Yoko, the representation of the soul of the country and her people across the eons.

Another powerful archetype in Japanese literature involves the *sensei*, the one who has such depth of wisdom that it seems to transcend time. The paralyzed music teacher is that archetype in Kawabata's *Yukiguni*. However, this *sensei* cannot speak and is only able to move one arm effectively concealing the wisdom within. Without an

awareness of the meaning behind these symbols, a reader lacks a thorough understanding of the message of Kawabata. One interpretation supported by these archetypal characters is that Japan's rich legacy and spiritual basis is in jeopardy as the *senseis* are dying and the young have not absorbed the message. The *bushido* code that defined Japanese life is being supplanted by an idealism not of Japanese origin. Traditional Japan can still be found in the interior or heart of the country, and perhaps it is not too late to retrieve and strengthen that which has made the Japanese culture notable.

Some myths are structured so similarly that a specific pattern is identifiable. One such design is found in the hero myth in which the champion must always undergo a quest involving a lengthy journey and battles to overcome monsters or solve riddles. The journey and accompanying struggles lead the hero through a progressive course of maturation to enlightenment, but his death is certain, as he must be sacrificed to atone for the shortcomings of his people and their redemption. The myths focused on immortality bear marked agreement in form, and stylistically use either the theme of an "escape from time," those myths about a return to paradise, or a "mystical submersion into cyclical time," those stories of an endless cycle of death and regeneration.²¹⁵ The third major pattern of myths is the category of creation narratives, which seek to explain the creation of the universe, nature and humankind through the actions of deities or otherworldly intervention.

Literature, as analyzed by scholars, tends to form itself into archetypal genres that correspond to the seasons. Spring, birth or dawn, is the group that includes myths devoted

²¹⁵ Ibid., 165.

to the birth of a hero, of rebirth, of creation or overcoming the ominous forces of winter, death, or darkness. Collectively, these are “[t]he archetype of romance and of most dithyrambic and rhapsodic poetry.”²¹⁶ The category of summer, marriage or triumph, embraces myths of paradise, the sacred marriage, or deification, which forms the archetype of comedy, the idyll or pastoral.²¹⁷ Autumn, sunset or death, is the set of myths focused on the death of a god, “of violent death and sacrifice and of the isolation of the hero,” which is the archetype found in tragedy and elegy.²¹⁸ Winter or darkness includes the myths of floods and chaos, defeat of the hero, decline into chaos and violence found in the archetype of satire.²¹⁹

An appreciation of the significance of archetypes to mythic literature is a beginning point; however, sensitivity to an aesthetic that is culturally based intensifies literary understanding. Mircea Eliade’s scholarly pursuits explore the friction between two basic types of mentality. One he calls traditional and is the world of myth that is characteristic of ancient man or Oriental societies, and the other is modern that is modern man in contemporary society and in particular Western man.²²⁰ His insights are particularly useful in an analysis of the mythology of the Japanese and her archetypes.

A need to recapture one’s own myths and their meanings as well as those of differing cultures exists. While an understanding of archetypes and symbols enriches literature, it also serves as a bridge to an aesthetic sensibility not readily apparent in the

²¹⁶ Vincent B. Leitch, ed. *The Norton Anthology of Theory and Criticism*. (New York: W. W. Norton & Company, 2001), 1452.

²¹⁷ Ibid., 1453.

²¹⁸ Ibid., 1453.

²¹⁹ Ibid., 1453.

²²⁰ Mircea Eliade, *Myths, Dreams and Mysteries: The Encounter Between Contemporary Faiths and Archaic Realities*. trans. Philip Mairet. (New York: Harper & Row, 1960), 7.

west. "...[S]ymbolic art usually aims (as all art does) to arouse some kind of satisfying or otherwise valuable aesthetic experience."²²¹

The modern novel continues the mythological narrative on a different plane and in pursuit of different ends.²²² Prose literature has taken the place of reciting myths and enables a reader to experience "what can have taken place."²²³ Myth is alive and well in contemporary society that believes suburbia is a place of perfection and success will enable man to transcend the human condition. The media create mythic heroes and villains, and detective stories pit good against evil.

Literary Criticism

Literary criticism has played an important role in the development of fiction and significantly influenced an author's acceptance by an educated public. Art undergoes a process of critique by those educated to the distinguishing characteristics of a particular form. Japanese critics of literature use one of two approaches in their evaluation of artistic merit either didactic with moral overtones or technical, which is based on the audience of the critical review. The audience of the critic has changed throughout time in Japan. In the Heian period, critics wrote for one another and placed enormous value on what was innovative and new. During the Tokugawa Shogunate with the rise of the warrior class who replaced the aristocracy critics wrote in order to educate the new rulers. Thus, the past and its values system became critically important. Writers in this period

²²¹ Munro, "Suggestion and Symbolism in the Arts," 161.

²²² Eliade, *Myth and Reality*, 190.

²²³ Eliade, *Myth and Reality*, 191.

were expected to know and understand the past and its social values system and use it in their literary pursuits.

In the period from 1600-1868, the rise of the merchant class and townspeople broadened literary readership. In the age of strict class enforcement, *chōnin*, townsmen, believed an element of status was achievable through knowledge of literature. This era included the National Studies Program which sought to understand the influence of the Chinese on Japanese philosophy and history, and literary scholars defined a specific Japanese sensibility. Matoori Norinaga (1730-1801CE) was the greatest literary critic of the period and is credited with defining the ideal of the Japanese aesthetic, *mono no aware*.

Japanese novelists are expected to follow certain norms if their work is to be considered serious, pure literature, *jungbungaku*. According to Rimer, the work must possess an aspect of originality; there must be continuity evident between past and present; the influence of poetic mechanism with respect to language and rhythm must be present, and the psychological or emotional is the focus not cause and effect as in Western novels.²²⁴ If tradition was the method of critique, a Japanese work would be evaluated for these aspects. Traditional criticism is written by professionals to an audience of professionals who seek certain literary virtues, e.g. *aware*, the “ahness of things”, is the highest aesthetic virtue.²²⁵ The author finds extraordinary significance in the ordinary aspects of life and communicates that to readers. *Makoto*, sincerity, must be the motivating force of the author. *Yūgen*, a mystery or depth that leads the reader to

²²⁴ Rimer, *Modern Japanese Fiction and Its Traditions*, 4,5.

²²⁵ *Ibid.*, 14.

another plane of reality or to a transcendental beauty are both critical components of Japanese fiction. And finally, an element of *sabi* is obligatory. *Sabi*'s Japanese meaning is closest to the word for rest. It is exemplified through a weary character donning traditional costumes or aspects of traditional behavior in spite of his weariness.

Modern Japanese criticism was launched by Tsubouchi Shōyō. A contemporary critical approach includes critiques centered on academic interests, or Marxist views that examine social forces and potentialities for change, and/ or literary journalists who take a personal approach to criticism. Ōe claims that in the past few decades the decline in an intellectual audience and the drive for profit by publishing houses has combined to create novels that appeal to a mass audience.²²⁶ In Ōe's view literature of merit must "make an independent and distinctive contribution to the environment of our shared planet".²²⁷ Murakami is "...a conspicuous surface figure on the literary scene..."²²⁸ and is not to be taken seriously because he draws a mass audience rather than merely the educated elite. This author contends that Murakami is an author of merit who uses the *shi-shōsetsu* genre to penetrate the Japanese psyche, raise political issues, prod readers to explore historical events, and force self examination.

²²⁶ Ōe Kenzaburo, *Japan, The Ambiguous and Myself* (Tokyo: Kodansha International, 1995), 49.

²²⁷ Ibid., 54.

²²⁸ Ibid., 51.

Chapter 4

Murakami Haruki and the use of Anamnesis, Myth, and the Political

Murakami Haruki was born January 12, 1949 in Ashiya near Kobe Japan; the only child of parents who both taught Japanese literature. His grandfather was a Buddhist monk. In combination these factors produced a very traditional family; however as an only child his parents allowed him great personal freedom to explore including a wide range of literature. As a young man Murakami developed an intense interest in Western novels especially those in the hard boiled detective genre and American jazz. He was not studious and “all he remembers [of his middle school years] is being beaten by his teachers ... because he wouldn’t study.”²²⁹ He attended Waseda University and was a student observer of the Vietnam War protests in the 1960’s and the demonstrations opposing ratification of the extension of the Mutual Security Agreement between Japan and the United States. The 1960’s were a time of intense idealism that seemingly vanished as the student protests were repressed, and the participating young men and women conformed and joined Japanese society. At the university Murakami studied literature, drama, and film and was especially drawn to Greek drama and Western films, which influenced his thesis topic of *The Ideology of Journeys in American Films*. Upon graduation Murakami had no interest in joining either the corporate or bureaucratic worlds known as the life of the salaryman. He has consistently perceived himself to be independent, an outsider, and a loner. In 1974 with a loan from his father-in-law,

²²⁹ Jay Rubin, *Haruki Murakami and the Music of Words* (London: Harvill Press, 2002), 15.

Murakami and his wife opened a small jazz bar. Several of his short stories were published during this period, and in 1978 he wrote his first novel. In 1981, he and his wife sold the jazz club so that he could devote full time to writing. Beginning in the mid-1980's he and his wife lived in several European cities prior to his acceptance of a visiting professorship at Princeton University where he taught from 1991 through 1995. While at Princeton, Murakami spent countless hours in the university library researching Japanese incursions into China at the beginning of World War II. He has translated numerous works into Japanese including some by F. Scott Fitzgerald and Raymond Carver.

Stylistically his writing bears no resemblance to the *haikū*-like prose of Kawabata, Ōe, Dazai or Soseki. While he is one of Japan's most popular contemporary authors, he has come under frequent criticism of Ōe who claims that Murakami's primary interest is in selling books and thus appealing to a mass audience. Nine of his novels have been translated into English and several works have been translated into other languages. He has written numerous books of short stories and, as is typical of Japanese authors, many of his novels have been serialized. *The New Yorker* magazine has published numerous Murakami short stories.

