KADİR HAS UNIVERSITY
SCHOOL OF GRADUATE STUDIES
PROGRAM OF COMMUNICATION STUDIES

AN EXPLORATION OF SPACE IN MURAKAMI'S *THE WIND-UP BIRD CHRONICLE* AND *AFTER DARK*

BURCU TÜFEKÇİOĞLU

SUPERVISOR: ASSOC. PROF. DR. ESER SELEN

MASTER'S THESIS

ISTANBUL, AUGUST, 2019

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Submitted to the School of Graduate Studies of Kadir Has University in partial fulfillment of the requirements for the degree of Master's in the Program of Communication Studies.

ISTANBUL, AUGUST, 2019

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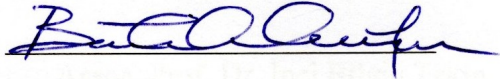
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This work entitled **AN EXPLORATION OF SPACE IN MURAKAMI'S** *THE WIND-UP BIRD CHRONICLE* **AND** *AFTER DARK* prepared by **BURCU TÜFEKÇİOĞLU** has been judged to be successful at the defense exam held on **20.08.2019** and accepted by our jury as **MASTER'S THESIS**.

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ABSTRACT

In this study, a close reading of two literary works by Haruki Murakami is presented in an attempt to reveal the relationship between spaces and characters. Both *The Wind-Up Bird Chronicle* (1994-95) and *After Dark* (2004) demonstrate similar stylistic patterns and features. Embarked from Henri Lefebvre's discussion on how space is socially produced by human beings, this study undertakes a comparison between both novels to reveal how Murakami's characters produce different levels of space while simultaneously being transformed within and through them. Murakami's novels have long been argued to have a world of their own unique nature. In order to discover the components of Murakami's fictional world, a more thorough view on his two prominent novels namely, *The Wind-Up Bird Chronicle* and *After Dark*, will be conducted. The aim of this study is to underscore how characters of Haruki Murakami are comprised of their experiences within and through space. While suggesting that space is a requisite as a medium for characters to come into existence, the study, conversely, argues that characters, too, are instruments for substantiation of the production of space. The expected outcome from the research is to find analogical aspects of the interaction between spaces and characters in both novels.

Keywords: Haruki Murakami, space, social space, physical space, mental space, production of space, place, non-place.

MURAKAMİ'NİN *ZEMBEREKKUŞU'NUN GÜNCESİ* VE *KARANLIKTAN*

SONRA ADLI ESERLERİNDEKİ MEKÂNLARIN İNCELEMESİ

ÖZET

Bu çalışma, Haruki Murakami'nin iki farklı eserinin yakın okumasını yaparak, eserlerdeki mekânlar ve karakterler arasındaki ilişkiyi ve bu karşılıklı ilişkili olma durumunun önemini ortaya koymak amacıyla sunulmuştur. *Zemberek Kuşunun Güncesi* (1994-95) ve *Karanlıktan Sonra* (2004) adlı romanlar arasındaki benzerlikler bu amaç doğrultusunda incelenmiştir. Bu tezde Henri Lefebvre'nin mekân teorisi üzerinden eserlerdeki mekânların ve karakterlerin birbirlerini nasıl eş zamanlı olarak ürettikleri karşılaştırmalı bir biçimde ele alınmaktadır. Yıllar boyunca, Murakami kitaplarının kendine özgü bir dünyaya sahip olduğu iddia edilmiştir. Bu çalışmada, kitaplardaki karakterlerin ve mekânların birbirleri sayesinde nasıl kendilerini var ettikleri açıklanmaktadır. Karakterlerin ortaya çıkması için mekânın zorunlu olduğunu öne sürmekle birlikte, çalışma, aynı şekilde karakterlerin de mekânın üretilmesi için zorunlu olduğunu savunuyor. Araştırmadan beklenen sonuç, her iki romandaki mekânlar ve karakterler arasında etkileşimin benzeşen yönlerini ortaya çıkarmaktır.

Anahtar Sözcükler: Haruki Murakami, mekân, toplumsal mekân, fiziksel mekân, zihinsel mekân, mekânın üretimi, yer, yok-yer.

ACKNOWLEDGMENTS

INTRODUCTION

Starting from age two, for almost every summer holiday, I have traveled to the United States to visit my relatives. I remember having this funny feeling emerging from my experience of that 'different' space as a little kid. I used to imagine myself as a totally new person living in the United States. Since then, I have been thrilled by the idea that space has so much to do with how one feels and encounters experiences. My urge to study the connection between spaces and people hinges upon my continual visits to the United States in my early childhood. I have always wanted to understand the causes of the funny feeling I had back then, which has always been hard to define. I am glad to take the opportunity to, at least, attempt to define it over the course of my research.

> We use our eyes for seeing. Our field of vision reveals a limited space, something vaguely circular, which ends very quickly to left and right, and doesn't extend very far up or down. If we squint, we can manage to see the end of our nose; if we raise our eyes, we can see there's an up, if we lower them, we can see there's a down. If we turn our head in one direction, then in another, we don't even manage to see completely everything there is around us; we have to twist our bodies round to see properly what was behind us. … That is how we construct space, with an up and a down, a left and a right, an in front and a behind, a near and a far. (Perec 1997: 81)

Perec's description of space is direct in the way that it simply defines how human beings construct and define space through its physicality on a perceptional level. While revealing the physicality of space in relation to the subject's perception that occupies and unceasingly constructs it, it also shows the relative effect of space on the subject. The very thing the subject can rely on while constructing space is the very existence of space that consists of left/right, up/down, front/behind. The relativity of

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it is accentuated from the fact that left/right, up/down, front/behind can infinitely alter depending on the point and the point of view of the subject that is constructing it. Therefore, one can argue that space exists by means of dichotomies—mainly that of absence and presence—physically on a perceptional level. The way Perec describes the construction of space is important in the understanding of the production of space with human agency. Maurice Merleau-Ponty argues that perception and movement are inseparable and depending on the intention of the body, the scope moves and displays space, accordingly (Locke and McCann 2015). Through perception, human beings realize and actualize space. Without perception, space would not be able to actualize itself. This process of Perec's physical perception reveals the dialectical significance of spaces. Correspondingly, Henri Lefebvre, in his *The Production of Space*, points out the dialectical character of codes of the interaction between the spaces and their subjects/the subjects and their spaces (1991). Space is henceforth not merely an inactive instrument in reach of human perception. It is at the very heart of everyday life, changing and shaping everyday lives of human beings, transforming itself together with its occupants. Defining space solely on a physical level falls short while grasping the notion of space and how production of space is perpetuated. It is essential to understand what role the subject plays in the construction of space. And that is only possible if the notion of space is somehow freed from its existence merely as something that can only be perceived. Obviously, there has to be more about space that defines it. As section 1.2. of the first chapter points out, while Hegel's real world is the reflection of a separate world of ideas, it has turned into the reflection of human mind as Marx argues. Lefebvre, basing his spatial theory on Marx's argument, discusses that space is an absolute term which has different levels beyond its

physicality (1991). Those levels are defined in his triad of the notion of space, which is explained further later in the thesis. Only by means of the absoluteness of space with its further suggestions beyond the fact that it is something perceived, can bring about the analysis of space in different levels including the factors how spaces and characters simultaneously divulge the interconnectedness between each other in a perpetual production. That being said, dichotomies function not only on a physical level but also on social and mental levels. Socially produced social spaces require social interaction between this character and that character as well as between the character and the society/the city/the physical space the character lives in. Interaction requires duality as it suggests two things acting together.

Haruki Murakami's characters, both in *The Wind-Up Bird Chronicle* and *After Dark*, are depicted as alienated characters who are in search of something that is vaguely missing in their lives. While his characters are alike, unsurprisingly, his use of spaces in his novels, as well, seem to demonstrate similarities. Scholars discuss about Murakami's fictional world as being surrealistic, magical, and extraordinary, etc. In his interview with Haruki Murakami, John Wesley Harding, for instance, comments: "In your novels so many magical things happen. But it's not like the 'magical realism' of South American writing. It's a different kind of magic: characters walking through walls and characters who are but aren't" (Harding 1994: 40). It is the kind of magic that enables readers to travel in different sorts of spaces created by Murakami's characters. To be more precise, elements of magic is used to illustrate the shift between mental and physical spaces. In the same interview, Murakami declares that he does not read his books in Japanese, but he reads their English translations to enjoy them. Murakami addresses his novels to readers from all over the world not only by

writing about global issues, but also using Japanese in such a way that can easily be translated into English. Anna Zielinska-Elliott mentions:

> As of today, Murakami can be read in 50 languages, which makes him one of the most accessible contemporary writers in the world. … Generally speaking, until a few years ago, while translations of a Murakami book into Chinese or Korean tended to appear fairly soon after publication, translations into European languages often followed the English translation. (Zielinska-Elliott 2015: 94)

In this study, I also referred to the English translations of both of Haruki Murakami's novels, which in a way function as reproduced spaces as they are. Apropos of this, Patricia Welch, in her article, *Haruki Murakami's Storytelling World*, explains, "Murakami's characters…commute to ordinary jobs, drink whiskey and beer, and listen to American music. Solitary creatures, they shut out the world with psychological barriers and self-imposed isolation" (Welch 2005: 56). If Murakami's characters are depicted as bored, ordinary, and alienated characters in their extraordinary worlds, then this contradiction will reveal how characters and spaces are interconnected, because contradictions are comprised of dualities and therefore, spaces and characters, emerging in Murakami's *The Wind-Up Bird Chronicle* and *After Dark,* are dual.

By examining these novels, the study suggests that the ways in which spaces and characters appear in both novels, display a pattern. While characters play an essential role in the production of space, concurrently with the spaces that are produced, characters retrieve their own being—constructing themselves bit by bit, here and there. Delving into physical spaces of the novels, using Lefebvre's theory of space, the thesis tries to reveal the characters' social interaction with spaces. The chapters of this thesis

are divided mainly into two to show how characters produce spaces and how spaces produce characters. Nevertheless, as both are inseparably interconnected, it is almost impossible to draw a line between the two. If space and characters construct a conspicuous division, as Claude Levi-Strauss would argue, this division into two groups requires a third element to actualize itself. Whether this is real or imagined, this third element brings about dynamism to it. Again, in his work, *The Raw and the Cooked*, Levi-Strauss, states that in order to understand myths, commonalities of all sorts of myths have to be clarified (2008). All abstractions, according to Levi-Strauss, can be conceptualized through basic dichotomies, such as raw and cooked.

The first chapter of the thesis starts with the introduction of the theoretical framework used in the study and its significance while analyzing the books. It further explores spaces in the following sections. The sections of the first chapter are divided according to the spaces of both novels, which carry similar meanings for similar characters. Imagery of darkness in both novels, together with the well in *The Wind-Up Bird Chronicle* and Eri[1]'s bed in *After Dark* are the spaces of this exploration. During the exploration of the spaces, Marc Augé's classification of spaces into places and non-places is applied in narrative spaces of Murakami to better interpret the production of spaces through social forces, such as late-capitalism and technological advancements, that are uncontrollable in characters' lives. In Augé's conception of non-places and places, Tokyo as an urban space dominated by non-places, such as Denny's chain restaurant and hotels with their rooms and tearooms, is under the scope of this exploration along with others. Second chapter studies body as a space to be explored.

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[1] A character from *After Dark*. She will be introduced later in the introduction.

Body as a space is investigated in terms of genders and outlooks of the characters. Finally, the last chapter ties the loose ends of the thesis in urge to display the dialectical disposition of the spaces and characters, focusing on the concept of *thirdspace*.