There are recurring themes in Murakami's works that include protagonists who are outsiders, independent and not company men; they are always looking for something that is lost; and must address conflicts within themselves. In spite of the apparent

loneliness of the protagonist, he is connected to a variety of other characters through the plot.

The underground is consistently a part of his setting, and dreams and fantasies are used as significant devices. Often his characters appreciate things that are Western such as music or movies but the references are simple and uncomplicated and not philosophical or ideological statements.

Hitsuji o meguru bōken, A Wild Sheep Chase

A Wild Sheep Chase, Hitsuji o meguru bōken, first published in 1982 in Japan is Murakami's novel set in the late 1970's with reflections back to the 1960's and early 1970's. It was awarded the Bungakukai Prize for New Writers (*Bungakukai Shinjin Shō*) that was established in 1955 by the Bungei Shunjū publishing company to recognize promising new writers.

A Wild Sheep Chase portrays a mythic quest by a lone hero that reads as a fabulously entertaining mystery; however, Murakami's intent with this novel is clearly anamnestic: to awaken a specific consciousness within his audience. "[T]he hero is in search of a peculiarly personal ideal or moral vision, which is at odds with the bourgeois standard of life."²³⁰ The novel is divided into eight parts and no character has a name but rather is identified by an assigned role in the story. The use of a first person narrator identifies this as belonging to the *shi-shōsetsu* genre that is the popular novel form in Japan.

²³⁰ Hisaaki Yamanouchi, "Mishima Yukio and His Suicide." *Modern Asian Studies* 6 (1): 3 (1972).

Part one of the novel begins on November 25, 1970 the day that Yukio Mishima committed suicide by *seppuku* when he failed to rally the “nation’s Self Defense Forces in the name of the Emperor.”²³¹ The story begins in autumn symbolically representing the time of death and isolation of the hero. In the opening scenes of the novel *Boku*²³² has just returned from a funeral to find his ex-wife in his apartment, the one they once shared. The early scenes set the tone of the novel as death figures prominently in the plot and *Boku* is alone in the climatic portion of the story. The central action of the novel occurs within a two month period and the book concludes as winter begins.

Boku and a college friend own a successful business together that they established just after graduation from college. Initially it was a small translation operation but has grown to include advertising. A major life insurance firm is a client for whom an ad has just been produced and published. The advertisement includes a grainy picture of a pastoral scene with sheep in a pasture and mountains in the background. The photo was sent to him by another college friend identified as the Rat whom he has not seen nor heard from for many years. The picture is accompanied by a letter which requests that *Boku* find a way of using the picture that makes it public and a plea that *Boku* finalize some loose ends for the Rat in Sapporo. His letter makes numerous references to the passage of time. The Rat states he has “reached what is for me a final destination,”²³³ and that he is staying an hour and a half from the nearest town in “... a landscape that

²³¹ Jay Rubin, *Haruki Murakami and the Music of Words* (London: The Harvill Press, 2002), 78.

²³² In Japanese, Murakami’s selection of the word to use for the “I” for his narrator is *Boku*. The casual *Boku* is the term men would use in informal conversation. In most *shi-shōsetsu* the choice is *Watashi*, a much more formal word. Jay Rubin, *Haruki Murakami and the Music of Words*, 37.

²³³ Murakami Haruki, *A Wild Sheep Chase*. trans. Alfred Birnbaum (New York: Random House, Inc., 2002), 93.

might as well be the end of the world.”²³⁴ To fulfill his friend’s wish *Boku* travels to Sapporo, his hometown on the island of Hokkaido. He visits with their longtime friend J who owns a bar and completes the tasks that Rat has requested of him. *Boku* takes a stroll through the area where the river of his youth still flows: the river that was responsible for creating the town as it ground down the hills and deposited the soil and through which he experienced the flow of time as he walked along its banks. The river coursed all the way to the sea and has now been “hemmed in by thirty-foot-high concrete walls... channeling the sea narrowly in between.”²³⁵ The symbolism of the life giving force of water is straightforward. As *Boku* walks further along the coastline, the sea has been filled in. The jetty that once sat in water remains but is now surrounded by an ocean of apartment buildings. Back in his hotel room, *Boku* watches “an old American submarine movie on television” that “was an everything-works-out-in the-end-so-maybe-war-is-not-so bad-after-all” type of film.²³⁶ *Boku* relates that he fully expects one of these days to see a movie in which the whole human race is wiped out in a nuclear holocaust, but everything will turn out just fine in the end. Murakami perfectly captures one essence of the American psyche. He raises the specter of the Second World War, which according to American views did work out just fine in the end; however, Japan was forever changed. Japan was a defeated and humiliated nation with the old governing order completely stripped of its power and the validity of many traditional beliefs questioned. A spiritual void was created by discrediting the old system and yet nothing took its place, which has

²³⁴ Ibid., 94.

²³⁵ Ibid., 107.

²³⁶ Ibid., 112.

led to a rise in religious sects with messianic doctrines.²³⁷ Japan had adopted western imperialism as a shield against encroachment by the West and to satisfy its own goals of empire. One of Murakami's harshest criticisms is directed toward those Japanese who refuse to acknowledge their own country's responsibility for the Second World War.²³⁸ Japan was a ruthless military power that quashed information concerning the wholesale slaughter of Chinese citizens during Japan's occupation of Manchuria where nearly a quarter million persons were massacred in Nanking alone. Many Japanese continue to view themselves as victims of militarism, the war, nuclear weapons, and of the United States' imperialism especially in light of the sizable military force that occupies Okinawa. The U.S is not seen as a disinterested third party but rather closely allied with the conservative political parties of Japan in a business to business relationship.

Publication of the picture that he received from the Rat prompts a visit from the personal secretary to a character called the Boss who is a powerful underground leader of a conservative political faction whose public leaders he has bought with his wealth. The Boss monopolizes advertising, which he uses to control the content of broadcasting and literary publications in order to promote his ideology. He became incredibly rich through illicit business dealings during the Japanese occupation of Manchuria from 1932 to 1945 when a puppet regime was established by the Kanto Army. His ill gotten gains as a member of the Kanto Army have enabled him to construct his own empire that includes

²³⁷ Herbert Passin, "The Sources of Protest in Japan." *The American Political Science Review* 56 (1962): 400.

²³⁸ Sinda Gregory, "It Don't Mean a Thing, If It Ain't Got that Swing: An Interview with Murakami Haruki"
www.centerforbookculture.org/review/02_2inter/interview_Murakami.html

“[p]olitics, finance, mass communications, the bureaucracy [and] culture...”²³⁹ His organization is a form of iron triangle that is able to manipulate publishing, the media, and governmental policies. With pointed accuracy, Murakami has described the interconnected worlds of politics, business, and the media in modern Japan. After the First World War there emerged a new coalition in Japan composed of business, the bureaucracy, and political parties all working in concert.²⁴⁰ The Boss was imprisoned as a Class A War Criminal but neither his power nor his wealth were reduced by his prison sentence. The trademark or symbol of this man’s empire is a sheep with a star pattern on its back in its fleece; a type of sheep never seen in Japan but one of which is pictured in the ad that *Boku* has recently published. The secretary informs *Boku* that the Boss has had publication of the advertisement arrested and threatens, at the very least, to destroy his business; however, *Boku* can earn a substantial sum, more than enough to take care of his business for the next decade, if he will undertake the quest to find that special sheep pictured in the advertisement within thirty days because the Boss is dying. With his death, the organization that he has formed will fall apart because it has been built through the powers of the sheep pictured in *Boku*’s advertisement. The sheep mystically connected to the Boss through a blood cyst that developed in his brain in 1936. The power of the sheep transformed the Boss from an ordinary unremarkable man into a charismatic person with a gift for persuasion, public speaking, and a clearly formed conservative ideology.

²³⁹ Murakami, *A Wild Sheep Chase*, 139.

²⁴⁰ Passin, “The Sources of Protest in Japan,” 396.

With little other choice, *Boku* and his new girlfriend begin the quest for the mysterious sheep with a star pattern on its back. The girlfriend²⁴¹ possesses her own uncanny powers that enable her to tap into her own consciousness through her perfectly formed ears, which she has kept hidden by her hair since she was twelve. The special powers of her ears are not functional unless her ears are uncovered and even then she is able to control her ears and as necessary render them “dead” to psychological rumblings.

Once at the destination on Hokkaido, the girlfriend selects the Dolphin Hotel as the place for them to stay because she feels it is critical to the search. Only after several fruitless days of exploration do they learn from the hotel owner that the building was once the property of the Hokkaido Ovine Association run by his father, the Sheep Professor, who occupies the entire second floor of the building. From there the professor has conducted a forty-two year search for an uncommon mystic sheep. In the summer of 1935 as he was inspecting an area of sheep production crucial to his coordinated plan for ovine production in Japan, Manchuria, and Mongolia, the professor sought refuge in a cave where he fell asleep. During his slumber he dreamt that a sheep sought permission to enter his body, and with his consent the sheep did so. In northern China it was not considered unusual for a sheep to enter a human body and among the locals such an incident was considered a blessing. The Sheep Professor was unconcerned that the sheep had entered him because local lore held that such an occurrence bestowed immortality on the person. The sheep remained within him until he was ordered to return to the Japanese

²⁴¹ Murakami uses the Japanese word *kiki* meaning listener to represent this character. Stephen Snyder and Philip Gabriel, ed. *Ōe and beyond: Fiction in contemporary Japan* (Honolulu: University of Hawai'i Press, 1999), 180.

mainland and forced to retire due to his claim of being possessed by a sheep. In 1936 the sheep left him as suddenly as it had appeared leaving him sheepless and implanted with an idea that cannot be eradicated. Murakami does not explicitly identify the idea and leaves that to the reader's individual interpretation. According to the Sheep Professor, the sheep leaves people when they reach the limit of their usefulness and searches for a new host, which the sheep had found in the Boss. The Sheep Professor identifies the location of Rat's picture as his previous homestead located there on Hokkaido. It had been commandeered and used by U. S. forces during the Occupation. After the property was returned to him, he had sold it a number of years earlier to a rich man from Tokyo for a summer home. The professor drew a detailed map of how to find the property once *Boku* had traveled further into the interior of the country. He warned them to be careful and thought they should know that another person had come to him asking questions about the Sheep Ranch a few weeks prior. *Boku* showed the professor a picture of he and the Rat together, and the professor identified the other man, Rat, as the recent questioner.

During the train ride, *Boku* acquaints himself with the history of the town Junitaki, which is his destination. As the train takes *Boku* and his girlfriend further into the interior of the country to a town of less than 5,000 persons, the train passes billboards hyping Coke, scotch whiskey, a scuba diver's watch, and nail polish – all symbols of the hyper consumerism initiated in Japan by emulating the West. *Boku* and his girlfriend travel to the sheep country that still remains in Japan and arrive in Junitaki, the center of a once thriving sheep industry and current home to five thousand sheep of which the government keeps accurate records. Junitaki had once been a thriving town of great

interest to the Japanese bureaucracy as a site for sheep production, and training and education to support that industry were provided to the townsfolk. In addition, the community was able to inexpensively purchase flocks of sheep from the government that sought sufficient supplies of wool for the pending campaign against Russia. The town had long since begun its decline as the push to industrialize intensified and farming and sheep raising lost importance. In many ways the town had come full circle as land that had been painstakingly cleared for agricultural purposes has been reforested to meet consumer demands for lumber. This serves as a perfect metaphor for the Japanese conception of time as cyclical as opposed to the West's view of time as linear. These changes challenge the characterization of progress.

From the Rat's picture of the scene with sheep in the pasture, the Caretaker of Junitaki's flock identifies the property as that which was once owned by the Sheep Professor. The current owner of the land leases the land in the summer as pasture for the township's small flock of sheep. He has been the Caretaker of the flock for the past ten years. The Caretaker knows that the owner is currently at the house because he has been taking supplies to him when he has called down and made requests. The Rat is identified as the owner in residence from the same picture shown to the Sheep Professor. *Boku* recalls his friend the Rat telling him about a house his father owned on Hokkaido where the family spent summer months in his youth.

It is a tortuous route to the homestead and only passable a few weeks out of the year. The Caretaker consents to drive *Boku* and his girlfriend as far he is able, but then they will have to hike in the remainder of the way. As the trio travel up the mountainside

by jeep, the conversation turns to sheep. The Caretaker says that sheep have a definite hierarchy that is established through a fight among the rams that occurs if one senses weakness in the leader. This author proposes that Murakami is here referring to the Cold War in which the superpowers constantly sought superiority and which increased the vulnerability of Japan. Russia and Japan both claimed possession of the Sakhalin Islands. In addition, Japan could serve as a pawn in the gamesmanship between the United States and Russia. To further substantiate this proposition, Murakami describes clouds racing from the Asian continent across the Sea of Japan to Hokkaido and onward that evoked the feeling in *Boku* of "...the utter precariousness of where we stood. One passing gust and this whole crumbling curve plastered against the cliff could easily drag us to the bottom of the abyss."²⁴² Such an abyss can be imagined as the result of a clash between the United States and Russia.

After a lengthy climb, *Boku* and his girlfriend enter a clearing where pasture stretches ahead of them with the house in the distance. The scene before them is the picture that the two of them have looked at hundreds of times in an attempt to identify the location of the mystical sheep. *Boku* expects to find the Rat in the house with the answers to his quest for the mysteriously patterned sheep; however Rat is not present. The signs indicate that he has been there recently as the house is perfectly clean and stocked with an ample supply of food. The girlfriend's ears are not functioning, so she is unable to decipher the Rat's whereabouts. Murakami thus signals that the girlfriend has served her psychic purpose. They decide to wait for the Rat to return and due to their exhausted state

²⁴² Murakami, *A Wild Sheep Chase*, 275.

after the climb briefly nap. *Boku* awakens from sleep to find himself totally alone. Thus begins the intensely psychological aspect of the novel.

Boku prepares himself a meal and listens to *Perfidia*. He explores his surroundings and appreciates the sturdily built, functional pre-war furniture. All of the numerous volumes in the home's library predate 1950 as does all of the music. He spends his first night alone in the house, and the following day investigates the outdoor area around the house. He finds the Rat's vehicle in the garage and puzzles as to why the Rat had not taken the car when he left. In mid-afternoon, the Sheep Man makes his first appearance. He is short and bowlegged with a sheepskin pulled down over his head and patched onto his arms and legs. He wears a black leather mask and matching black socks and gloves. The two converse about the Rat and the sheep for which *Boku* is searching. The Sheep Man claims to know nothing about the Rat, but it is obvious from the conversation that he has been watching everything that has happened at the house since *Boku's* arrival and declares that he told the woman to leave which she did. *Boku* passes one week reading, cooking for himself, and taking walks with no sign of the Rat's return. He comes to believe that the actions of the Sheep Man reflect the Rat's will and he sets out to find the Sheep Man. *Boku* wanders around for more than an hour and finally finds himself at the road that had brought him to the house. The Sheep Man is there and has been watching him the entire time. *Boku* reiterates the importance of seeing the Rat or finding the sheep and they part company. On his ninth day at the house *Boku* comes across a book *The Heritage of Pan-Asianism*, which lists the Boss's name as a prominent group member but fails to mention even one word about the February 26th incident.

Typical of Murakami the date is mentioned and nothing more because the Japanese reader would immediately understand the reference to the attempted *coups d' état* in 1936. The *Kodoha* or militant Imperial Way Faction of the Army sought to eliminate the Control Faction of the Army and destroy the ruling elite thereby creating an opening for reducing the influence of political parties and restoring the Emperor as an absolute ruler.²⁴³ The *Kodoha* promoted a view of “Asia for the Asians” and sought to negate the democratic processes and materialism of the West that were steadily altering Japanese society. To *Boku* it is now clear that the Boss’s secretary has known all this information he has puzzled out and probably so does the Rat. He sees himself as a pawn in a game and cannot surmise why. On his eleventh day on the mountain he cleans the house and comes across a mirror dirty from the ages which he polishes. The following day the Sheep Man returns to tell *Boku* that he has not been able to pass any messages to the Rat. It is now just three days before the thirty day time limit to find the sheep expires. As *Boku* returns from the kitchen with a drink, he passes the mirror and is shocked to see that the Sheep Man sitting on the couch opposite the mirror does not reflect any image. The next night as *Boku* sits alone in the dark of the house he imagines himself sitting at the bottom of a deep well where he allows the darkness to simply carry him along. As the clock chimes nine, the Rat appears. The Rat reveals that his father had purchased the property when he was five and his family had spent every summer there until he was fifteen. He had only fairly recently learned about the mysterious sheep from the Sheep Professor while he was a guest at the Dolphin Hotel. For sentimental reasons the Rat

²⁴³ Maruyama Masao, *Thought and Behaviour in Modern Japanese Politics*. ed. Ivan Morris (London: Oxford University Press, 1963), 55, 56.

decided to visit the property and that is when “he ran into the sheep.”²⁴⁴ The Rat is dead; he committed suicide and the Sheep Man buried him. The sheep had entered the Rat because it was able to take advantage of human weakness and absent his suicide the sheep would have controlled him completely. While the sheep was asleep the Rat hanged himself ensuring the total destruction of the sheep. The Rat relates that if one gives into the sheep, one loses all sense of values, emotions, and even consciousness. The Rat was destined to take over for his father creating “[a] realm of total conceptual anarchy.”²⁴⁵ As Rat leaves the house, *Boku* senses that he is “closing the door of time.”²⁴⁶ This is a potent metaphor for death: the finality of this portion of *Boku*’s life.

On the last day of the thirty day timeframe, *Boku* heads back down the mountain and meets up with the Boss’s secretary who is on his way to the house. The secretary informs *Boku* that the Boss had died the previous week. Indeed he had used *Boku* to lure the Rat out of hiding because when a person is first sheeped the overwhelming nature of the experience forces that person into seclusion. *Boku* is presented with his monetary reward and the two men go their separate ways. Once back in the town, *Boku* hears the mountainside blast that was planned by the Rat and carried out by *Boku* when he attached green wire to green wire and red wire to red wire in the back of the clock to eliminate the secretary and the house as well. The final scene of the novel places *Boku* in Sapporo following the river to the sea and that area which has been filled in to enable apartment construction. *Boku* cries as he has never cried before in response to the losses in his life

²⁴⁴ Murakami, *A Wild Sheep Chase*, 330.

²⁴⁵ Ibid., 335.

²⁴⁶ Ibid., 339.

and that which cannot be undone. His youthful idealism is irreclaimable. He has played a direct role in promoting materialism as the means to a satisfying life only to discover its true bareness. He bears a measure of responsibility for the scene he is witnessing as slick advertising hypes the most desirable place to live and the trendiest lifestyle in support of hyper consumerism.

This novel is replete with symbolism, archetypes, and mythology and is Jungian in its psychological aspect. Political themes are interwoven obliquely throughout the tale. Murakami uses the title page to the first chapter as a critical anamnestic device. Standing alone is simply the date of Mishima's suicide that will rouse memories for the Japanese reader. Murakami has now skillfully set the stage for the political message of the novel. Mishima was an idealist who promoted the radical nationalism advocated by the Imperial Way Faction. Mishima's fatalistic act attempted to rouse national ire against the intrusive decadent societal values created in society's unquenchable thirst for prosperity. It was the ultimate criticism of politics and society but was labeled by the media as an act of a fanatic. Murakami also uses Mishima as a device to warn of the disastrous effects that nationalism in the guise of defining what it means to be Japanese wrought on Japan. He most certainly does not agree with the radicals who would install the Emperor as the absolute authority. The first chapter in the novel ends with a mute television replaying the suicide scene continuously while those present in the student lounge at the university ignore the pictures. This is the contextual framework of the novel.