The Wind-Up Bird Chronicle (*Nejimakitori Kuronikuru*) is a novel by Japanese author Haruki Murakami, published in 1994–95. Its only English translation was published by Jay Rubin in 1997. The first part, 'The Thieving Magpie,' starts with the narrator, Toru Okada, a newly unemployed lawyer's assistant who, by his wife, Kumiko, is asked to look for their missing cat. Kumiko suggests that Toru Okada looks around the neighborhood to find the cat. May Kasahara, a teenager who sees Toru Okada lingering in front of the abandoned house for a while, invites him to her house to sit on the patio and look over the abandoned house and wait for his lost cat. One day, Kumiko calls Toru to explain that he should meet Malta Kano, who is a clairvoyant and is going to help find the cat. Noboru Wataya, Kumiko's brother, recommends that Kumiko consult Malta Kano about finding the cat that is also called Noboru Wataya, named after the brother. As Kumiko's family believe in fortune-telling, they also ask Kumiko and Toru to see Mr. Honda, an old man, to consult him regularly. Mr. Honda tells the couple about his memories as a soldier in Kwatung Army during World War II. Toru meets Malta Kano at a busy hotel tearoom and asks her sister Creta Kano to work further with Toru Okada. Both sisters wear clothes that are unusual; Malta wears a red vinyl hat that does not match the rest of her clothing and Creta wears unstylish 1960's clothing. Creta meets Toru at his dwelling and tells him about her story, including being raped by Noboru Wataya. She, then, suddenly leaves. The cat remains lost. Lieutenant Mamiya, a friend of Mr. Honda's, gets in touch with Toru and tells him that Mr. Honda, who has just died, leaves something for Toru. Lieutenant Mamiya

tells him that he wishes to visit him to give him the thing. When Lieutenant Mamiya visits Toru, he tells him about his experience with a dry well in which he is left trapped until Mr. Honda saves him back in Manchuria during the war. Toru finds out that Mr. Honda leaves him an empty box.

The second part of the novel, "Bird as Prophet," reveals that Kumiko is missing. Toru learns from Noboru Wataya and Malta Kano that Kumiko is in a relationship with another man. For distraction, Toru talks to May Kasahara from time to time and works with her for a wig company at a subway line. He goes down to the well, which May Kasahara shows him, in the garden of the abandoned house. He goes to the city center to walk around and watch people. Inside the well, Toru recalls his memories of his early dates with Kumiko. He goes through dream-like states, such as entering a hotel room and talking to a woman. He finds out that a blue mark appears on his cheek after he leaves the well. During one of his visits to the city center, he sees a well-dressed woman whom he remembers from his past. He also remembers beating her with a bat.

"The Birdcatcher", the final part of the novel, combines incomplete parts in the novel. Toru sees the well-dressed woman, Nutmeg, again. Nutmeg offers Toru a job as a healer of her female clients who suffer from some sort of disturbance inside them. Even though never revealed in the story, the blue mark on Toru's cheek has something to do with his new job. Toru is paid for the job along with the partial possession of the abandoned house, in return. Nutmeg's son, Cinnamon, carries out the maintenance of the house together with the well. Toru, needing some space to think and in urge to go back to the hotel room, goes down to the well from time to time. Being missing for almost a year, the missing cat shows up at Toru's dwelling. Toru talks to Noboru

Wataya about Kumiko and, later, talks to Kumiko on the Internet. Eventually, one time he is in the well, he manages to go back to the hotel room where he finds out that the woman, he talks to is his wife, Kumiko. In the hotel room, Toru is attacked by a mysterious man and attacks and kills him with a bat. After killing the man, Toru goes back to the well and the well is filled with water. Cinnamon saves Toru from the well. While talking to Nutmeg, he finds out that Noboru Wataya is in a coma state as he has been beaten with a bat. Kumiko tells Toru that she kills him in the hospital by plugging out the life support. She says she has been forced to have sex with men by his brother. After killing her brother, Kumiko is sent to the prison. Talking to May, Toru says he will wait for Kumiko and he says his goodbye to May.

After Dark (*Afutādāku*) is written in 2004 by Haruki Murakami and translated in English in 2007 by Jay Rubin. The novel takes place in Tokyo over the course of a night. Eri Asai, a nineteen-year-old girl sits at a Denny's restaurant reading her book alone at the table. There, she meets Tetsuya Takahashi, a law student who plays the trombone, and recalls meeting Mari two years ago at a hotel swimming pool. He knows Mari's sister, Eri and he admits being interested in Eri back in high school days. While Mari and Takahashi converse about Eri, Eri is in a state of unusual sleep for two months. While they talk, it is revealed that the sisters are complete opposites; Mari looks like a boy—her clothes reveal— and Eri is a 'real beauty' as Takahashi puts forward. After they talk for a while, Takahashi leaves to join his practice with the band. Sometime later, a woman, named Kaoru, approaches Mari and asks her for help to communicate with a Chinese prostitute as Mari knows Chinese. Kaoru works as a hotel manager at the love hotel called Alphaville. Mari finds out that the prostitute is beaten by a customer. Finding the camera records, Kaoru detects that the man, who beats the

prostitute, is someone who works in the neighborhood. The man, Shirakawa, who works for a computer company called Veritech, is married with kids. Hours later, Takahashi and Mari meet again, and it is revealed that Takahashi is the one that advises Kaoru to find Mari to get help. The narrator goes back and forth between Mari and Eri during the novel. While Mari is outside, going through all these, Eri is asleep in her bedroom. There is a man with a mask in the scene. Eri's room is depicted as a room that hides her personality. The man, sitting still, watches Eri through a TV screen.

Hours later, the narrator notifies the reader that Eri is not in her room and the bed is empty. It is revealed that Eri is in the same room with the man wearing a mask. Unaware of the change, Eri is still asleep in a bed which is the exact same bed. Eri, later on, wakes up and discovers that she is trapped. Eri finds a pencil writing VERITECH on it. At the same time, the narrator suggests tbat the room Eri is in, looks like the room of the man that beats the prostitute earlier in the novel. Eri thinks that she is in a different kind of reality that resembles dream or death.

Mari goes back to Alphaville and talks to Korogi—someone who works for the hotel. During their conversation, Mari tells Korogi that Eri is asleep for two months and Mari cannot stand being at home while Eri is in such a horrific state. Eri is the reason of Mari's wandering outside, in the streets in the middle of the night.

At the end of the night, Takahashi accompanies Mari to the train station. Takahashi asks Mari for a date and Mari tells him that she leaves for Beijing soon, but he can write her. Mari tells him about a memory of hers and Eri's when they the closest for the last time. As kindergarten kids, they get trapped in an elevator and are left in dark.

Mari tells him that she feels as if they are one in the same body back then. Takahashi holds Mari's hand at that moment.

Eri sleeps in her bed and Mari goes back home. Then, she enters Eri's room. She lies next to Eri in Eri's bed and kisses her. While Eri shows signs of consciousness, Mari falls asleep next to her.

This thesis endeavors to understand the dynamics involved in the interaction of Murakami's narrative space and characters involved in specific spaces and to build on the patterns of how the production of space and characters are intertwined. The study further explores how characters in both novels come into existence through a number of dichotomies including how space mediates characters' interactions with their inner selves and others. While close reading both novels, it is conspicuous that the characters discover and experience different bits of their existence through and within different sorts of spaces. In his triad of interconnected spatial concepts, Lefebvre mentions mental space as conceived while physical space is perceived, and social space is lived. Physical space refers to the physical form of space that is perceived through senses. The production of the mental space can take place via the mental connections made by the human being between the signifier and its signified equivalence or in other words the representation and thing represented. In his same work, Lefebvre (1991) mentions that any concept of representation inherently involves two spaces, one primary and the other dependent on it. Murakami's use of space in his novels, likewise, depicts how physical spaces turn into mental spaces and how they become inseparable while extracting their function in the characters' lives.

Taking account of Lefebvre's view on how space can be acquired dialectically as its nature is based merely on concrete abstractions, his description of the production of space through social interactions conciliates the discussion that Murakami's characters appropriate the production of space not only with them but through them (1991).

CHAPTER I. THE PRODUCTION OF SPACE IN MURAKAMI'S *THE WIND-UP BIRD CHRONICLE* AND *AFTER DARK*

1.1.   UNDERSTANDING THE PRODUCTION OF SPACE

Lefebvre's acumen on the concept of space provides a philosophical–critical perspective on how space is socially produced and how people produce it their own way. In his work, *The Production of Space*, Lefebvre discusses the notion of space at length (1991). In the past, as Lefebvre puts forward, space was considered to be mathematical. Therefore, speaking of spaces of different sorts would have been impossible. With the arrival of Cartesian logic, space has known to embrace all dichotomies including the subject/object and *res extensa/res cogitans*[2]. Thus, space has appeared to be a unitary, absolute term. Even though space had been dominated by mathematicians, in all their efforts to define all sorts of spaces, mathematicians only formed a gap between space and real life's physical and social interactions. This gap, after all, had to be filled by the philosophers. Lefebvre suggests that the modern field of inquiry known as epistemology has inherited and adopted the notion that the status of space is that of a mental thing or mental place, howbeit [n]o limits at all have been set on the generalization of the concept of *mental space* (1991). He sought for a better understanding of all connotations of space and defines them in a unifying manner. Lefebvre's contributions to the literature has made space to find its places in all sorts of levels of its existence from abstract space to social space as a social production and from mental space to literary and ideological space that have been defined as over-

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[2] Descartian terms to define physical [*res extensa*] and mental [*res cogitans*].

used spaces. New approaches to how space can be studied has been only possible on the account of this idea of the absoluteness of space. According to Lefebvre, for instance, Chomsky ignores the rift that distinguishes linguistic mental space from social space both of which uses language as a medium (1991). Likely, Lefebvre argues that Michel Foucault never explains what space is that he is referring to, nor how it bridges the gap between the theoretical (epistemological) realm and practical one, between mental and social, between the space of the philosophers and the space of people who deal with material things (1991). He believes epistemological thought counts out the subject as the requisite of any kinds of knowledge, including language. Understanding how powerful words are as medium to the production of space in narratives, they appropriate themselves in every possible space in urge to understand, find and give meaning to the circumstances that surround, conquer and dominate everyday practices of life. Lefebvre theorizes space in a thorough manner aiming to build a theoretical unity while grasping them separately (1991). He lists his concerns as the *physical*, the *mental* and the *social*.[3]

Almost a cliché but an ever-existing fact, while discussing the dynamics of everyday life through narratives, is that today's world has been greatly affected by the rapid technological developments. As well as the effect of all the technological advancements, the fact that all the late-capitalist forces occupying every part of daily lives inevitably impels this study to examine those unavoidable forces of contemporary life. Ernest Mandel explains that late capitalism emerges as a result of post-war capitalism, with specific characteristics (1975). He further argues that these

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[3] Lefebvre's triad of space that stand for the Cosmos, logical and formal abstractions, social practice respectively.

characteristics can be listed as, "[…] a new phase in the development of capital—the abbreviation of the life-cycle of fixed capital, the acceleration of technological innovation" (Mandel 1975: 9). Accelerated data travel all around the world, primarily, the use of Internet, has made consumerism penetrate in everyday lives from every angle. Jameson, similarly states that technology of reproduction deploys beyond television and characterizes today's technology embedded with computers (1997). French anthropologist Marc Augé emphasizes that today's world bears the quality: excess of space as a result of accelerated speed of data-travel, rapid means of transport, and consumerism (1995). His approach to categorizing space into place and non-place will be used to highlight how consumerism affects Murakami's characters while producing space, and vice versa. Additionally, when it comes to individuals' practice of everyday life, even when mundane things, such as reading and cooking, are taken into consideration, as Michel de Certeau points out, shows the significance of the very act of doing it for the sake of individual matters propels the study to understand the dynamics of it (1984). Some points from de Certeau's examination in *The Practice of Everyday* will be used make a better understanding of Murakami's narrative texts (1984). Since Lefebvre's categories physical, mental and social space corresponds to the drives of both technology and capitalism, his spatial triad will always be in the center of the discussion throughout the thesis (1991). How the forces of technological and capitalist modes in today's world affect the characters will be expounded on in section 1.4 of this chapter.

There are different aspects to be interrogated to come up with an effective understanding of how character and space interact with each other and what dynamics play an important role in their interaction. An analysis of such can include historical,

psychological and personal aspects of exploration. Historical occasions—that have revolved around developments and atrocities are undeniably essential to taken into consideration. Yet, for the case of this thesis, mental space is the ultimate area of exploration since Murakami's characters can hardly be distinguished between fact and fantasy, or in other words, dreamscape and whatever it suggests in opposition. Here comes the urge to study this intercommunicative nature of space and individual in Murakami's works. When it is very hard to identify where is where and who is who, this kind of lack of clarity bores urge-finding answers to those uncertainties. To seek to find out about parallels in ways in which a certain type of interaction is regulated in Murakami's novels will hopefully lead the study to suggest that there are conspicuous parallels between both novels.