Murakami himself has stated his personal concern with the widespread belief that owning a BMW and the latest computer technology is the key to happiness.²⁴⁷ He too refused to conform to the expectation that he would graduate from the university and become a salaryman, a mere cog in the wheel of materialism imported from the West but most particularly from the United States where consumption drives the economy and consumerism enjoys god-like status.

The radicalism of the 1960's failed according to the Boss's secretary because the root of the idealism was based on individualism. Once again Murakami has succinctly referred to the political movements in Japan during that decade. Protest in Japan contravenes the basic values of harmony and social cohesion, and immediately alienates protestors from society. In May and June of 1960 there were massive demonstrations opposing the Mutual Security Treaty between Japan and the United States that forced the resignation of the Kishi Cabinet.²⁴⁸ Protestors were a coalition of laborers, students, and intellectuals who rebelled against the status quo viewed as the "dominant social consensus, the ruling political coalition, and the dominant ideology."²⁴⁹ Much of the anger directed against the status quo is aimed at the United States and its continuing presence in Japan. The conservative political forces in Japan are identified as joined to the United States because in both nations the interests of giant corporations and industries are promoted and considered sacrosanct. Those in Japan who identify with conservative

²⁴⁷ Sinda Gregory, "It Don't Mean A Thing, If It Ain't Got That Swing: An Interview with Haruki Murakami."
www.centerforbookculture.org/review/02_2inter/interview_Murakami.html

²⁴⁸ Passin, "The Sources of Protest in Japan," 391.

²⁴⁹ Ibid., 395.

ideology include the middle classes and business and rural interests while progressives include organized workers, students, and intellectuals.²⁵⁰

Students of the New Left protested in 1968 and 1969 against the political system and society's continuing interest in prosperity. Universities had become mere extensions of industry as reflected in the term *sangaku-kyōdō*, meaning industrial-academic complex.²⁵¹ The New Left's idealism questioned the corruption in politics and academia stemming from the constant quest for material gain. In addition, the Vietnam War was raging and many Japanese felt particularly vulnerable if the clash escalated to include Russian and/or China.²⁵² By the early 1970's the idealism of these youth had been replaced with the reality of work and family responsibilities, and a general sense of ennui encompassed the young adults now come of age. Murakami paints a picture of that ennui as he describes *Boku* and a friend sitting in the student lounge of the university, eating and staring at a television with no sound that repeatedly showed the scene of Mishima's suicide.

One of the most powerful early symbols used in Murakami's work is an exhibit of a whale's penis at the aquarium in *Boku's* hometown that he visited frequently as a youth. The penis is enclosed in a case with no information other than a plaque bearing the identifying words Whale's Penis. Phallic symbols from the earliest of times have represented potency and power especially spiritual power,²⁵³ symbolically Japan and her

²⁵⁰ Ibid., 394.

²⁵¹ Hisaaki, "Mishima Yukio and His Suicide," 14.

²⁵² Hisaaki, "Mishima Yukio and His Suicide," 14.

²⁵³ Boerre, Dr. C. George. "Carl Jung." 1997.

<http://www.ship.edu/~cgboeree/jung.html>

people are dispossessed of power as they are encased by western ideals and values.

Boku's quest has taken him far from Tokyo to a return to his home and then into rural, remote regions of Japan. Rural areas of a country are the slowest to devalue traditions and adapt to new thinking and closest to the forces of nature and Mother Earth. They symbolize a return to one's past, roots, and traditions.

Sheep are not native to Japan and no solid evidence exists of their presence in Japan prior to the Meiji Restoration. The sole rationale for their introduction was to further militaristic goals of the State. The purpose of this particular star emblazoned sheep is to "...transform humanity and the human world."²⁵⁴ It is possessed of "a Will that governs time, space, and possibility,"²⁵⁵ and "[t]he values of one lone individual cannot bear up before the presence of that sheep."²⁵⁶ This mystical sheep has the power to subvert values and ideology as its ultimate goal was "...total conceptual anarchy...in which all opposites would be resolved into unity."²⁵⁷ The sheep desires that society demonstrate a sheeplike mentality. Murakami's sheep are all too real as he sees a herd mentality at work in the formation of the mass culture in modern Japan. He describes sheep as being cooperative unless frightened and willing to follow the herd dog without question.²⁵⁸ The Sheep Man may symbolize the Japanese *sennin*, the man of the mountain, who is an immortal with supernatural powers including the ability to summon mystical creatures. The Rat is able to appropriate this form to converse with *Boku* in the early stages of his search at the mountain villa.

²⁵⁴ Haruki Murakami, *A Wild Sheep Chase*, 223.

²⁵⁵ *Ibid.*, 141.

²⁵⁶ *Ibid.*, 227.

²⁵⁷ *Ibid.*, 335.

²⁵⁸ *Ibid.*, 260.

The Boss is a complex symbol in this text but apparently represents the Japanese state meaning the organs of government. Such a view is supported by the fact that he is never actually seen and another speaks on his behalf relating who he is and what he believes. His power is such that one word from him aborts advertising and could destroy *Boku's* business. His tentacles reach into all aspects of society including the military.

The girlfriend is an archetype for the shining princess in Japan. She may be simply a psychological apparition that *Boku* uses in his quest to find the sheep within; however, this is a powerful archetype that the Japanese reader would immediately identify. She embodies the spirit and values of the Japanese people and mystically links them to an aesthetic ideal. Jung's hypothesis regarding archetypes is that they serve the purpose of anamnesis as the use of this archetype would compel a Japanese reader to ponder her symbolic message in this text. The Rat is pictured as a lost idealistic wanderer and symbolizes deceit; a self deception. The Rat is that aspect of *Boku* that has fallen prey to the sheep mentality. Psychologically this feature can either be subsumed into the whole or eradicated. *Boku* has recognized the power of the sheep and has overcome its allure as Murakami has made reference to symbols that denote the change. All around *Boku* things were being swept clean and purified by the snow and wind. In the house *Boku* has ritually cleaned a mirror that was coated with years of grime and dust. The mirror is one of the most significant Shintō symbols as it reflects the innermost being of a person and symbolizes the quest that *Boku* had undertaken. This was a search for his personal identity separate and apart from Western influence. Thus, *Boku* has returned to

the deepest recesses of his country and his own interiority to reclaim his individuality, to forego the attraction of mass culture.

Carl G. Jung stated that four ways exist for man to access his unconscious and one of those ways is anamnestic analysis.²⁵⁹ This becomes important to understanding what Murakami desires to bring forth from the unconscious of his readers. Identification of what has been lost and what has been the psychological impact of superimposing one form of government and culture onto another is a question Murakami raises. For centuries Japanese intellectuals have struggled with what it means to be Japanese. This tension attains special significance if the only definition of modernity is that which is pronounced by the West. At one point in the narrative the Sheep Professor states, “The basic stupidity of modern Japan is that we’ve learned absolutely nothing from our contact with other Asian peoples.”²⁶⁰ Historically Japan sought to identify distinctive aspects of its culture and that which had been borrowed from China, India, and Korea. Then in a mistaken belief of her superiority Japan attempted to impose her ideals on the Chinese and others. Is the sheep mentality the result of an all too painful change without synthesis? The path to this conclusion traces references to an idealism alluded to throughout the text in references to protest movements, mass culture, and advertising in the remotest of regions. Murakami pleads for cognizance that the quest to define what it means to be Japanese is personal. Further, he warns against the state establishing these parameters for its people.

²⁵⁹ Jolande Jacobi, *The Psychology of C.G. Jung: An Introduction with Illustrations* (New Haven and London: Yale University Press, 1942), 69.

²⁶⁰ Murakami, *A Wild Sheep Chase*, 222.

Sekai no owari to hādo-boiruda wandārando, Hard Boiled Wonderland and The End of the World

Hard Boiled Wonderland and the End of the World is Murakami's first novel written for the purpose of publication as a book. This work published in Japan in 1985 was awarded the Jun'ichirō Tanizaki Prize (*Tanizaki Jun'ichirō Shō*) that annually recognizes a full length work of fiction or drama that meets the highest literary standards expected of a professional writer. The recognition was established in 1965 by the Chūō Kōronsha publishing company to commemorate its 80th anniversary and is named for author Jun'ichirō Tanizaki "who helped establish a precedent in Japanese literature for wholly imagined fictional worlds."²⁶¹

Similar to *A Wild Sheep Chase*, the characters are not named but rather are identified by the role each plays in the story. Murakami employs a first person narrator that places *Hard Boiled Wonderland* within the *shi-shōsetsu* genre. This is a complex novel with convoluted plots, dark symbolism, and no clear interpretation. It is a story within a story as every other chapter is set in the hard boiled wonderland of Tokyo with the interceding chapters situated in the end of the world of the Town. For a few pages the reader inhabits a hyper modern Tokyo and then is thrust into a walled town that appears sinister. The intent of this use of disjunction is to raise questions concerning the nature of reality: the reader is never certain if either of the worlds is authentic. Tokyo is a modern futuristic version of itself where the primary concern is control of information; this portion of the novel is fast paced with danger seeming to lurk around every corner; it

²⁶¹ Rubin, *Haruki Murakami and the Music of Words*, 114.

feels precariously perched at the edge of chaos. Each chapter evokes emotions of fear, mystery, and turmoil. In contrast the Town is the epitome of equanimity where events evoke an intrinsic atmosphere of loss that induces melancholy in the reader. The Town is powerfully anamnestic in its symbolism. All of the action in the hard boiled wonderland occurs within a four day period of time; in the Town the story unfolds over the autumn season placing it symbolically in the time of death and isolation of the hero. Each of the settings houses atypical creatures, the narrator, a librarian, a grandfatherly type, and assorted other characters suited to the confines of the locality. Eliade identifies “end of the world” symbolism in a deluge or consuming fire and heat, which represent the completion of an historical cycle.²⁶²

In Tokyo the protagonist has accepted a job from a professor identified as Grandfather to shuffle data. However, Grandfather is a most secretive individual whose laboratory is far beneath the city and only entered by taking a lengthy hike in a subterranean world and then walking through a waterfall. The office building that houses Grandfather’s lab is so technologically advanced that the elevator is soundless, featureless, numberless, and buttonless. The corridor is lengthy and the offices are not numbered sequentially. *Watashi’s*²⁶³ guide is Granddaughter who speaks but no sound ushers forth; so, it is fortuitous that *Watashi* has been studying lip reading for the last several weeks. Once in the office *Watashi* is suited up into appropriate rain gear and goggles and led into a small closet where the rear wall opens into a cavernous pitch black

²⁶² Mircea Eliade, *Cosmos and History: The Myth of the Eternal Return*. trans. William R. Trask (New York: Harper & Row, 1959), 66.

²⁶³ Rubin explains that Murakami uses *Watashi*, the more formal word, for the “I” in Tokyo and *Boku*, the more casual term, for the “I” in the Town. Jay Rubin, *Haruki Murakami and the Music of Words*, 37.

space. He walks out onto a 3' square platform suspended in inky darkness, and with flashlight in hand descends via a ladder to the floor of this underground world.

Granddaughter has warned *Watashi* not to stray from the well worn path or to allow himself to be distracted. Grandfather turns down the sound of the waterfall so that he and *Watashi* can converse normally. As a scientist Grandfather's interests include acoustics, linguistics, comparative religion, neurophysiology, and his current venture into the research of the mammalian palate. For this project he needs a male and female skull of each mammal including humans of each race, which all line the back wall of his laboratory. Plus he has numerous jars of tongues, ears, lips, and esophagi. Grandfather believes that bones speak their own language that is emitted when he taps each skull with metal tongs to produce a distinctive sound; his intent is to decipher this tongue. From a movable wall Grandfather extracts the sheets of data that *Watashi*, a calcutec, will launder and shuffle. Although the shuffling program has been frozen and is strictly prohibited, Grandfather has the necessary clearance from the highest levels of the System to allow *Watashi* to engage in this contract. Calcutecs who are licensed by the state have altered brains that enable them to input data into one half of their brain, convert it, and move it to the other half where it is output as newly encoded numbers. All of this effort is required to protect information stolen by Semiotecs from being interpreted. Semiotecs are part of an organization known as the Factory, a black market data mafia that sells information stolen from computer hacking. *Watashi* will launder the data in Grandfather's lab and return to his own apartment to shuffle the information, but all of

this must be accomplished in four days to avert a major crisis. Upon completion of the laundering Grandfather sends a package home with *Watashi*.

The gift from Grandfather is a skull that appears to have been from a one horned animal – a unicorn. Interest in the skull sends *Watashi* to the library for research. With the assistance of the Librarian, he learns that two types of unicorns existed. The Western variety originated in Greece. It is a fierce aggressive animal with a horn of one meter in length. The Eastern variety originated in China and is the highest in rank of the four sacred animals. It is gentle, lives to be one thousand years old, eats only withered grass, and does not damage anything its hooves come into contact with. A visitation by such a beast heralds the birth of a sage. Historically scouts of Genghis Khan encountered this type of unicorn in the thirteenth century. The animal informs the soldiers that heaven is tired of all the bloodshed in the many wars and convinces them to return home. As *Watashi* contemplates all these details, he deduces that the only way a unicorn could have escaped extinction is through isolation in an area with no natural predators. The last reported information featuring a unicorn occurred in 1917 on the Russian front in World War I where a soldier found a skull that his commanding officer recognized as unique. University scientists identified the skull as one from a unicorn but the war interrupted further research and the skull was forgotten. In the mid-1930's, the skull is discovered among the contents of a building that is being sold in a box with a note requesting it be delivered to the University of Petrograd.

Watashi, the calcutec, now sets about shuffling the data using his personal password “end of the world”. After a full year of training, the System was able to extract

Watashi's core consciousness and encode the end of the world into his consciousness thus restructuring his mind. Murakami used this same phrase in *A Wild Sheep Chase* to describe the location of the Boss's mountain retreat. Although *Watashi* is able to call up the password and use it for shuffling purposes, he has no conscious awareness of the contents of this portion of his psyche. This approximates Jung's identification of three levels of the psyche with these deep recesses of the mind being the collective unconscious, which holds the historical content of symbols and archetypes.

Watashi receives a call from the Granddaughter who is concerned because her Grandfather has not returned from his laboratory. If his research were to be discovered now, it would mean the end of the world and in some manner, *Watashi* is the key. She fears that he is in harms way, and a visit by Big Boy and Junior confirm her suspicions. Together they completely trash *Watashi's* apartment. Close on their heels, System investigators appear on the scene. Everyone is interested in a unicorn skull that they believe *Watashi* possesses, but nothing of the sort is found in his apartment. He has safely stored it in a train station locker and mailed the key to a post office box.

The Granddaughter visits *Watashi* and together they attempt to piece together the puzzle that has become his life. Grandfather has been studying *Watashi* for two years because of the twenty-six people whose brains were altered for shuffling; he is the only one still alive. The Granddaughter is overwrought because only thirty-six hours remain until the end of the world. Reluctantly *Watashi* agrees to return to the Grandfather's lab. The office has been methodically smashed, which intensifies their distress and necessitates a return to Grandfather's underground lab. With the device in hand to scare

away the INKlings, they descend to the underground. The lab has also been upended but the automatic incinerator has destroyed Grandfather's papers preventing his technology from falling into the wrong hands. Creative planning by Grandfather established a secondary escape route that they must now traverse in the hope of averting the end of the world. They will be compelled to enter the lair of the INKlings because Grandfather's safety zone is contained within their haven. A trail of paperclips dropped by Grandfather reveals the route to take. To reach safe sanctuary, they must overcome spirits that lull them to sleep enabling the INKlings to feast on their bodies, torrents of rushing, rising water, leeches, and their own personal demons. In the midst of these trials, *Watashi* has a flash of memory that is real, and he recognizes as his own. At that moment, he realizes all his memories have been stolen from him.

Grandfather explains that the subconscious is similar to a "black box" and that a process he discovered created two cognitive systems within the same person, and a switching system enables one or the other to be active. *Watashi's* core consciousness was re-arranged into a story and a third cognitive system was installed. Grandfather theorizes that the reason *Watashi* has survived is that prior to the experimentation he already possessed multiple cognitive systems. One of these is the End of the World where people's selves are externalized into beasts. With regret Grandfather explains that *Watashi's* brain is going to short circuit, and he will live forever in the End of the World.

In the Town, the protagonist goes by the more informal *Boku*. He has been in the Town known as "the end of the world" since spring. It is now approaching fall the time of year when the color of the beasts' coat changes to an exquisite golden hue. The blue-eyed

beasts bear a single white horn in the middle of their forehead. Each evening near dusk the Gatekeeper blows a horn that calls the beasts to leave the Town. A thirty foot high wall surrounds the Town whose only entrance is the west gate that is fifteen feet tall and topped with spikes. Murakami used this same imagery of thirty foot walls hemming in the sea in *A Wild Sheep Chase*. Only the right door of the gate opens. It is opened this way for no particular reason; it is just how it is done. The beasts exit in the evening to an enclosure built solely for them and return to the Town each morning.

The Town is basically divided into halves with the northern semicircular plaza being mysterious and silent. There are rings within rings of featureless stone and brick buildings and never a person in sight. A clocktower is situated midpoint in the plaza, but it too is silent and no longer keeps time. The Library is located in the northern plaza, but nothing from the exterior identifies it as the Library. The southern plaza lacks any distinguishable atmosphere other than a vague sense of loss. At one time in its past, the Town had a thriving industrial sector, but it is now abandoned as are the Bureaucratic Quarters that once housed government officials.

The narrator has come to the Town to become the Dreamreader. It is his task to read dreams at the Library from 6 PM to 10 PM daily. In preparation for his position, the Gatekeeper has scarred his eyes in such a manner that he must avoid bright sunlight thus restricting his time outdoors to cloudy days or late evening and nighttime. Upon entering the Library the Dreamreader must traverse a long, straight hallway, which is another of Murakami's favored images. The face of the Librarian stirs the Dreamreader's unconscious as she reminds him of someone, but the memory is too deeply buried for him

to recall. He believes that the two of them have met previously, but the Librarian reminds him that in the Town memory is unreliable. The Dreamreader is unconvinced as he says, “Still I have the impression that elsewhere we may all have lived totally other lives...”²⁶⁴ He senses that he has come from elsewhere to the Town but has retained only two memories of the other place: that it had no wall and people’s shadows went with them.

The dreams to be read are contained in the old skulls of the Town’s unicorns. Each skull is surrounded by a profound silence. For the Dreamreader the skulls will emit heat and glow. He must trace the patterns of the light with his fingers to release the images from the skull. Reading the dreams seemingly has no purpose. The Librarian does not know why the dreams are read other than it is his job. She is unable to comprehend the term “mind” or its potential function.

The Dreamreader lives in one room of the forsaken Bureaucratic Quarters. The Colonel is the Dreamreader’s neighbor and friend with whom he plays chess; however, the playing pieces are most unusual and include an Ape, High Priest, Parapet, Knight and King. The relationship between the two men is also one of mentoring as the Colonel promotes his comprehension of the Town. The Town establishes the rules and no one tells anyone anything. The Dreamreader hungers to know what holds authority over him and what lies beyond the wall. The Town is perfect and lacks nothing; however, the Dreamreader will lose his mind. As his Shadow weakens, so too does his memory. No beyond exists.