While providing numerous advancements in many fields, rapid technological developments and late-capitalist driven aspects of globalization, mobility and accessible amount of data of all sorts wreak havoc on lives. At that point it gets disputable as a matter of questioning. Hereafter, it should not be forgotten that practicing life by every means of living as a human being bears spatiality in its practice. From occupying mother's uterus to travelling through it and out to the—place called delivery room, human beings' existence presents itself in its spatiality. Taking the spatiality of all kinds in the center of existence, perceiving literature as a discipline that reflects on the practices of human life, this study explores two of Murakami's novels. Thus, within the scope of human existence and spatiality, understanding the concepts of space in relation to the novels will help attain a dimension of our understanding of space and characterization in both novels. There are several

variables, which are involved with both the production of space and the formation of the characters, all of which has to be investigated thoroughly.

Both *The Wind-Up Bird Chronicle* and *After Dark* demonstrate how domination of technology and late-capitalist mode of living brings about an inescapable individualistic demand for a quest of self-discovery after coming to a point where one questions the hegemony-driven lives excluding the essence, authenticity or fulfilling meaning within. Characters of these novels are on a journey where they produce and reproduce social spaces and mental spaces through and in interaction to one another. These characters in a quest for reconnecting themselves, are somewhat secretly rebellious in their actions since they feel stuck and they assure the reader that nothing would ever be the same for them. Murakami's characters cannot actualize themselves in their present space. They seek for new levels of space to discover or create themselves and their daily space both mentally and socially. This quest for self-realization, self-liberation or self-appropriation is not coincidental. For all self-related issues say realization, liberation or appropriation, the characters have to travel from a social space to a mental space where a new kind of reality lies in with them.

The presence of both characters and space encloses a binary disposition. Both in *The Wind-Up Bird Chronicle* and *After Dark*, the issue of the interconnectedness of space and characters binds dichotomies such as mind versus body, individual versus society, and dream versus reality. Both protagonists in both novels go through an imperceptible change while constructing various parts of their identities through various sorts of space. Mari Asai, unable to catch the last train to her house in the middle of night, goes through sequential events as well as Toru Okada's quest of searching for his missing cat show us that whatever outside their property is recuperative for their being.

What is discovered outside has a different meaning than what is inside for both protagonists of the two novels. Changing the spaces they occupy, they create new spaces and through those spaces they create themselves.

For the sake of this study, it is essential to understand Lefebvrian space. Lefebvre suggests that space is not a passive container of life, yet it is as lively as human beings who produce it. It is the very essence of the contemporary life to understand that the dominance of capitalist modes of living which endlessly produce spaces of sorts and enlarge the gap between the essence of humanity and human beings practicing everyday life mundanely. This study uses the notion of space in a broad sense; in the same way Lefebvre, in his work, *The Production of Space*, suggests:

> It certainly embodies a politics of space, but at the same time goes beyond politics inasmuch as it presupposes a critical analysis of all spatial politics as of all politics in general. By seeking to point the way towards a different space, towards the different space of a different (social) life and of a different mode of production, this project straddles the breach between science and utopia, reality and ideality, conceived and lived. It aspires to surmount these oppositions by exploring the dialectical relationship between 'possible' and 'impossible', and this both objectively and subjectively. (Lefebvre 1991: 60)

Revising and building on Lefevbre's theory of space, Edward Soja discusses that Harvey's critique of Lefebvre in his postscript of *Social Justice and the City* seems to create a pattern with Manuel Castells' discourse on Lefebvre's spatial theory (1980). David Harvey, in his critique of Lefebvre, criticizes his ideas of urbanism and his organization of space as well as his Marxist interpretation of today. Lefebvre's space is a product. He investigates the relation between spatial and social along with the

ideology within the socially produced space. Harvey, on the other hand, tries to figure out whether organization of space constructs and transforms itself on its own or is it an expression in a wider sense that involves many elements' coming together. As Soja points out, both Harvey and Castells argue that Lefebvre claims the former in his argument and is beaten up by Marxist sense of space fetishism[4] (1980). Soja argues that both Harvey and Castells, among many others, misunderstand Lefebvre's spatial theory as they fail to understand the dialectical aspect of the social and spatial structures and that they are linked such as the link between consumption and production (Soja 1980: 207-208).

1.2. SIGNIFICANCE OF THE PRODUCTION OF SPACE IN NARRATIVES

Murakami's narrative world is appreciated by people from all around the world because his world is the reflection of the contemporary world people live in. Application of Lefebvre's production of space to narratives, especially in literature, is essential to set boundaries for the analysis of Murakami's novels, *The Wind-Up Bird Chronicle* and *After Dark* in terms of the dialectical approach the study pays regard to in the formation of both the characters and spaces. In his major work, *Capital*, Marx states:

> My dialectic method is not only different from the Hegelian but is its direct opposite.
> To Hegel, the life process of the human brain, i.e., the process of thinking, which, under
> the name of 'the Idea,' he even transforms into an independent subject, is the demiurgos

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[4] The term derives from Marxist Commodity Fetishism that has been put forth by Marx in his work, *Capital*. Fetishism refers to the belief that inanimate objects can be dominated godly powers. Marx applies it to his perception that social relations in productions are not among people but among commodities and the money.

of the real world, and the real world is only the external, phenomenal form of the 'the Idea.' With me, on the contrary, the ideal is nothing else than the material world reflected by the human mind and translated into forms of thought. (Marx 2001: 14)

Marx rejects the idea that there is a sharp division between the realm of 'the Idea' and the real (material) world. Marx grounds his discussion on how material world is conceived by the human beings on a mental level. Marx's critique of capitalism derives from his view of how capitalist modes of production oppress individuals through the dominance of the capital owners and those who own and control the production. In the consecution of capitalism or as a result of it, much more value is given to the commodity—the product compared to the act of production itself. While the use-value and exchange value of commodities become more significant for capital owners to gain power, the value of the act of production as well as the social laborers decrease. As a result, the socially produced social space becomes heavily oppressive to experience by individuals who have to suffer from the domination of capitalism. While Marx prioritizes the physical and material for the procession of the ideal, likewise, Lefebvre, prioritizes human beings' production of mental spaces through their perception and conception of physical spaces. Thus, human beings construct the mental through their projections on the material/physical. To be more precise, Marx believes that the ideal or the mental does not present itself independently, yet, it comes into existence as the result of how production or the product affect the formation of ideal or mental. Lefebvre's scope of the material, the product and the production, on the other hand, is related to space. In other words, Lefebvre adduces space as the material. Lefebvre's spatial theory conciliates Marx's criticism of capitalism by laying emphasis on space itself and human action in and with it. That being said, the argument

of capital owners' domination of the society is reformulated by Lefebvre as the domination of the socially produced social spaces through hegemonies and hierarchies. This study approaches Lefebvre's reformulation through analyzing the interrelation between Murakami's characters and their lives in the urban space, Tokyo. Both in *The Wind-Up Bird Chronicle* and *After Dark*, the characters that dwell in Tokyo are under the scope of the thesis to acquire the effect of the urban space on the characters and to analyze how the characters try to produce alternative or potential spaces to escape from the oppression caused by the hegemonies of all sorts. Also, the study tries to display the characters' isolation and alienation as the result of their attempt to escape to produce new spaces. On a physical level, characters are in the act of producing by means of their social interactions with others as well as their daily practices while occupying spaces. Once the oppression of social interactions and non-places is unavoidable, characters escape to alternative worlds to get rid of it. Therefore, space acts as a medium that forms characters and the practices and codes forced by the hegemonies. Social space turns into the space of the hegemonies that manipulate the lives of the characters. Lefebvre's suggestion of how mental space is produced through what has been conceived via individuals' exposure to/interaction with the physical space, it also necessitates the questioning of how individuals' conception affects their social interactions including the ways in which they experience the social space. The oppression resulting from the social relations and the production of social space urges Murakami's characters to become different to their surroundings and become more alienated and isolated, as a result. They escape from social spaces in denial of their present social spaces to avoid oppression, in need of creating new spaces through constructing or finding new physical spaces to experience new conceptions

on a mental level, therefore seeking out new mental spaces. This chapter of the thesis relies on Lefebvrian triad of space to detect the characters' appropriation of themselves in the, urban space, Tokyo in both narratives. Since, *The Wind-Up Bird Chronicle* takes place in both suburban and downtown Tokyo and *After Dark*, mainly, in the city center, the combination of the analysis of urban space in both help the study to discover Tokyo on a holistic basis. While discovering the urban space, in section 1.4.1, it also highlights the depiction of the city as a living organism through the use of literary devices of the narrative—metaphor and personification. Murakami's depiction of the city as a living organism underscores Lefebvre's understanding of the space as an active medium as being involved in the formation of the characters and attributing meanings to their lives.

1.3. MURAKAMI'S NARRATIVE SPACE AS A POTENTIAL SPACE IN DENIAL OF PHYSICAL SPACE IN THE CONTEXT OF SOCIAL SPACE

This section of the thesis scrutinizes the *reproduction* of the specific spaces—the well and the bed—in both novels that are put under the scope of the study. The word reproduction is used purposefully to suggest that the function of both the well (in *WBC*[5]) and the bed (in *AD*[6]) is beyond their general purpose of production and use in the novels. Rather, their production is amplified, and they are reproduced by their representational meanings, which are the depths of the psyche of the characters. By doing so, they turn into mental spaces in lieu of physical spaces. Soja's theory of *Thirdspace* is used to clarify the kind of space created by this reproduction of the space

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[5] An abbreviation for Murakami's novel, *The Wind-Up Bird Chronicle*, to be used in the study.
[6] An abbreviation for Murakami's novel, *After Dark*, to be used in the study.

in Murakami's novels. According to Soja, what he tries to express as *Thirdspace* is, as he states:

> [T]he space where all places are, capable of being seen from every angle, each standing clear; but also a secret and conjectured object, filled with illusions and allusions, a space that is common to all of us yet never able to be completely seen and understood, an 'unimaginable universe,' or as Lefebvre would put it, 'the most general of products.'
>
> (Soja 1996: 56)

Both the usage of the imagery of darkness and the reproduction of the well and the bed as spaces urge characters to appropriate themselves in their representational spatiality. In *AD*, it is the amusement district of Tokyo full of people, big TV screens and the city lights. It is also the Denny's, Eri's bedroom and the love hotel called Alphaville. In the *WBC*, it is a quiet neighborhood full of new and old houses. It is Toru and Kumiko's flat and the tearoom of the hotel where Toru Okada and Malta Kano meet for the first time. Yet, this is not the only world presented in the novels. It is also the TV screen in which Eri is captivated and the well as the corridor to opening to the psyche of Toru Okada. It is the well Lieutenant Mamiya is captivated during the Manchurian War and the fantasised hotel room. While the physical world is full of consumerism, all the suffering resulting from capitalism, hegemonies, hierarchies, dominance of power, the other world represented lacks all the forces of the contemporary era including consumerism, power struggles and is a private space isolated from others.

1.3.1. The Imagery of Darkness

Murakami is a best-selling Japanese novelist whose novels has been translated more than forty languages around the globe. He has established himself as a contemporary

transitional writer, translator, and an essayist. His literary works have prompted much discussion among book lovers who have reviewed Murakami's works from different points of view. During his entire writing career, many critics apparently have criticized him as lacking social consciousness in his works. On the contrary, many scholars believe that Murakami's use of powerful figurative language in his works ensures his popularity in the literature.

Specific style an author uses in his/her work is called narrative technique. One of the most common aspects of narrative technique is the use of figurative language, one that has often been used to convey author's specific concern about what s/he writes. One of element of narrative technique is called imagery. The use of the imagery of darkness in both novels endorses the interaction between the characters and the space in such a way that darkness serves as a medium for characters to create a different level of mental space that reflects their subconscious. Therefore, while Murakami uses the darkness in its literal presence, he also illustrates it as a representation of the state of mind. This state of mind and the actual darkness is always situated in opposition to light and symbolically, the conscious.

In *WBC*, darkness is used very often. The protagonist, Toru, meets a girl named May Kasahara, from the neighborhood. It is significant that they meet via Toru's search for his cat that has been lost for a while. The cat bears an irony within itself. It is Toru's only connection to something purely organic. The cat does not struggle against consumerism or late-capitalist modes of endless productions of this and that. His search for the cat, therefore, symbolizes his search for pure existence. Toru Okada's quest will further be explained in Chapter two. There are more things to mention about

the cat in the novel. First off, cats are known as nocturnal animals. They tend to sleep a lot during the daytime and become playful and more active at night as if they belong to the night/dark. The novel suggests that in order to find the cat, Toru has to bear the darkness and search the darkness. Second, the cat's name, in WBC, has a symbolic meaning. The cat is named after Kumiko's brother, Noboru Wataya who can be associated with evil and dark. He is a politician with corrupted ideas and values, and he is known to rape Creta Kano. The cat, therefore, is a symbol for darkness. When May Kasahara invites Toru to the garden to wait for the cat, Toru accepts, and he closes his eyes to rest them. At that time in the novel, the reader precisely sees that Toru is stuck somewhere between light and dark again both on a physical level and as a state of mind. He says, "[t]he sunlight penetrating my eyelids destabilized and diffused my inner darkness, making it impossible for me to bring up a precise image of the cat" (Murakami and Rubin 2003: 21). May Kasahara symbolizes hope for Toru and, in a broader sense, for those who try to find the essence and reconnect their values. This symbolism is empowered through the brand of the cigarettes she smokes, which is Hope. Once Mari touches Toru's wrist, he puts forward, a new kind of darkness begins to dip into his consciousness and even though he does not want to, he knows he is about to fall asleep (Murakami and Rubin 2003). Sleeping and darkness are two motifs Murakami uses repeatedly to create a potential, hopeful dream-like space for his characters somewhere in between the physical and mental realms. Toru refers to the darkness inside him or in his mind from time to time throughout the novel. Darkness is also referred to by the protagonist while talking about the city and the world. The darkness, especially Toru Okada experiences deep down in the well is significant. The dichotomy of light and dark is used in its literal and symbolic meanings representing

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the physical space and mental space, respectively. The well itself as a space will be discovered in the next section of the thesis. However, darkness, emphasized in the story is essential to the character's new sense of formation because darkness is what leads Toru to connect to his essence/inner self, which is pure and real. The physical distractions in the daylight that are open to perception interrupts the character's connection to himself. Since darkness limits the perception, the character can actually start to connect to his thoughts that take part in the mental space while he is in the well.

Likewise, the story in *AD* takes place in darkness. The name of the book, *After Dark*, obviously, indicates that it is the night, the darkness, which unfolds the story. Two sisters, Mari and Eri, one lies awake while the other is asleep, represent the conscious and the subconscious parts of the mental space, respectively. Even though, it seems as if their experiences are separated, throughout the novel, the reader finds out this is not the case. By so, the reader comes to think of the sisters as counterparts of each other. Yamada suggests, "Indeed, *After Dark* itself provides a model of how individuals can 'skillfully' handle the duality of their identities (2009). By emphasizing the need to locate meaning within the parameters of subjective experience […]" Mari is awake from midnight to morning—in the darkness of the city, goes through many incidents, gets involved in incidents, meets, and talks to new people. Simultaneously, Eri is in deep soundless sleep. She is in darkness in two different ways. First, she is in darkness because her eyes are closed, and she is not physically aware of her surroundings. Second, Eri is trapped sleeping in a room full of black objects, which are associated with darkness. The narrator also explains that the room Eri sleeps is dark and [h]er black hair spread in the pillow like a flood of dark water (Murakami and Rubin 2008).

During the depiction of Eri's sleep, the narrator introduces the reader with a dark screen in which, later the reader finds out that, Eri is trapped. While Eri is in this enigmatic sleep state for two months, it can obviously be suggested that she denies waking up because she tries to reconnect her essence (her pure state of being detached from the norms of the society), which then turns out to trap her. Seemingly, Mari and Eri are both trapped physically and mentally in where they are as they are carried away with their appropriation in the spaces they occupy.

When one thinks of darkness, s/he can only think of it on a perceptional level. While darkness represents the lack of light physically, it mentally becomes the representation of the subconscious. As perception requires physical availability of things to the eye via light, darkness hinders the physicality of space in reach. Murakami's use of the imagery of darkness in both novels helps characters to actualize a new sense of space in their minds through darkness. Darkness also represents the evil inside the characters as well as the mental space they produce and the physical absence of light in the presence of the dark physically. The imagery of darkness is systematically used both in *WBC* and *AD* to signify the presence of evil in the absence of light. According to Edensor (2015), the invention of the streetlights that illuminate the city, reconstructed the experience of the individuals in dark where they accentuated consumption and imagination. Correspondingly, in *AD* (Murakami and Rubin 2008) depicts the 'amusement district' of Tokyo as an area of concentrated brightness and abundant of neon colors, which probably spread from the signs of spaces. Even though the street is bright, what it bears within inside is of darkness. Murakami seems to use the imagery of darkness to depict how his characters share a lot of gloomy, 'dark' commonalities

that reflect the oppression caused by the loss of many authentic Japanese values with World War II and consumerism deriving from capitalism.

1.3.2. Dreamscape: The Well and Eri's Bed

Human beings construct wells to supply water from and beds to sleep in. If a well is barren with no water, it loses its primary functionality. If a person lies in a bed is stuck in it for two months of continuous sleep, the bed, similarly, loses its purpose of use. Looking at the novels closely, when these two spaces become estranged to their means of production, their physicality transforms into a mental one. Whereas, the well and the bed are being reproduced by the characters in their use of it for 'altered' reasons. Both the well (in *WBC*) and the bed (in *AD*) represent kind of an escape for the characters, which require to pass through darkness in search of their meaning of life. Both the well in *WBC* and Eri's bed in *AD* are isolated spaces where the characters are in a dream-like state. The first time the reader is introduced to the well in *WBC* is when Toru and Kumiko argue about the flower-pattern toilet paper and the blue tissues Toru buys. Toru finds out that Kumiko hates them and questions whether he really knows his wife whom he has been married for six years. Once they settle down after the argument, Kumiko admits that she is tired and stressed because her period is very close and that is the effect of the pre-menstruation. She says she takes out everything on Toru and asks him how he manages not to put things on others when he is tired. She suggests, "Maybe you've got this deep well inside, and you shout into it, 'The king's got donkey's ears!' and then everything is OK" (Murakami and Rubin 2003: 29). When Toru is tired, he puts things on himself. The way she expresses how he reflects on things foreshadows the things he will go through later in the story. The well represents his inner self where he reflects on himself and ironically nothing seems to

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be okay when he starts his initiation journey in which his subconscious— the dark region of his mind—is revealed. The donkey ears she is referring to comes from a tale about a king who is doomed by the Greek God Apollo who puts a spell on the king and dooms him with donkey's ears. Apollo and the God of Shepherds, Pan, get into a musical duel in which one of the judges is King Midas. King Midas chooses Pan's music over Apollo's and Apollo out of his anger punishes the king with Donkey's ears. King Midas hides his ears from everyone except his barber. The barber promises to keep the secret but cannot live with it. He goes down to a well where he shouts out that the king's got the donkey's ears. According to the tale, his words are carried to everyone through the vibrations of the water and the reeds. Then, people start to make fun of the king's ears and king, unable to bear this shame, asks Apollo to forgive him. According to the tale, the king is forgiven by Apollo, yet, is buried dead at the end. The well reveals truth both in the tale and in *WBC*. When Toru Okada discovers the well in the neighborhood and goes down in the well, he starts to reveal the missing parts of his life. As well as serving as a medium to reveal the truth, the well represents death. In Murakami's novels, death also is associated with being reborn, which is only possible with death.

Lieutenant Mamiya, who is an important character for Toru's experience with the well, tells his story of the days he spends in Manchuria during the World War II. After being found and caught by the Mongolian soldiers, Mamiya says:

> Watching the dark clouds of the Mongolian soldiers' breath bloom and vanish in the
> darkness, I felt as if a strange error had brought me into the landscape of someone else's
> nightmare. I couldn't grasp that this was actually happening. It was indeed a nightmare,

but only later did I realize that it was just the beginning of a nightmare of enormous proportions. (Murakami and Rubin 2003: 153)

Then, Mamiya continues to tell his story about how the Mongolian noncom takes him near a dry well, taking out his gun, forcing him to choose between two fates; whether to die by the bullet of his gun or to jump in the deep well and wait for his death. Hearing the lightless story about Lieutenant Mamiya during World War II, Toru becomes obsessed with the well in the garden of the desolate house in his neighborhood. Takagi (2012) suggests, "Using an abandoned dry well to symbolize the historical black hole, Murakami skillfully depicts disorientation of the postwar generation individuals in the highly Westernized society and attempts to connect them to their lost roots" (Takagi 2012: 68). The well becomes a personal space for Toru where he spends a lot of time completely alone. As in Mamiya's experience with the well, in which he goes through some sort of revelation that is described through the imagery of light that illuminates him, Toru's discovery of the well reveals something significant about him. Toru explains that his conscious mind begins to slip away from his physical body and, "[t]his person, this self, this me, finally, was made somewhere else. Everything had come from somewhere else, and it would all go somewhere else. I was nothing but a pathway for the person known as me" (Murakami and Rubin 2003: 262). Toru symbolizes how transitional human beings are between the social and the mental spaces.

As Toru is trapped in the well, one of the characters from *AD*, Eri, is trapped inside a sleep and a dark room, mentally. While the narrator surveys the room in which Eri sleeps, it depicts the room as having no sign of life other than the clock displaying the time and the TV screen that begins flickering indistinguishably. The narrator states:

> [O]ur ever-alert camera circles to the back of the device and reveals that the television's plug has been pulled. Yes, the TV should, in fact, be dead. It should, in fact, be cold and hard as it presides over the silence of midnight. Logically. Theoretically. But it is not dead. (Murakami and Rubin 2008: 28)

While *WBC*'s well represents discovery of the obscured self, similarly, Eri's sleep represents kind of an escape from the real world that assigns a role to Eri—to be the beautiful and the popular one of the two sisters—and leads her to a new path that reaches her essence. Both the well and the bed represent not only spaces for self-discovery, but also a state of death. The narrator in *AD*, suggests, "The screen is dark, and as dead as the far side of the moon, but the camera seems to have sensed some kind of presence there—or perhaps a kind of foreshadowing" (Murakami and Rubin 2008: 28). Death possibly suggests a sort of rebirth for the characters in both novels.

First, the reader is introduced to her room and her bed where she sleeps, but after a while, the narrator observing the room, finds out that the bed is empty but when the narrator looks in the TV screen, sees that Eri is now asleep in the bed, inside the TV screen. After examining the two beds, the narrator concludes that they are precisely the same bed. We suppose that the other one is the real bed. It was transported, with Eri, to the other side while we were looking elsewhere (over two hours have passed since we left this room). All we have here is a substitute that was left in place of the real bed—perhaps as a sign intended to fill the empty space that should be here. (Murakami and Rubin 2008).

From the depiction of the two beds, reality and illusion, the physical and mental becomes indistinguishable to the reader. Located in and enclosed by imaginary concentric circles made up of four circles/spaces—the TV screen, the room, the bed

and Eri—in the order of the bigger towards the smaller, depicts Eri's state of being trapped in spaces of different sorts. Eri bolted, in this state of unnatural sleep for the past two months, inside the TV screen, half alive half dead, and half here and half there, obviously turns out that she has her own issues. Whatever the well (whatever happens inside the well is inseparably related to the 'outside') means for Toru, the TV, the concentric circle made up of the TV screen, the room, and the bed, means, exactly, the same thing to Eri. In his article, Treat (2013) mentions Murakami, "From the start of his career in the late 1970s, his work has been characterized by bifurcated worlds, the *kochiragawa* (this side) and *achiragawa* (that side) between which characters migrate with shifting identities and piecemeal, unreliable memories" (Treat 2013: 93). The fourth element of this concentric circle, which is Eri's own body, will be examined in Chapter two, where body is analyzed as space.