²⁶⁴ Haruki Murakami, *Hard Boiled Wonderland and the End of the World* (New York: Random House, Inc., 1993), 42.

The Dreamreader's Shadow was sliced away from him by the Gatekeeper when he entered the Town where everyone is shadowless. His Shadow warned him that it was not right and something was terribly wrong with the Town. The Shadow lives in an unheated, dank, locked room outside the Gatekeeper's residence where it assists the Gatekeeper in his daily duties. In one brief visit that the Dreamreader is allowed, his Shadow requests that he draw a map of the Town and report back information gleaned about the Wall, the Woods, and the River. It is their only hope of escape. The Gatekeeper describes the Wall: it is perfect as the fit is so exceptional no mortar is required rendering it impossible to climb. This is the End of the World and no one ever leaves.

The Dreamreader no longer recalls why he chose to forsake his memory and come to the Town. He seeks to fulfill his Shadow's request and sets out to draw a map. From the Librarian he learns that the Pool is dangerous. Beneath its glossy mirror-like facade is a whirlpool that sucks in whatever settles on its surface. The Pool emits sounds like a gigantic gasping throat along with groans and whines. In several forays into the Woods, the Dreamreader discovers a tranquil, mysteriously peaceful world. This is location where those who are not perfectly shadowless are condemned to live.

Little time remains to complete the map. The beasts' coats have turned snow white a signal that winter is approaching. Evil cloud formations portend a severe winter: a time when the powers of the Wall and the Woods will intensify. Winter will be a dangerous season for the Dreamreader as he is weak and unformed and consumed with doubt and regret.

The Dreamreader continues to fulfill his responsibility and reads dreams, but he has no idea of their content or meaning. His mind is fading. The harsh winter is killing many of the beasts. Their suffering is ordained. The Town is able to support only a fixed number: the cycle of birth and death is unvarying. The Gatekeeper along with the Shadow burns the dead beasts every day, and their skulls are entrusted to the Library for dreamreading. Gray smoke situated against the white snow structures the daily scene of winter in the Town.

The Dreamreader has developed sincere affection for the Librarian who knows nothing of the concept of love but offers to sleep with him. He is all too aware that this is the wish of the Town and that through such an act he would lose the enduring remnants of his mind. Through discussion of the Librarian's mother, he attempts to rekindle her emotions, but her single memory is that her "[m]other would draw words out or she would make them short. Her voice would sound high and low, like the wind."²⁶⁵ The Dreamreader realizes she is describing singing; however, he has no recollection of a song. He senses a musical instrument might arouse those memories. The Gatekeeper informs the Dreamreader that the Caretaker of the Power Station might have such items. The Power Station harnesses the energy emitted by wails emanating from deep within the earth, which power a huge fan. The Caretaker lives at the Power Station far removed from the Town because his shadow was not totally removed. He has a huge collection of old musical instruments whose beauty of forms attracts his interest. From among these, the Dreamreader makes his selection.

²⁶⁵ Murakami, *Hard Boiled Wonderland and the End of the World*, 226.

Through practice with his musical instrument, he is able to produce sounds that evolve into notes and ultimately to chords. On his accordion, he strings together chords that he perceives to be a song. Music is potent symbol that Murakami utilizes as the key to access the unconscious: it opens the mind.

The Colonel is the archetype of the *sensei* who retains the wisdom of the ages. He reports that the Dreamreader's Shadow is near death and now is the time for a last visit. The Gatekeeper allows them thirty minutes together after which he must attend to his duties. The Dreamreader is no longer certain that he wants to escape as he has grown fond of the Colonel, the Librarian, the peace and tranquility. The Shadow who has been faking his weakened condition agrees the harmony holds special appeal, but in this mindless utopia where hate, fighting, and desire do not exist neither is there the possibility of love or joy or community. Without a mind the residents have no conception of time thus achieving a form of immortality. The Shadow reveals the purpose of the beasts is to wander daily through the Town and absorb pieces of the people's minds. When they leave the Town each evening, they transport the mind to the outside world. "What kills them is the weight of the self forced upon them by the Town."²⁶⁶ Boku and his Shadow decide to attempt an escape the following day. With the Dreamreader carrying his Shadow, they flee from the Gatekeeper's home and make their way to the Pool. The Shadow has deduced this is the only way out of the Town, and together they must jump in to get to the Pool to obtain freedom in the outside world. At the last moment, the Dreamreader elects not to leave. He has discovered his role in the Town. It

²⁶⁶ Murakami, *Hard Boiled Wonderland and the End of the World*, 335.

is his creation. He must stay to deal with the consequences of his actions and ascertain why he has created this world.

Hard Boiled Wonderland and the End of the World is a mythic quest in which the hero's journey is psychically focused on identification of the self and self actualization. In a culture that prides itself on conformity and harmony and one that establishes clearly defined principles of good citizenship, the quest for identity as a distinctive individual can indeed approach mythic proportions. "It was precisely through national polity education in 'obligation' that the people became good Imperial subjects who combined a brave and loyal soul with a minimal knowledge of necessary industrial and military techniques."²⁶⁷ This author contends that the protagonist in the *Hard Boiled Wonderland* has assumed his role in society. He has met the expectation of the State and does not challenge the rules. He seeks assurance that the professor (Grandfather) does indeed have the necessary clearances and approvals so that his job is not endangered. *Watashi*, the protagonist, has formulated his plan with respect to the number of years he needs to work in order to retire in comfort. It matters little what personal level of satisfaction he achieves in his tasks as his work is merely a means to an end. As events surrounding him spiral out of control, it becomes evident that he has extremely limited control over his life and personal goals and dreams. He is not the actor; he is acted upon. From 1868 through 1945, there was an "unrelenting drive by a transcendent state to control society as a whole..."²⁶⁸ In fact, his life has been used as an "experiment". The state has sought to use

²⁶⁷ Masao Maruyama, *Thought and Behaviour in Modern Japanese Politics*, 146.

²⁶⁸ Sheldon Garon, *Molding Japanese Minds: The State in Everyday Life*. (Princeton: Princeton University Press, 1997), 6.

him and others for its own purposes and goals to the extent of controlling his mind and implanting the thoughts of an idealized society. *Watashi* undertakes a quest into his own psyche to challenge the mind games of the State.

Now focused totally within himself the protagonist has become *Boku* who seeks awareness of his own memories and his own mind. He attempts to sort out that which has been implanted from that which is his true self. Music is the key that unlocks his psyche that which opens the deep recesses of his mind to an awareness of itself. In the End of the World, *Boku* too fulfills the work and lifestyle expectations of his society, the Town. He allows himself to be altered so that he is able to read dreams. He submits to losing his shadow because that is the way of the Town. However, he still possesses a shred of his own mentality that he explores in an effort to discover the self buried deep within. The discovery of an accordion and a song points toward his recovery of the self. Music unlocks emotional responses of joy and sorrow and fear and serenity. It is the key to retaining that which society seeks to subvert and control.

For Murakami his love of music was the key to becoming an individual in Japanese society. His love of music enabled him to open a jazz club and support himself doing something he enjoyed and found satisfying. He defied the conventional wisdom espoused in the view that security can only be found within the corporate world. The freedom he gained allowed him to pursue writing: another act of ultimate individuality in his society.

In the Hard Boiled Wonderland, *Watashi* is lost to himself and is subsumed into *Boku* who has recognized that his life contains potentiality. There exists for him a shred

of hope that he will find the self he is seeking. He cannot escape his society unless he truly wants to become an alien. He accepts it at face value for what it is. He chooses to stay in his own society and to continue to search for his self. There is no resolution in the novel, and the reader is left to wonder if *Boku* will succeed. A glimmer of hope exists simply because he is going to proceed with the effort.

This novel is filled with symbolism and archetypes. The symbolism courses its way throughout both worlds; however, this author believes the archetypes are primarily discoverable in the Town. The Town is a rich imaginative creation powered by the energy contained in the agonized cries of lost souls. The Town symbolizes the unseen forces that make the rules and points directly to the Japanese state and its hidden sources of power. The Town is a perfect metaphor for historical Japan that “walled” itself off from the rest of the world through isolation. There is “[n]owhere further to go... You have to endure.”²⁶⁹ Further, it is a metaphor for Japan at the turn of the twentieth century and the efforts of the State to form a cohesive and malleable society.

The symbolism of light and dark persists throughout the novel with an abundance of shrouded imagery. Light and Dark abound in the Hard Boiled Wonderland with its stark offices and underground world where good and evil in the form of the System and Factory are locked in battle. The End of the World exists primarily in hazy indistinct light. The Dreamreader cannot tolerate bright light. Thus, his world consists of cloudy days, twilight and darkness. It is neither good nor evil but the reality of existence for humanity lived in the in-between. It is the reflected light of the moon rather than the

²⁶⁹ Murakami, *Hard Boiled Wonderland and the End of the World*, 109.

direct light of the sun: the perfect metaphor for the manner in which Murakami discusses the political. The message is present not however obvious.

The beasts symbolize the West with their golden fleece and blue eyes. For an extended period of time, foreigners were only allowed access to limited areas of Japan; so, in a sense foreigners were kept out of the country and confined in a special enclosure. The beasts are transporting pieces of the mind outside the margins of society. Murakami's meaning is two-fold. Western ideals are supplanting some of the traditional values of the Japanese and at the same time creating the possibility of greater individuality and recognition of the self.

The Gatekeeper represents the *samurai* who protects the Town from untoward influences. It is his responsibility to appropriately contain the beasts and properly dispose of their carcasses. He is unquestioningly loyal to the Town: the depiction of authority that demands obedience.

The Librarian is the archetype of the Shining Princess. She exists solely to assist him. Absent of memories and therefore without a mind and incapable of emotional attachment she serves as the motivating force of *Boku's* search. His penchant to retain his memory and find his self is galvanized through the Librarian's loss.