1.4. NON-PLACES AND PLACES OF THE NARRATIVE TEXT

This section focuses on both novels, *WBC* and *AD*, in terms of the places and non-places that characterize the consumer society and its different modes of space production. Looking at both *WBC* and *AD* and their narrative worlds, the dominance of non-places, obviously, plays a significant role in the characters' lives. In *Non-Places: Introduction to an Anthropology of Supermodernity*, Augé (1995) argues that the world forces individuals to live in solitude as a result of dense transportation network and consumerism. Murakami's characters suffer from same kind of solitude and need to connect to people in search for a sense of belonging. According to Augé (1995), "[i]f a place can be defined as relational, historical and concerned with identity, then a place which cannot be defined as relational, historical and concerned with identity will be a non-place". Augé's categorization of space will be applied to the

spaces occur in both novels to discuss how late-capitalism and consumerism lead characters to suffer from being detached from their essence, loss of meaning in their lives and through suffering from the domination of non-places, how they start of their journey to be reborn. Both novels present urban space, Tokyo, and all the physical features of the city with its details. In *AD*, it is the amusement district of Tokyo full of people, big TV screens and the city lights that has been introduced with its non-places, such as the Denny's and the love hotel, called Alphaville. Not only non-places, but places are described along with the plot line of the stories. Eri's bedroom, for instance, is a place that is occupied by Eri, in a state of sleep. In *WB*C, the primary setting is a quiet neighborhood in Tokyo, full of new and old houses. Toru and Kumiko's flat is a place and the tearoom of the hotel where Toru Okada and Malta Kano meet for the first time, is a non-place in terms of Augé's categorization. Yet, this is not the only world presented in the novels. Symbolically, the TV screen in which Eri is captivated and the well as the corridor to opening to the psyche of Toru Okada, turn into places that are relational for the characters. Augé (1995) believes that places and non-places, while opposing each other, also complete each other. Augé (1995) states, "The distinction between places and non-places derives from the opposition between place and space" (Augé 1995: 79). Augé discusses that de Certeau's distinction between space and place is not similar to the distinction between place and non-place. De Certeau (1984) defines space as a 'frequented place' that bodies move along. On the other hand, Augé believes that space is more an abstract term compared to place. It is the well Lieutenant Mamiya once has been during the Manchurian War and the fantasised hotel room, which Toru finds out about during his visits to the well in the yard of the abandoned house. Social spaces dominated by non-places, underscore the

negative effect of consumerism. Capitalism, empowered through hegemonies, hierarchies and those who oppress others by their power, force characters to shape their lives according to above-mentioned contemporary forces. In *AD*, when Mari goes to the love hotel called Alphaville, she meets Kaoru, the manager of the hotel and Mari asks her about the name of the hotel and Kaoru says, "Nobody gives a damn about the name as long as it sounds like a love ho" (Murakami and Rubin 2008: 59). Mari, then, mentions that Alphaville is actually one of her favorite movies directed by Jean-Luc Godard. She explains that the movie is black and white and if one cries in Alphaville, they are arrested and executed in public. She says, "Cause in Alphaville, you're not allowed to have deep feelings. So, there's nothing like love. No contradictions, no irony. They do everything according to numerical formulas" (Murakami and Rubin 2008: 60). Technology and consumerism are so ubiquitous that the meaning/essence of life is seen to evaporate. It is the capitalism and consumerism that make the individuals ask for more of everything in numbers and change the ways in which individuals make sense of the world. For all the characters in both novels, the spaces they are in are essential in their formations. Kawakami suggests, in his article, *The Unfinished Cartography: Murakami Haruki and the Postmodern Cognitive Map*, "The elusiveness of Murakami's work is largely attributable to a certain frivolousness that is projected through his protagonists. They are invariably male, urbane, often unemployed, and either bored with life or caught up with little things such as food or clothing (Kawakami 2002: 309). Augé has been the first to put forward the idea that the age we live in is a supermodern age when space consists of places and non-places. In his book, *Non-Places: Introduction to an Anthropology of Supermodernity*, Augé makes a memorable analysis of contemporary/modern life loaded with non-places

(airports, railway stations, subways, stores, supermarkets, hotels and cafés) where we call spaces that are the productions of globalization, age of super-fast data travel, and high availability of mobility among people. Augé's idea of non-places versus places will be referred to for a deeper analysis of Murakami's narrative signifying characters' physical and mental occupation in non-places and places. Murakami's characters, as most of the scholars conceive, are well-represented duplicates of today's people. Today, in the age of globalization, Murakami as a contemporary author with a global audience, uses his narratives as a space for his characters to come into existence, reflects on how individuals form themselves within spaces. Loughman (1997) argues that even though Murakami's characters are Japanese and live in Tokyo, they are mostly detached from the society and question everything (jobs, marriages, family, etc.), which 'Japanese life' offers them. The way Toru Okada questions his marriage in *WBC* and Mari questions her relationship with her sister, Eri, in *AD*, symbolizes how Japanese values are endangered in the presence of globalization.

Scale economy emerges with capitalism and gets stronger with late capitalism. As the capacity and number of non-places that force people to consume increase, mass production becomes cheaper and more feasible due to increase in profitability. That is exactly why the design of the non-places has become more and more significant in today's world. If capitalism had not been this harsh, there would not have been so many non-places. An American fast food restaurant chain, Denny's, for instance, would not occupy space in Tokyo, Japan. When the way non-places are produced and designed are similar, it is much more economical. As a result, more chain companies (restaurants, cafés, stores, and hotels)—designed following the same logic with mass production— can be founded in larger numbers with more capital and profit.

Therefore, they can confront the forces of capitalism. The reason why non-places are widespread and occupy everyday lives of human beings is because holders of great amounts of capital have become manipulators of everyday life. This being said, prevalence of non-places makes places more appealing to human beings. Non-places and places, in a way, do become a dichotomy that cultivates each other.

Lefebvre highlights, "At the same time the town seems to gather in everything which surrounds it, including the natural and the divine, and the earth's evil and good forces" (Lefebvre 1991: 235). Lefebvre's viewpoint defines how characters, of both novels, are in search of the ultimate meaning, which is hard for them to attain. When they cannot find their essence—their purpose in life—in places, they escape from the places they inhabit. Many elements of the absolute space, from trees to flowers, grass to body become marginalized due to the very same fact that non-places dominate lives. While human beings are unique, non-places offer no sense of uniqueness and they start of an initiation journey in search of their uniqueness.

1.4.1. Urban Space: Tokyo

This section explains how characters experience the city while investigating Tokyo as an urban space. All the events occurring in both *WBC* and *AD* take place in Tokyo. Tokyo with its high-tech and its identification with the entity of consumerism as a society, urge characters to become more alienated and isolated. The opening sentence of *After Dark*— "Eyes mark the shape of the city"—suggests that the city, as a physical urban space, is in the reach of the perception of omnipotent eyes that have a distant look upon it. The mysterious first-person plural 'we', invites the reader to take an active position in the investigation of the city while narrating it. "Through the eyes of a high-flying night bird, we take in the scene from midair" (Murakami and Rubin,

2008: 3). De Certeau (1984), in his work, *The Practices of Everyday Life*, highlights the portrayal of the city, New York, described from the top of the World Trade Center as:

> [i]ts present invents itself, from hour to hour, in the act of throwing away its previous accomplishments and challenging the future. A city composed of paroxysmal places in monumental reliefs. The spectator can read in it a universe that is constantly exploding. (Certeau 1984: 91)

In the same manner As de Certeau, Murakami's *AD*, starts off with the depiction of the city, viewing Tokyo through the eyes of a high-flying bird. Tokyo in *AD* maintains life through, "… sending out new data and collecting the old, sending out new consumables and collecting the old… is pregnant with foreboding" (Murakami and Rubin 2008: 3). Both de Certeau and Murakami obviously implicate the characteristics of the city in relentless and obscure change as a consumer. De Certeau discusses that once, one has the capability to look down on the city, one is not the player or the played that of the street anymore, which asserts a sort of relief. According to the one who is up, the down is a dark space, states de Certeau (1984).

In the *WBC*, the bird constantly changes its form. It is sometimes displayed as a bird that winds-up the day for people. Other times, the bird's singing can be heard while it is invisible to the eye. The bird is also seen as a statue in the empty house. Toru Okada, the protagonist of WBC, identifies himself with the bird, too. That being said, the bird reminds the reader of the existence of absolute space. As Lefebvre (1991) points out, "At once mythical and proximate, it generates times, cycles. Considered in itself— 'absolutely'—absolute space is located nowhere. It has no place because it embodies all places and has a strictly symbolic existence" (Lefebvre 1991: 236). As the

omnipotent (all-knowing) narrator of *AD*, it can be argued that, the flying bird is the same bird that is presented in *WBC*. Similarly, both birds in both novels are depicted as something mechanical. Toru Okada, at the very beginning of the story mentions about the bird with these words, "There was a small stand of trees nearby, and from it you could hear the mechanical cry of a bird that sounded as if it were winding a spring" (Murakami and Rubin 2003: 9). Later, in the story, while Toru Okada says his name to May Kasahara, the girl he meets in the neighborhood during his search for his lost cat, May Kasahara asks him whether he has a nickname which is easier to say. Toru Okada mentions he has none, but he would be okay with Wind-Up Bird. It can be assumed that Haruki Murakami invites the reader to think about how life is experienced on levels of subjectivity, on behalf of one's making of all subjective matters with it. In other words, considering both novels as narrative spaces which actualize themselves through the pages of the book as well as the narration the narrator forms, it is the reader that creates a mental space through what s/he conceives from it. Likely, it is the characters who wind-up the scene/space for themselves. The bird that is capable of perceiving 'all' from above, is also capable of producing space for itself and through its gaze while bringing the characters into existence. It sets the scene for the characters and the readers, say for all sorts of human interaction in and outside the narrative text. 'We', here, offers 'us' to be part of the investigation of the city in a collaborative manner. Therefore, the depiction of the city from the 'we' makes the reader visualize the city as distant unfamiliar space, yet also a space a sense of belonging/the presence of some acquaintances who 'we' have met once withinside that 'we' can be traced. 'We' and 'us' becomes an absolute term that embraces all sorts of humans from the characters of the novels, the readers and even the author himself on

an absolute level. The city in *AD* is portrayed as an organism made up of many others bearing excessive amount of data as if it is a cyborg with countless arteries and is pregnant with foreboding. In *AD*, the portrayal of the city initiates the depiction of how characters and space are interconnectedly being unfolded.

As the source of any sorts of impending anonymous incidents, the city becomes a spectacle to be watched and be involved with. The reader remains with the impression that the city's uncanny scape involves a sense of suffering for the characters, albeit the embracing warmth of the 'we'. Not only that, but dialectically speaking, 'we' can only exist owing to 'they' that also takes part in this particular urban space of novel. Once *'we'* sets the scene of the novel for the reader, *'we'* informs *'us'* that, "[t]hey call this place an 'amusement district'" (Murakami and Rubin, 2008: 3). The tone of the narrator creates suspense that derives also from the fact that there is the 'they' that is a total *stranger* to the reader. They, here, represents the powerful position of capitalism and technological advancements over human beings' existence. Thus, the suspense the reader feels comes from the feeling of detachment and insecurity deriving from uncontrollable forces of the society. Taking a stand in front of the 'they', Murakami's 'we' offers a sense of unity that share the same fate on a global basis. That is exactly what causes the reader to go through an identification crisis, which derives from the blend of the unfamiliar with the part that is familiar to a level that is almost always impossible to be identified and measured clearly.