The Shadow that is removed from everyone in the Town is a powerful symbol of the loss of one's subconscious identity. The Shadow constantly warns the Dreamreader that his thoughts are being kept from him and that his mind is being controlled. It tells the

Dreamreader that his mind is strong and “holds a seed – your self.”²⁷⁰ Without a shadow the Town has complete control of the person.

Underground is a symbol that the protagonist has entered his subconscious world which in part is inhabited by a variety of demons. INKlings find irresistible the darkness and moisture of an underground world. They speak their own tongue and possess the capacity to team up with humans to give added strength to evil. They consume human flesh, are able to create traps to ensnare humans, and worship their own gods. All combine to represent the dark side of humanity found in the Shadow archetype.

The State is characterized as the System which is a labyrinth of workers bound by rules and multiple layers of authority with no one truly accountable. The Grandfather is the clearest example of the lack of responsibility. As head of Central Research for the System, he had created a new technology overflowing with fatal flaws. His rationale is based on the fact that he meant no harm and could not have foreseen the unintended consequences. His only interest is science purely for the sake of science: an all too common elusion. “Japanese officials perceived themselves to be officials of the emperor rather than servants of the public.”²⁷¹ Murakami questions the relationship of the state to the bureaucracy through use of dialogue that questions whether or not the System and the Factory are in fact one in the same or perhaps one steals and the other protects it from discovery.

Murakami has cast the search for self and individuality in a conformist society into the novel *Hard Boiled Wonderland and the End of the World*. It is anamnestic

²⁷⁰ Ibid., 249.

²⁷¹ Garon, *Molding Japanese Minds: The State in Everyday Life*, 5.

throughout as the protagonist seeks the memories that have been stolen from him and the mind that is his own. Anamnesis allows one to free the self from the strictures of time through the use of memory. Memory is the pre-eminent form of knowledge. "...[F]or Murakami all reality is memory."²⁷² For the Greeks, Mnemosyne was the goddess of memory. She knew all that had ever been or will be. Those who are perfect never lose their memory and achieve immortality. "To cure the work of time it is necessary to 'go back' and find the beginning of the world."²⁷³ The dead have lost their memories. For this author, *Hard Boiled Wonderland and The End of the World*, evokes a most profound *mono no aware* found in the beauty of utopia coupled with intense sadness and a weighty sense of loss.

²⁷² Rubin, *Haruki Murakami and the Music of Words*, 116.

²⁷³ Eliade, *Myth and Reality*, 88.

Chapter 5

Conclusion

Literature is not created in a vacuum: it is a product of and responsive to the political, social, and cultural forces at work in a specific era. However, the influences of previous authors and ages are recognizable in contemporary works. Murakami Haruki is no exception to these general observations. In the two novels analyzed in this paper, Murakami has employed numerous traditional Japanese components of fiction. Following tradition established in the Heian era, he utilizes elements of the *monogatari*. Specifically, Murakami's heroes are introspective and increasingly so. Toru Okada, hero of *The Wind-Up Bird Chronicle* published in 1994, is pensive to the extent that he spends a significant portion of time secluded in a dry well in order to access his innermost being. His novels are tales that draw deeply upon imagination as mystical sheep, unicorns, INKlings, and a wind-up bird inhabit Murakami's worlds. The conscious awareness of each of his heroes is the key to a successful quest, and as in the *Nō* drama the central conflict of these works is a personal inward struggle.

As do many other Japanese authors, he ties his works together through selection of names, places, and phrases. In *A Wild Sheep Chase* and *The Wind-Up Bird Chronicle*, the island of Hokkaido and the cold climate found in its remote villages and snow covered mountains figure prominently as a place of origins. *A Wild Sheep Chase* and *Hard Boiled Wonderland and The End of the World* both contain references to the end of the world and thirty foot walls. Letters, an artistic feature from earlier eras, are significant

elements in *A Wild Sheep Chase* and *The Wind-Up Bird Chronicle*. Room 208 in Toru's dream world in *The Wind-Up Bird Chronicle* relates back to character names in *Pinball, 1973*.

The *shi-shōsetsu* genre is the style of choice for many notable Japanese authors and is the form chosen by Murakami who uses a first person narrator. In each of the novels previously described, the protagonist delves deep within his psyche in search of self-actualization, a tradition that is traceable to Lady Murasaki and *Genji monogatari*.

Murakami's maturation as an author is confirmed through the development and progression of his themes of misplaced trust and distorted idealism. In *A Wild Sheep Chase*, the optimism of youth has been replaced by the reality of existence, wherein the protagonist has succumbed to the allure of prosperity. Unquestioning trust in the State led the Japanese to support educational reform, modernization, and industrialization. The focus and energy devoted to catching the West were subverted by its leaders into nationalistic and imperialistic goals. Murakami's references to these political realities are indirect, muted, and non judgmental. Throughout *Hard Boiled Wonderland and The End of the World*, Murakami uses the plot of both worlds to question the motives of political leaders. In Tokyo, the hard boiled wonderland, the protagonist's mind has been altered to the extent that he retains none of his own memories and his inner consciousness has been implanted with an utopian ideal. In the Town, the end of the world, the protagonist inhabits his psychic utopia. He is the sole individual who has retained a few memories, but his are rapidly fading. Every other resident is mindless and diligently servile. Without memories, the residents are rendered incapable of discerning good from evil. The Town

is Murakami's metaphor pointing to the educational indoctrination of Japan's populace. The goal of education was to produce useful, obedient citizens bent on achieving harmony. Murakami draws no conclusions and retains his neutral stance.

The Wind-Up Bird Chronicle is Murakami's most ambitious novel with transparent political implications. His artistic skill and sophistication have evolved. Each of the characters in this lengthy work has a personal name albeit some most unusual selections. The protagonist's name is Torū, which means "to pass through".²⁷⁴ Through Torū's acquaintances the reader is exposed to key historical figures and events related to the Nomonhan War of 1939. This is a subject that Murakami researched during his tenure at Princeton. The atrocities committed by Japanese troops and those suffered by Japanese prisoners of war are relived through the memories of Lt. Mamiya. Murakami portrays the absolute loyalty of the Japanese soldier to his superiors and the mindless cooperation of her citizenry. May Kasahara is employed in a factory staffed by young women who perform the same mundane tasks continuously. Daily quotas are established for the wigs produced in this factory. The product is shipped to Tokyo to supply consumer demands for the best product available. Harmony and loyalty are the most prized virtues in the factory: a metaphor of the State. In the Russian POW camp in Siberia, detainees are used as forced labor in the mines. Lt. Mamiya interred in the camp has come to believe that the oppression suffered there bears resemblance to democratic reforms foisted on the Japanese. The appearance of having a say in their future is a facade and not reality much like democratic rituals.

²⁷⁴ Jay Rubin, *Haruki Murakami and the Music of Words*, 208.

Further, Torū's quest in *The Wind-Up Bird Chronicle* forces him to confront his individual political complicity as a modern Japanese citizen.

Underground published in 1997 is a nonfiction work in which Murakami explores the sarin gas attack by the Aum Shinrikyo cult in the Tokyo subway system in 1995. He interviewed sixty-three survivors of the attack. Through their stories the readers experiences the smell, taste, and effects of the gas along with the fear, chaos, and struggle to survive deep underground, one of his favored devices. Murakami has never understood the attraction of the corporate lifestyle. While he learned compassion for the salaryman through these dialogues, he continues to find their lifestyle incomprehensible. In addition, Murakami attended the trial of some cult members and spoke with them about their affairs. From them, the reader is exposed to the charismatic leader Asahara, his mind control techniques, and the extensive plot that was only partially successful. Those attracted to cult membership were seeking an ideal that could not be met in traditional society. Asahara offered them a principled system that was more pure and spiritual albeit a distorted idealism. Murakami defines the similarities that exist between the cult members and the Japanese citizen: belief in a fantasy, unquestioning loyalty, and misplaced trust.

According to Jung, archetypes exist as the psychic inheritance of humans at birth and are not created. Jung places them within an area of human psyche he called the collective unconscious. Within that sphere an archetype could not be culturally sensitive; however, this author contends that as archetypes "surface" in art they become culturally varnished. The parallels of the *sensei* with the wise old man, the shining princess with the

anima, and *Amaterasu* with the Great Mother demonstrate a form of cultural responsiveness to archetypal figures. Murakami adroitly employs these archetypes in addition to water in his novels as anamnestic devices to affect a reader's perception. The recurring use of differing symbols for the unconscious e.g. underground, the well, and dreams and fantasies afford access to Murakami's obscured insights. He stated in an interview that some parts of dream are collective and do not belong to an individual person.²⁷⁵ Ears are an additional significant representation to Murakami as one must be able to hear the music of the soul, our inner most being.

Murakami Haruki is an artist in control of his craft. Although he uses improbable circumstances and fanciful details, these elements are designed to hold the reader's attention and are not the justification for his storytelling. In *A Wild Sheep Chase*, he has thoughtfully selected his choice of political references around which to construct a story. His judicious use of symbols and imagery point to a substantive depth of meaning. Murakami fulfills his desire to communicate with his readers, and his contention that "[i]f you are a serious novelist, you have to be political in your own way. That is a fact."²⁷⁶ His more recent works reveal a maturity able to openly confront the misplaced trust of the people in their State, the distorted value system appropriated from the West, and an idealism grounded in fantasy.

²⁷⁵ Matt Thompson, "Nobel Prize winner in waiting?" *The Guardian*, May 26, 2001.
<http://books.guardian.co.uk/Print/0,3858,4192909,00.html>

²⁷⁶ Ibid.

Bibliography

- Araki, James T. "Japanese Literature: The Practice of Transfer." *Monumenta Nipponica* 31 (1): 77-85 (1976).
- "Archetypes as Defined by Carl Jung."
<http://www.acs.appstate.edu/~davisct/nt/jung.html>
- Beer, Lawrence W. "Group Rights and Individual Rights in Japan." *Asian Survey* 21 (1981): 437-453.
- Benl, Oscar. "Naturalism in Japanese Literature." *Monumenta Nipponica* 9 (1/2): 1-33 (1953).
- Blacker, Carmen. *The Japanese Enlightenment: A Study of the Writings of Fukuzawa Yukichi*. London: The Cambridge University Press, 1964.
- Blotner, Joseph. *The Modern American Political Novel*. Austin: University of Texas Press, 1966.
- Boerre, Dr. C. George. "Carl Jung." 1997. Retrieved 2/19/03.
<http://www.ship.edu/~cgboeree/jung.html>
- Chie Nakane. *Japanese Society*. Berkeley: University of California Press, 1972.
- Cohn, Robert G. "Symbolism." *Journal of Aesthetics and Art Criticism* 33 (1974): 181-192.
- "Commentary: 'Manchukuo' lies hurt relations" 2003-08-19. *China Daily*.
http://www1.chinadaily.com.cn/en/doc/2003-08/19/content_256018.htm
- Davidson, James F. "Political Science and Political Fiction." *The American Political Science Review* 55 (1961): 851-860.
- Dolgin, Janet. L., David S. Kemnitzer and David M. Schneider, eds. *Symbolic Anthropology: A Reader in the Study of Symbols and Meanings*. New York: Columbia University Press, 1977.

Eliade, Mircea. *Myths, Dreams and Mysteries: The Encounter Between Contemporary Faiths and Archaic Realities*. trans. Philip Mairet. New York: Harper & Row, 1960.

_____. *Cosmos and History: The Myth of the Eternal Return*. trans. William R. Trask. New York: Harper & Row, 1959.

_____. *Myth and Reality*. trans. William R. Trask. New York: Harper & Row, 1963.

Etō Jun. "The Japanese Literary World as a Sociological Phenomenon." *The Journal Newsletter of the Association of Teachers of Japanese* 1 (2): 10-20 (1963).

"Examples of Archetypes, Literature."
<http://www.cdc.net/~stifler/en111/archetype.html>

Feldman, Horace Z. "The Meiji Political Novel: A Brief Survey." *The Far Eastern Quarterly* 9 (1950): 245-255.

Fowler, Edward. "Rendering Words, Traversing Cultures: On the Art and Politics of Translating Modern Japanese Fiction." *Journal of Japanese Studies* 18 (1):1-44 (1998).

Fuminobu Murakami. "Murakami Haruki's postmodern world." *Japan Forum* 14 (1): 127-141 (2002).

Garon, Sheldon. *Molding Japanese Minds: The State in Everyday Life*. Princeton: Princeton University Press, 1997.

Gregory, Sinda, Toshifumi Miyawaki and Larry McCaffery. "It Don't Mean A Thing, If It Ain't Got That Swing: An Interview with Haruki Murakami." Retrieved 2/15/03.
www.centerforbookculture.org/review/02_2inter/interview_Murakami.html

Guerin, Wilfred L., et al., *A Handbook of Critical Approaches to Literature*. New York: Oxford University Press, 1999.

"Haruki Murakami."
Contemporary Literary Criticism. The Gale Group. Retrieved 4/9/03

Hibbett, Howard, ed. *Contemporary Japanese Literature: An Anthology of Fiction, Film and Other Writing Since 1945*. New York: Alfred A Knopf, 1977.

_____. *The Floating World in Japanese Fiction*. New York: Grove Press, 1959.

Hoye, Timothy. *Japanese Politics: Fixed and Floating Worlds*. Upper Saddle River: Prentice Hall, 1999.

_____. "Exile and *Anamnesis* in Murakami Haruki's *Hard-Boiled Wonderland and the End of the World*." Presented at the annual meeting of the Southwest Political Science Association, Fort Worth, March 2001.

"Ise Monogatari." *National Diet Library Newsletter*, no. 127, October 2002.
http://ndl.go.jp/en/publication/ndl_newsletter/127/275.htm

Iwamoto, Yoshio. "A Voice From Postmodern Japan: Haruki Murakami." *World Literature Today* 67 (1993): 295-300.

Jacobi, Jolande. *The Psychology of C.G. Jung: An Introduction with Illustrations*. New Haven and London: Yale University Press, 1942.

"Japanese Creation Myth (712 CE) From Genji Shibukawa: Tales from the Kojiki"
http://www.wsu.edu:8080/~wldciv/world_civ_reader/world_civ_reader_1/kojiki.html

Johnson, J. Douglas. "Springs of Japanese Violence." *Far Eastern Economic Review* 161 (3): 40 (1998).

Jung, Carl G. ed. *Man and His Symbols*. New York: Bantam Doubleday Publishing Group, Inc., 1964.

_____. *Memories, Dreams, Reflections*. recorded and ed. Aniela Jaffé, trans. Richard and Clara Winston. New York: Vintage Books, 1989.

Kawabata Yasunari. *Snow Country*. trans. Edward G. Seidensticker. New York: G.P. Putnam's Sons, 1957.

Keene, Donald. comp. and ed. *Anthology of Japanese Literature from the earliest era to the mid-nineteenth century*. New York: Grove Press, Inc., 1955.

Kinya Tsuruta. "Akutagawa Ryunosuke and I- Novelists." *Monumenta Nipponica* 25 (1/2): 13-27 (1970).

Lane, Richard. "The Beginnings of The Modern Japanese Novel: Kana-zoshi, 1600-1682." *Harvard Journal of Asiatic Studies* 20 (1957): 644-701.

Leitch, Vincent B., ed. *The Norton Anthology of Theory and Criticism*. New York: W. W. Norton & Company, 2001.

“Literary Histories.”

http://ias.berkeley.edu/orias/hero/yamato/links_yamato.html

Maffesoli, Michel. “Post Modern Sociality.” trans. Russell Moore. *Telos* 85: 89-93 (Fall 1990).

Maruyama Masao. *Thought and Behaviour in Modern Japanese Politics*. ed. Ivan Morris. London: Oxford University Press, 1963.

Masaharu Anesaki. *The Mythology of all Races: Japanese*. Boston: Marshall Jones Company, 1928.

Masanobu Oda. “Remarks on the Study of Meiji Literature.” *Monumenta Nipponica* 5 (1): 203-207 (1942).

Masao Maruyama. *Thought and Behaviour in Modern Japanese Politics*. ed. Ivan Morris. London: Oxford University Press, 1963.

Masao Miyoshi. *Accomplices of Silence: The Modern Japanese Novel*. Berkeley and Los Angeles: University of California Press, 1974.

Mills, Douglas. E. “Popular Elements in Heian Literature.” *The Journal Newsletter of the Association of Teachers of Japanese* 3 (3): 38-41 (1966).

Munro, Thomas. “Suggestion and Symbolism in the Arts.” *The Journal of Aesthetics and Art Criticism* 15 (2): 152-180 (1956).

Murakami Haruki. *A Wild Sheep Chase*. trans. Alfred Birnbaum. New York: Random House, Inc., 2002.

_____. *Hard Boiled Wonderland and the End of the World*. trans. Alfred Birnbaum. New York: Random House, Inc., 1993.

_____. *The Wind-Up Bird Chronicle*. trans. Jay Rubin. New York: Random House, Inc., 1997.

Ōe Kenzaburo. *Japan, The Ambiguous and Myself*. Tokyo: Kodansha International, 1995.

Passin, Herbert. “The Sources of Protest in Japan.” *The American Political Science Review* 56 (1962): 391-403.

Quo, F.Q. “Democratic Theories and Japanese Modernization.” *Modern Asian Studies* 6 (1): 17-31 (1972).

- Rimer, J. Thomas. *Modern Japanese Fiction and Its Traditions*. Princeton: Princeton University Press, 1978.
- Roggendorf, Joseph. "Shimazake Toson. A Maker of the Modern Japanese Novel." *Monumenta Nipponica* 7 (1/2): 40-66 (1951).
- Rubin, Jay. *Haruki Murakami and the Music of Words*. London: Harvill Press, 2002.
- Ryan, Marleigh. "Modern Japanese Fiction: 'Accommodated Truth.'" *Journal of Japanese Studies* 2 (1976): 249-266.
- Saeki Shoichi and Teruko Craig. "The Autobiography in Japan." *Journal of Japanese Studies* 11 (1985): 357-368.
- Snyder, Stephen and Philip Gabriel, ed. *Ōe and beyond: Fiction in contemporary Japan*. Honolulu: University of Hawai'i Press, 1999.
- Speare, Morris Edmund. *The Political Novel Its Development in England and in America*. New York: Oxford University Press, 1924.
- Strecher, Matthew C. "Beyond "pure" Literature: Mimesis, Formula and the Postmodern in the Fiction of Murakami Haruki." *Journal of Asian Studies* 57 (1998): 354-378.
- Suzuki Daisetz. T. *Zen and Japanese Culture*. New York: Bollingen Foundation, Inc., 1959.
- Tausch, Carl F. "Realism in the Novels of Ozaki Koyo." *The Journal of the Association of Teachers of Japanese* 10 (2/3): 159-178 (1975).
- The Kojiki*. trans. B. H. Chamberlain (1882)
<http://www.sacred-texts.com/shi/kojiki.htm>
- Thompson, Matt. "Nobel Prize winner in waiting?" *The Guardian*, May 26, 2001.
 Retrieved 2/15/03
<http://books.guardian.co.uk/Print/0,3858,4192909,00.html>
- Varley, H. Paul. *Japanese Culture: A Short History*. New York: Praeger Publishers, 1973.
- Walker, Janet A. *The Japanese Novel of the Meiji Period and the Ideal of Individualism*. Princeton: Princeton University Press, 1979.
- Zolla, Elémire. "Archetypes." *The American Scholar* 48 (2):191- 207 (1979).