Use of literary devices such as personification, in the novel, as well as the robotic attributions to the city that has been observed and described by a narrator–indicating a sense of plurality and is exposed to the same kind of attributions with its object of observation—and characters adds up to the mystery from time to time. From giant

digital screens falling asleep to a car looking like a sea creature, from a night bird to a mid-air camera, the novel builds upon a cyborg-like city through the eyes of a cyborg-like narrator. The fact that the narrator is characterized as a bird having cyborg-like attributes resembles the dichotomy between the culture and nature. The bird can see the city from above and examine it as if examining a map, which according to Lefebvre, is a representation of space taking a physical form. In that case, the city becomes a map for the narrator in a similar manner that the reader gains information about it from the pages of the book. The narrator's vision of the city enables the reader to examine the book like a map of the city. Like an atlas consisting of separated sections full of maps as its components, the book, *AD*, is divided setting by setting (all of which is a component of the city). Thus, one can infer that the book itself serves as space to be explored, as does the city. Stretcher (2018) argues that Murakami invites his readers to participate to act actively on reading his works to fill in the 'empty narrative' created by him. Stretcher's analysis of Murakami's works as empty narratives is explained further in his following statement:

> The 'empty narrative' results from the juxtapositioning of two distinct, yet parallel, narratives, from between which a third narrative 'space' emerges, a latticework containing the structure of the two narratives, but not their details. In Murakami text we see juxtaposed narratives representing 'the fantastic' and 'the mundane.' (Stretcher 2018: 258)

The empty narrative Stretcher explains is the potential space—between the physical space and mental space—that has been offered by this study and it corresponds to Soja's *Thirdspace*.

Characters and settings are so much intertwined that the reader visualizes the characterization of individuals of the novel through where they are situated space-wise

in the novel. Everything in the city is somehow connected even though they are portrayed in isolation. That being said, the reader shares the same attributions given to the narrator, which bears that of cyborg's nature—stuck in between absolute space and spaces reproduced by human beings. In her work, *A Manifesto for Cyborgs*, Donna Haraway defines a cyborg as, "a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction. Social reality is lived social relations, our most important political construction, a world-changing fiction" (Haraway 2004: 65). According to Haraway (2004), "the boundary between science fiction and social reality is an optical illusion. In *AD*, the reader witnesses what is within the organism (the city) with countless arteries. The reader has to travel through each artery like a tiny camera used in microsurgeries and each artery is what one, in the case of the novel, might also refer to as the chapters or settings of the novel as a space of exploration. The reader cannot choose on behalf of themselves whether or not to dismiss/accept the robotic aspects that are required for the manifestation of the novel. There are two signifiers essential for the deeper understanding of the role of space in the novel. One of them is that the stories of the characters intersect in such a way that this intersection becomes a signifier for every other alienated individual who pass by without belonging and developing any inherent connection to one another. The other can be identified, obversely, as them being part of one whole organism based solely on their presence functioning as arteries that are interdependent on one another for their own solitary existence. Murakami's world of darkness emanates from the very inescapable nature of formation of space in a way that one cannot really act upon free will when it comes to the domination of technology, mobility, globalization, etc.

While *AD* takes place mainly in downtown Tokyo, *WBC* is set in different parts of Tokyo. In *WBC*, Toru and his 15-year-old neighbor May Kasahara work part-time in Ginza, surveying the baldness of the men they see walk by for a wig company. On their way to Ginza, Toru says, "We took the subway to the Ginza. Early and hungry, we stopped at the Dairy Queen for a hamburger" (Murakami and Rubin 2003: 111). The work Toru does together with May Kasahara takes place at the subway in Tokyo. Downtown Tokyo, just like the way it is depicted in *AD*, is full of non-places such as chain fast-food restaurants. Shinjuku, a region in Tokyo, is an urban space where Toru goes to stare at people's faces once the strange mark seems on his cheek after his encounter with the woman in the hotel room which he finds out about at the bottom of the well. Chilton (2009) has noted that, "[a]bstracting the reality of the global city to the literary imagination expresses the novel's unconscious fear of how Tokyo has come to dominate its subjects." Tokyo as an urban space is the kind of domination one can feel in search of sense of belonging, while at the same time, feeling stuck in non-places of the consumer society. For days, Toru sits outside the station and watches people. One of the days Toru goes to the city center to watch people, and he comes across with a well-dressed woman whom he remembers from his past, from the memory of beating her with a bat. He sees this woman in front of a tiny, covered plaza outside a glass high-rise. Later, he sees the woman again and the woman called Nutmeg, eventually, offers him a job. Likewise, when Mari Asai sits at a Denny's in downtown Tokyo, she comes across with Takahashi who demands help from Mari after they meet. Toru and Takahashi share many things in common. Furthermore, the significance of the agency of female characters through the male protagonist, Toru's actualization of his own self is explained under the section, Gender and space, in the

study. Not only in *WBC*, but also in *AD*, agency of women is central to the plot of the story. All their outstanding commonalities will further be discussed in Chapter two.

1.4.2. The Hotel Rooms

In *WBC* and *AD*, the hotel rooms are used as mediums several times to serve as spaces that reveal the evil side of human beings by illuminating them through a number of incidents. In *WBC*, Toru staying deep down in the well enters a dream-like phase where he enters a hotel room and talks to a woman. After he leaves the well that day, he finds out that a blue mark on his cheek emerged. Later in the novel, Toru goes to the same hotel room by spending time in the well, once he goes there again, he finds out that the woman he talks to is his wife, Kumiko. During his time in the room, he kills a man with a bat. Talking to Nutmeg, he learns that Noboru Wataya was in a coma after being hit by a bat. Chozick (2008) argues that bat has a symbolic meaning in his travelling between the physical and the mental spaces by pointing out:

> In *The Wind-Up Bird Chronicle*, the protagonist, Toru, grips a baseball bat to move
> through space and levels of consciousness. This bat not only assists in transporting Toru,
> but at the end of the novel, he finds victory in combating the malevolent character
> Noburu Wataya by employing the baseball bat as a weapon. (Chozick 2008: 70)

Similarly, in *AD*, the hotel room bears a violent act when a customer in the love hotel called Alphaville finds out that a Chinese prostitute is on her period and bleeding, he becomes mad at her and beats her badly.

On the other hand, Alphaville is described as a space where nobody comes face-to-face, meet or even talk. Everything at the hotel is anonymous, which highlights how Augé characterizes non-places; detached, isolate, nothing particularly personal. Customers of the love hotel go through no consequences once they are done at this

non-place. Characters do not feel inferior in the face of/confronting the social norms. They do not have to 'suffer' from their use of these spaces.

Non-places of the urban space are designed in such a way that the customers would not feel any inferiority when they are in the act of consuming female bodies that are described as consumer goods. The delivery of the prostitutes to the love hotel is done in the same manner as the pizza delivery. These prostitutes are anonymous, yet they are expected to meet the expectations of the social norms of beauty. Society confirms their beauty and that is their only way of appreciation or gaining value. As being a prostitute is degrading, they are anonymous.

1.4.3. The Tearoom and Denny's

The hotel tearoom in *WBC* and Denny's Restaurant in *AD* serve as spatial agents with similar aspects providing characters with the opportunity to sit, talk and exchange information. These characters that encounter each other are ambiguously connected to each other by their past, yet not very familiar with each other. The first time Toru and Malta Kano meet, they meet in a hotel tearoom in Shinagawa. Likewise, Mari and Takahashi come across at Denny's. These two spaces according to Augé, are non-places where they cannot feel attached to. Mari's privacy/state of being alone is interrupted by her encounter with Takahashi. Toru Okada's isolation from the society, similarly, is interrupted by his meeting with Malta Kano. Unlike Malta, Creta meets Toru at his home and tells him about her past. According to Augé, a home is a space that can be categorized as s place where people can construct deeper relationships. Once Creta meets Toru at his home, she tells him about her being raped by Noboru Wataya and then she abruptly leaves, which is similar to Eri's abrupt leaving of the real bed. Additionally, Eri is also interrupted by an anonymous man wearing a mask.

Mikhail Bakthin argues that masks are "connected with the joy of change and reincarnation, with gay relativity and with the merry negation of uniformity and similarity" (Bakhtin 1984: 39). Julia Kristeva (2017), on the other hand, believes that masks represent anonymity and infers to the absence of individuality or excess of it. Identities are constructed in multitude. It is almost like Mari seeing Takahashi in Denny's while Eri is asleep at home. These two non-places as spaces of encounter for the male and female characters, namely Mari and Takahashi in *AD* and Toru and Malta Kano is *WBC* is essential to understand the function of their encounter. These are socially produced social spaces and they are important for the characters (for both male and female figures) to start off their journeys.

Murakami's narrative space, including places and non-places, functions as a global space for Murakami's global audience. His use of surrealistic elements while reconstructing spaces helps him make his critique of the modern/contemporary world by drawing readers' attention to surreal elements to emphasize the *real* that of the real modern world.

CHAPTER II. SPACE IN THE MAKING OF CHARACTERS IN

MURAKAMI'S NOVELS: *THE WIND-UP BIRD CHRONICLE* AND *AFTER*

DARK

2.1. THE ELEMENTS OF BODY

Physicality and the existence of body as space via one's perception and conception of it, determines and shapes the characters. In *AD*, the characters are constructed through the way they look. During the conversation between Mari and Takashi at Denny's, Takahashi says, "…your sister was a real beauty" (Murakami and Rubin 2008: 13). He expresses how he hardly knows her because she does not seem to be interested in spending her time with him, referring to the times of high school when they attend the same class. When Mari asks him whether he is still interested in her sister, he says that it is just an intellectual curiosity, but it is obvious that his interest in Eri has nothing to do with intellectual curiosity. In Takahashi's view, Eri's beauty is a matter of social status in disguise of intellectual curiosity. Therefore, what Takahashi desires is the social status—a status that stems from the dominant idea of beauty according to the social norms of the society—the physical look she and her beauty may offer him. Correspondingly, later on in their conversation, Takahashi, reminding Mari of the day they meet at the hotel swimming pool two summers earlier to the moment of their conversation, points out about his puzzlement when he sees Eri never get into the pool on such a hot day. Mari points out, "She didn't want her makeup to wash off. It's so obvious. And you can't really swim in a bathing suit like that" (Murakami and Rubin 2008: 15). Eri, evidently, lives in a certain way the society forces her to. Social concern of the certain way one looks by means of physicality define the characters. Throughout

the novel, Eri is depicted as a character subjected to the act of narrator's peeping, the mysterious man with the mask and eventually the reader, after all.

When Mari meets the hotel manager Kaoru[7] at the love hotel, Alphaville, her dialogue with her again reveals how dominance of societal norms related to aesthetics construct the way characters embody their own selves. Kaoru says that her name is Kaoru and in need of further explanation she adds, "Yeah, I know, you're thinking, 'How did this big hunk of a woman get a pretty little name like that?' But I've been Kaoru ever since I was born" (Murakami and Rubin 2008: 34). Apparently, Kaoru believes that the way she looks does not match the delicate meaning of her name and that she is not content with it. Her concern about her name is a hidden reference between the lines that in order for someone to smell good, in alliance with social discretion, one should be not be 'big' in size. Her case illustrates a contradiction to the so-called social discretion, which is fallacious.

It is obviously the way society attributes meanings to the individuals' according to the norms of beauty. During the conversation between Mari and Kaoru, Mari says, "[f]rom the time I was little, though, my parents always told me I'd better study hard, because I'm too ugly for anything else" (Murakami and Rubin 2008: 55). From what she says, it can be inferred that Mari believes she needs to study hard to be worthy because she believes she is ugly. She shapes her life according to social norms. The meaning of how one looks becomes the meaning of one's life. She has to study hard because she is not beautiful 'enough'.

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[7] A Japanese female name meaning fragrance.

Kaoru, on the other hand, is described as a 30-year-old woman who is described as a former wrestler and even though she is young, she looks older and decrepit. Her outlook puts her in a position to deal with mafia. From what she looks like, this is the only job she can get.

In *WBC*, Toru describes Malta Kano as a beautiful, well-dressed woman except for her red vinyl hat. He says, "'Beautiful' was a word that might well have been applied to her. At least she was far more beautiful than I had imagined from her telephone voice. She had a slim, lovely build and was sparing in her use of cosmetics. She knew how to dress-except for the red hat" (Murakami and Rubin 2003: 37). It is as though Murakami makes Malta wear the red hat on purpose to interfere with the society's norms of beauty. Likewise, Creta wears old-fashioned clothes that of 1960s to again as if to rebel against the beauty norms of the contemporary. After all, Malta Kano works as a consultant who talks to people about the elements of the body. Malto Kano, in her first meeting with Toru Okada mentions, "I am a consultant. I talk with people about the elements of the body. I am also engaged in research on water that has beneficial effects on the elements of the body" (Murakami and Rubin 2003. 40). When she talks about water, she talks about the natural flow life has. Water symbolizes the flow of life as well as pure essence. While water is an essential element of the body as space, the body is an essential element for urban space. While Malta Kano says that Creta's elements have been defiled by Mr. Wataya, it can be suggested that Mr. Wataya—who is a politician, actually defiles the whole society. The disappearance of the cat, according to Malta, is a result of the change in the flow. The flow, she tells Toru Okada, has been obstructed.

When Mari talks to Takahashi, she refers to her anecdote of being trapped in an elevator with Eri as kindergarten kids. She says:

> The lights went out, and we were in total darkness … There was nobody else on the elevator, just the two of us […]. The important thing is that during that whole time in the dark, Eri was holding me. And if it wasn't just some ordinary hug. She squeezed me so hard our two bodies felt as if they were melting into one. She never loosened her grip for a second. It felt as though if we separated the slightest bit, we would never see each other in this world again. (Murakami and Rubin 2008: 189)

Their wholeness, connectedness happens only in dark when there is no concern about the way they look. At that time, they do not escape into their alternative worlds. In darkness, they are not judged by the way they look. However, in light, they are labeled as beautiful and ugly and they turn into completely different characters.

The notion of beauty is shaped through cultural inferences. Today's understanding of beauty is based on emulating the capital owners, those who have power. Those who are being exploited spend money to look like those who exploit them. This has been the case throughout the history. The dominant beauty norms are shaped according to the societies that hold the power.

2.1.1. Gender and Space

Social interactions and social spaces—constructed as a result of the interactions—are comprised not only of norms of aesthetics such as what is beautiful or not, but of norms of gender, as well. While discussing how strongly tied spaces and characters are, it is essential to understand how norms of gender are socially constructed. In the same manner as one occupies physical spaces in which one uses their body and its movement to exist physically in spaces outside the body, in the case of body spaces, one uses their body as physical space in which one is compelled to behave in *certain* ways.

According to Judith Butler, gender is not natural; one has no gender when one is born, yet gender is socially constructed through compulsory repetition of the performance. Butler argues that gender is produced and reproduced as individuals are constrained to act in specific ways within social norms and that gender is performative. In her work, *Critically Queer*, Butler argues:

> Gender performativity is not a matter of choosing which gender one will be today. Performativity is a matter of reiterating or repeating the norms by which one is constituted: it is not a radical fabrication of a gendered self. It is a compulsory repetition of prior and subjectivating norms, ones which cannot be thrown off at will, but which work, animate, and constrain the gendered subject, and which are also the resources from which resistance, subversion, displacement are to be forged. (Butler 1993)

If something is performative, Butler further discusses, it produces a series of effects. In other words, performativity of gender can create a change similar to speech acts that may influence societies. Performativity may create positive changes or may result in oppression like one that today's late capitalist and technologically overabundant society causes. Norms in society offer limited/pre-defined spaces for individuals to demonstrate what Butler calls *gender performativity*. Individuals act in accordance with the norms of their gender that has already been repeated by the society. Before anything else that of the personality of the individual, gender defines the limits of one's space in terms of their performativity only because the social construction of the gender is imposed by the society enforcing individuals to perform in certain ways. Not only their gender but also the way their body looks make individuals act in a certain way. While gender determines its norms, so does the beauty norms of the dominant society. In patriarchal societies women are perceived as inferior to men, which reflects

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to the lives of female characters in Murakami's novels, and are situated within the perception and conception of beauty and how they look physically—both of which are related to gender performativity. The first step in the females' characterization bears the oppression of their bodies. While female characters are portrayed as the bearers of the oppression of their *gendered* bodies, Murakami's depiction of his female characters in both novels display his criticism of patriarchy. Mari and Kumiko are both female characters that are mostly outside their home, which can be interpreted as an opposition to the stereotypical domesticity of women. For instance, unlike the patriarchal assumption that men are breadwinners, just like Kumiko is the only breadwinner of the Okada family in *WBC*. Correspondingly, Mari, in *AD*, spends her night outside home as if to regain the meaning in her life and to take the control of her life in her hands. In addition to that, Eri's sleep as a metaphor empowers Mari's search of power, because it clearly draws attention to the fact that Mari is not asleep. Mari is awake and she is actively participating in social life and social space. Doreen Massey (1994), in her *Space, Place and Gender*, argues that female mobility irritates patriarchy. She highlights the fact that moving both in terms of identity and space is a challenge for traditional Western thinking that progress is masculine, and stability is feminine. In *Borderlands/La Frontera: The New Mestiza*, Gloria Anzaldúa states, "I had to leave home so I could find myself, find my own intrinsic nature buried under the personality that had been imposed on me" (Anzaldúa 1987: 16). Leaving home for characters means not only to thwart domesticity that has been imposed by society but to escape from elements of everyday life—dominated by those in power—men. Anzaldúa's personal statement instantiates the requisite for perpetual production of spaces in search of which that is amiss.

Looking at both novels, their stories develop on the relationship between the male and the female characters. The stories convey their message through the dialogues between males and females. Likewise, females play the role of healer for the defected male characters, which can be seen as a representation of the patriarchal societies. The roles of women cannot be dissociated from society's conception of them. In order to illustrate the roles of women in his novels, Murakami highlights the healing role of women. Toru Okada can heal different bits of himself through the help of female characters in *WBC*. For instance, Holthaus discusses that Nutmeg helps Toru develop "…an ability to reach into the troubled minds of these women in a silent, healing way. His journey, it seems, is to understand more and more about women. At the same time, he continues to go to ever greater lengths to find Kumiko, to penetrate that 'other' world in order to understand her and her situation" (Holthaus 2008: 45). Nutmeg and her mute son Cinnamon play an important role in Toru's quest. Holthaus further points out, "Drawn to Toru by a facial mark that linked him with her dead father, Nutmeg, too, has unusual psychological depth, enabling her to 'touch' inner worlds in clients (all women of power and wealth) in a temporary healing way" (Holthaus 2008: 43).

Both in *WBC* and *AD*, there are prostitutes and Murakami, in a way, criticizes how sex has been commodified. In one of their conversations, Malta Kano tells Toru Okada that she once has been a prostitute because she needs money to pay her debts. Furthermore, Creta Kano admits that she is a prostitute and Toru Okada should not feel guilty for having relations with her. Ironically, Creta tells him that she is a prostitute of the mind. She explains, "You see, Mr. Okada, I am a prostitute. I used to be a prostitute of the flesh, but now I am a prostitute of the mind. Things pass through me" (Murakami and Rubin 2003: 212). Whatever they share is obviously not only

physical, but they both share a mental state of coming together, within which Toru Okada is transformed with a woman's agency. Later in the novel, recalling Creta Kano's words, Toru says, "'Prostitute of the mind,' Creta Kano had called herself. I no longer had any trouble accepting the phrase. Yes, it was possible for us to couple in our minds and for me to come in reality. In truly deep darkness, all kinds of strange things were possible" (Murakami and Rubin 2003: 231).

It is mentioned in the same chapter that the prostitutes are delivered in the same manner as pizza delivery. Even though, prostitution is carried out anonymously, those who are involved in it look for social norms of beauty. Murakami's narrative is shaped around the invisible forms of power. To him violence of contemporary age is different from the violence seen in wars. Murakami points out that, "… violence now appears localized and sectionalized, and the over-all direction [of society] has become invisible: the smell of adrenaline has diffused. I now sense the need to incorporate such a new type of violence into fiction" (Murakami, cited in Kawakami 2002: 312). New dynamics of power struggle has nothing to do with defeat but disintegrates the individual from the urban space. This is the new type of violence according to Murakami and this type of violence can be seen from how Noboru Wataya rapes Creta Kano in *WBC* and also the way the customer beats the Chinese prostitute in *AD*.

2.1.2. Outfit Colors As Representations

In both novels, *WBC* and *AD*, characters appropriate themselves in specific spaces to initiate and continue their journey to self. These spaces that share many similarities include the urban space, Tokyo, their physical presence in their clothes of specific color choice as space that they are situated in, and many others to be discovered later

on. Similar aspects of characters and space used in both novels, urge readers to associate them with one another. Additionally, the uses of color help deepen the association one can make. Colors as mediums of perception, holding the power of representation, help trace and interpret the construction of the characters and spaces in both novels. Murakami uses similar colors, in *WBC* and *AD,* that represent similar ideas. Colors, as parts characters' physicality, reveal the significance of the characters for both of the novels, *WBC* and *AD*. One might argue that the use of colors displays parallels in both novels. To exemplify, the use of red suggests femininity while yellow represents rescue.

To begin with, in both novels, there are two sisters one of which is there to 'rescue' the other from a 'trap'. It is revealed throughout both novels that their presence does not only rescue their sisters/counterparts, but also others. Malta Kano, who introduces herself as a consultant that talks with people about the elements of the body, is the sister of Creta Kano who has been raped by a politician named Noboru Wataya in *The Wind-Up Bird Chronicle*. Later, in the novel it turns out that Malta helps her sister, Creta to get over her trauma. Mari Asai, in *After Dark*, is the sister of Eri Asai who has been continuously sleeping for almost two months, and Mari, in a way, helps her wake up. The encounter between Malta Kano and Toru Okada, the male protagonist of *The Wind-Up Bird Chronicle* happens at a hotel tearoom and that of Mari Asai and Tetsuya Takahashi, acquaintance of the two sisters Mari and Eri, happens at the Denny's. The day Malta and Toru meet, Malta Kano wears a yellow silk blouse and Mari wears yellow sneakers the day she comes across Takahashi. Therefore, the color yellow can be seen as the color of rescue in both novels. It turns out that both male characters require help from these ladies after they talk to them. Pacific Hotel Tearoom where

Malta Kano and Toru Okada meet is across the Shinagawa Station in Tokyo. Similarly, the first place Mari Asai and Tetsuya Takahashi meet two summers ago is at a hotel swimming pool in Shinagawa. Interestingly, Takashi studies law and wants to pursue a career in law and Toru Okada has become newly unemployed after quitting his job as a lawyer's gofer. Additionally, Takahashi wants to take the bar exam whereas Toru Okada specifically mentions that the last thing he wants to do is to shut himself up in the house and study for the bar exam.

In addition to that, red is almost always associated with the female characters of both *WBC* and *AD*. For instance, Eri drinks Bloody Mary, which is a red drink, when she meets Takahashi. Her drink reminds the reader of the fact that she suffers from bleeding invisible blood while she is asleep in the room she has been trapped for a while. Red also warns the reader that something terrible, a female character has to bear, happens. In WBC, Toru mentions that Kumiko's eyes look red and exhausted, and it is somehow a bad sign.

Characters' outfit colors vary remarkably from one to another. Murakami's depiction of his characters contains a lot of information about the colors they use in their daily lives. Mentioning the colors, Murakami gives clues about the characters.

2.2. THE QUEST

There is nothing particularly wrong with the lives of Murakami's characters. However, they all try to create connections to people to get over their isolation and to seek out the meaning of their lives. As Adeline Vasile (2012) discusses in her article, Murakami's fiction displays how external spaces—in the case of this study, they are referred to as physical spaces—are the projections of their psyche—which again, is

referred to as mental space. She points out, "By projecting aspects of their own selves on the outer landscape, the characters gain knowledge of themselves, they explore their own spaces" (Vasile 2012: 116). After Toru finds out from his talk with Noboru and Malta that Kumiko sees another man and does not want to be with him anymore, he spends his time talking to May Kasahara, working with her, going down the well and spending time in the city, mostly sitting in front of a doughnut shop, to watch people. Down in the well, Toru remembers the first time he meets Kumiko at an aquarium and their watching the jellyfish.

The cat in both novels represents the quest of the characters. Toru Okada's journey about finding himself starts when he starts to search his lost cat in the neighborhood and Eri can be associated with the cat Mari feeds on her lap. Toru's coming across with May Kasahara the kind of bond they create is something that today's society lacks. Toru says:

> I tried to picture the image of the cat, but the best I could do was a blurry, backlighted photo. The sunlight penetrating my eyelids destabilized and diffused my inner darkness, making it impossible for me to bring up a precise image of the cat. Instead, what I imagined was a failed portrait, a strange, distorted picture, certain distinguishing features bearing some resemblance to the original but the most important parts missing. I couldn't even recall how the cat looked when it walked. (Murakami and Rubin 2003: 21)

One can see that Murakami's characters demonstrate the fact that spaces—body and gender together with movement and performativity, construct characters in both novels.

CHAPTER III. INTERRELATIONSHIP BETWEEN THE CHARACTERS

AND SPACE

3.1. THE TWO FACES OF A COIN: SPACE AND CHARACTERS

Through tangible and symbolic representations of spaces and characters, dichotomies function on behalf of multiple interpretations of the interrelatedness between spaces and characters. While the characters of the novels escape from a number of physical spaces to create new ones, simultaneously, they escape from their bodily reality, in terms of the perception they mediate. Thus, they construct new spaces through constructing new means of perceptions and subsequently conceptions of them. For the characters to obtain new perceptions and conceptions, they, themselves, undergo a change. Spaces and characters become each other's corporeal. To build a critical insight for the use of the term *thirdspace* in the context of this study, Homi Bhabha's third space is also interpreted by utilizing socio-spatial practices within cultures. Movement of transition plays a key role in the understanding of how the production of thirdspaces is possible. Homi Bhabha, in *The Location Culture of*, mentions, "[W]e find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion" (Bhabha 1994: 1). Although Bhabha's discourse focuses on cultural differences, the idea of hybridity finds its meaning owing to the idea, again put forth by Bhabha, that a *thirdspace* is constructed when two cultures intersect *in-between* spaces (Bhabha 1994). While discussing spaces and characters as the two faces of a coin, it is significant to understand that the spaces where the characters and spaces intersect, function as spaces of transit and refer to the kind of element Homi Bhabha

would call an in-between space. Likewise, Anzaldúa perceives in-between spaces as a *borderland*[8] which "…is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition" (Anzaldúa 1987: 3). The kind of transition both Bhabha and Anzaldúa refers to resorts Lefebvrian space that has entered the realm of the absolute as a result of the the connection between social spaces and social practices.

In the case of the thesis, the intersection of the mutual construction of the characters and spaces are taken into account while grasping the notion of thirdspace. This thesis also approaches language—including bodily expressions and words in spoken and written forms—as thirdspaces. Anything in the domain of culture/any cultural product is a social space and is exposed to the dynamics of the culture of its origin. Regarding characters and spaces as cultural products, one has to mention the significance of language that is spoken at a particular space by particular people. In the view of Bhabha's third space, the transitional in-between spaces correspond to intersections produced among cultural products including language. While *AD*'s Tokyo is an urban space that resembles a human body with its cyborg-like attributions, as discussed in section 1.4.1 of the thesis. It is also referred to as pregnant with foreboding. The spaces in both novels have the ability to communicate their function as mediums for characters to appropriate themselves accordingly. People that are husband and wife and presumed that they are intimate enough to share their thoughts and feelings with each other easily, as *WBC* exemplifies, seem to be the opposite. Lives of the characters

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[8] Una Marian Murphy states, "Gloria Anzaldúa's **Borderlands theory** is a process of personal and social identity deconstruction and reconstruction that tackles control, domination and manipulation of oppressors over oppressed persons and peoples, especially women" (Murphy 2016: 10).

are enclosed by non-places and even the words they use signify the mainstream expression that comes with it. Toru is persuaded that he cannot transmit his subjective experience to his wife in the right way. Therefore, he prefers to lie to his wife in escape of mainstream words and expressions even though he knows it might cause trouble. That being said, characters cannot be separated from the spaces they occupy. In a way, they take the form of the space they are in. The convergence of people and places also create a thirdspace. The idea of hybridity as a result of various forms of colonization, as Bhabha states, for this study, is the hybridity not in the scope of cultures but different spaces and people and their individualistic differences. That kind of thirdspace shapes contemporary lives and people in general. For example, in *WBC*, Toru Okada mentions an anecdote of his when he spends time out with a female colleague outside work. Toru says, "I knew I should call home, but what could I have said to Kumiko? I didn't want to lie, but I knew it would be impossible to explain to her what was happening" (Murakami and Rubin 2003: 107). He further explains that the only reason he does not tell the truth even though he has plenty of time and there is no reason why he should not is because recreating the incident with words while explaining would not create the same sort of space. Therefore, the fact that Toru Okada chooses not to mention it to his wife is to deny constructing a sort of mental space which may also be discerned as a space of language. The practice of thinking itself is spatial. Language and the words and all sorts of representations of language are also spatial. As Ferdinand de Saussure, in his major work, *Course in General Linguistics*, discuss, "No one disputes the principle of the arbitrary nature of the sign" (Saussure 2006: 68). According to Saussure, "[L]anguage is a system of arbitrary signs and lacks the necessary basis, the solid ground for discussion" (Saussure 2006: 73). He highlights the fact that there is

no specific reason why in some languages the letters are combined in a specific way to mean something and for other languages in a different way to mean the same *signified*. Regardless of the arbitrariness of the signs in a language, the expressions that are used in a language derive from its culture. Pierre Bourdieu suggests that language functions as a capital similar to social capital and one's social capital can be empowered through their social networks and social relations. Basically, he perceives culture and language that are in the domain of social life as capital. One's social capital can only be more powerful by one's relationships with those who are more powerful. Likewise, one's language capital can be more powerful if one speaks similar to those who own capital. Bourdieu (1993), in his book *Sociology in Question*, puts forwards that one has to know the language not only grammatically but know the socially acceptable words very well. Language belongs not only to the space of its origin but to the person who speaks it. It is a common denominator for both spaces and characters to appropriate themselves in social practices of life.

To be able to use socially acceptable words it is necessary for a person to internalize the cultural context in which a specific language is spoken. Bourdieu points out that people can only learn a language fully if they live in that particular society. Individuals are born into specific languages and spaces. Language and space both are produced socially through interactions bearing restrictions and obligations. Bourdieu tells the readers an anecdote about a Béarnais peasant who explains why he never thinks of becoming the mayor of his village. The peasant believes that he does not know how to talk and Bourdieu highlights that what the peasant says is, "… perfectly realistic, entirely sociological definition of legitimate competence in indeed such that his real competence is illegitimate" (Bourdieu 1993: 82). The fact that the Béarnais peasant

believes that a person who is more 'legitimately competent' should become the mayor even though he wins most votes, underscores how those who are legitimately competent in using the language dominate the peasants. Those who dominate societies are those who colonize the language through the linguistic market.

For people, the language they use find meaning with the spaces they are born into and grow up with. One's language determines one's social interactions and the spaces one produces through them. Language is a type of knowledge that people learn through environmental exposure and people gain the knowledge of their language through perception and conception of their space together with the language itself. It not only is learned through socially practiced spaces, but it is also learned in terms of social acceptance of particularly experienced spaces. Social acceptance, or kairos, as sophists have put forward, plays an important role in the formation of the characteristics of a person. Using the right words determines one's position in the society. Their position in the society and the interrelation between the people and the way they use their language cause them to produce new spaces and learn new languages to build new relationships with other people. The question that may come to the mind is whether it is possible for people to manipulate their languages, use socially accepted words and be present in more socially accepted spaces and as a result, improve their linguistic markets and through personal effort become a member of the dominant class. In order to explain it in details Bourdieu's explanation of the properties of fields works well. As Bourdieu suggests:

> It tends to be forgotten that a fight presupposes agreement between the antagonists about what it is worth fighting about; those points of agreement are held at the level of what 'goes without saying', they are left in the state of doxa, in other words everything that

makes the field itself, the game, the stakes, all the presuppositions that one tacitly and even unwittingly accepts by the mere fact of playing, of entering into the game. Those who take part in the struggle help to reproduce the game by helping – more or less completely, depending on the field – to produce belief in the value of the stakes. The new players have to pay an entry fee which consists in recognition of the value of the game (selection and co-option always pay great attention to the indices of commitment to the game, investment in it) and in (practical) knowledge of the principles of the functioning of the game. (Bourdieu 1993: 74)

As sophists define *kairos* as the right way to use the language, the fee that the new players have to pay is the language they are socially exposed to and learn as their first language. In a way, they accept the rules of the game before they even start playing it and they cannot really question it. Therefore, as newplayers, babies have to accept the rules of using a specific language on occasions in different spaces and while talking to different people. The way people change the way they use their language is taught by those who are already legitimate users of the language.

All this construct the two faces of the coin. The interconnectivity between spaces and characters and the fact while spaces shape characters, characters whether knowingly or unknowingly create spaces for themselves. This perpetual production reveals the fact that the two are inseparable and become the dichotomy itself.

CONCLUSION

When one considers the fact that in both novels, *AD* and WBC, the way spaces and characters accommodate each other display similarities, it is clear that the production of space and the formation of characters as cultural products depend on each other. The application of Lefebvre's spatial theory to the narrative spaces of Murakami, help readers gain insight about the connection between characters and spaces and how one can interpret it as a thirdspace. Within the scope of dialectical acquisition of spaces, Murakami's characters accommodate themselves within spaces while appropriating their own subjectification. Their process of *coming into being* can only be grasped together with the production of spaces in Lefebvre's spatial triad of physical, mental and social spaces. When one discusses social spaces, one has to consider that contemporaneity contains oppression of late capitalism and excess of technological developments. Murakami's characters that stand for stereotypical of today's individual bears the same kind of oppression of today. Murakami's characters try to reconnect to their essence clouded behind pollution of excessive data that distorts perceptions and consequently conceptions of human beings.

Every individual explores spaces within the spaces created by their unique individualistic aspects. While exploring spaces of all sorts, experiencing this never-ending exploration, through the experience of exploration, they endlessly construct new versions of themselves. In this endless transformation, they create new spaces. Within this vicious cycle, life comes into existence. The very act of living depends on the dialectical characteristic of spaces and individuals that are in urge to create themselves only with the presence of the other. This study is only a third element providing a bridge between the primary sources of the scholarly world and that of

Murakami's. It is a thirdspace, in a way, that explores the spaces within Murakami's novels, *The Wind-Up Bird Chronicle* and *After Dark*. These novels show similar aspects in terms of displaying how characters and spaces are interwoven.

Modernity has constructed consumer culture based on consumption of productions and experiences in order to produce added value in the consumer society. The diversity in consumption prevents people from understanding many dichotomies—such as the West and the East, old and the new, developed and undeveloped, etc.—and thirdspaces that derive from the interaction of the dichotomies. Due to diverse consumer habits, for instance, it is hard to speak of global acceptance when it comes to industries such as fashion. Excess of data and excess of consumer trends prevent people from criticizing the contemporary basing their arguments on concrete dichotomies because such dichotomies cannot be constructed. Those who are inferior to *elites* are exposed to misinformation. Thus, it is impossible for those who do not dominate the society cannot challenge the owners of the hegemony and produce dichotomies to criticize them. Similar to excess of consumerism, there is also excess of signs and symbols. Moreover, the signs and symbols to be criticized are multifarious and consist of dichotomies. Murakami's magical world which is dreamlike and cannot be isolated from dream state or completely the opposite that suggest it is purely real. One can even argue that Murakami's narrative world is metaphysical. The fact that makes Murakami novel attractive is the fact that his novels draw their strength from the surrealistic elements they contain as well as their detachment from the *elite*, modern and/or mainstream. As mentioned earlier, overabundance of sorts of consumerism makes it hard to name the dichotomies in the contemporary world and Murakami's novels function as critique of the contemporary world focusing on surreal,

extraordinary and magical because real and ordinary is already dominated by those who have hegemony over the society.

Through surrealistic elements such as metaphysics and magic in his fictive world, Haruki Murakami interrupts his readers' connection with today's modern world that is real. He criticizes what is real by discarding or distorting it. By doing so, Murakami enables readers to create their potential spaces within his narrative spaces constructed in *WBC* and *AD*.

Indicating interstices between spaces and characters, the thesis argues that their intersection produces a thirdspace on its own and can only be interpreted within the limits of my own cultural perception and conception of the works.

> At every instant, there is more than the eye can see, more than the ear can hear, a setting or a view waiting to be explored. Nothing is experienced by itself, but always in relation to its surroundings, the sequences of events leading up to it, the memory of past experiences (Lynch 2014: 1).

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