

***KAFKA ON THE SHORE OF HARUKI MURAKAMI, AN  
AMALGAMATION OF FANTASY, EXISTENTIALISM AND  
PORTRAYAL OF VARIANT NARRATIVES***

*Dissertation*

*Submitted to the University of Calicut in partial fulfillment of the requirement for The  
award of Degree of Master of Arts in English Language and Literature*

**BY**

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I hereby declare that this dissertation entitled *Kafka On The Shore Of Haruki Murakami, An Amalgamation Of Fantasy, Existentialism And Portrayal Of Variant Narrative* is a bonafide record of research done by **NISHANA N M** (Register Number: AIAVMEG013), and has not previously formed the basis for the award of any Degree, Diploma, Fellowship or other similar title.

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## CHAPTER 1

### INTRODUCTION

Japanese author Haruki Murakami (born 1949) is well-known for his novels, essays, and short stories both domestically and abroad. His works have been translated into more than 50 languages and have become international bestsellers. His writing, which specialises in magical realism and occasionally urban fantasy, has made him well known. His tales have a unique style and are very imaginative. Murakami creates novels that can be read in a variety of ways, according to the reader's wishes. The same story may be told differently if you read the same book again ten years later. Most of his stories drift between reality and trance. Because alternate reality is a common theme in his works, they occasionally have a dreamlike quality. But even though his books are classified as fantasy, they all have elements of suspense, romance, drama, and rarely action. There will be plots, subplots, and subplots where the writers will draw the readers in and occasionally leave them there. Murakami leaves readers to ask haunting questions and seek answers and explanations through his stories. His novels are mostly like life, where we have a bundle of questions and half of them go unanswered, and ironically, those are turned into puns for us to figure out.

The novel seems like a great story because of its ability to capture something about the human condition, which is highly complex and very interesting. The classic Murakami themes are apparent in this novel too: love and loneliness, an alternative and surreal world, enigmatic characters, and characters who may be impassive but are stirred by their deep emotions. And also raise questions about cult religious beliefs and free will. His books get worldwide recognition for their treatment of the subjects of loneliness, loss, and boredom. Murakami is a controversial writer in Japan and a pro-Western writer. In his novel, the characters never wear typical Japanese attire like a yukata or kimono; they try to westernise by wearing Levi's jeans and Nike tennis shoes. The protagonist of his book, Kafka



never shows any type of interest in haiku or tanka. The same goes for their interest in music, movies, and books. Murakami is similar to the characters in his own fictional stories.

In 1979, he won the Gunzo Writing Prize for Youthful Researchers with his presentation work, *Pay attention to the Tune of the Breeze*. Following this business achievement his two continuations, *A Wild Sheep Pursue and Pinball* (1973), structure the "rodent set of three". *Kafka on the Shore*, *Into the evening*, *1Q84*, *Norwegian Wood*, *Dance Dance*, *South of the Boundary*, *West of the Sun*, *Wrap up Bird Annal*, *Sputnik Darling*, *Vapid TsukuruTazaki and his Long periods of Journey*. Among his three assortments of brief tales is *The Elephant*. Notwithstanding his outlined books called *Hard-Bubbled Wonderland and the Apocalypse*, *Demolition*, *After the Quake*, *Blind Willow*, *Resting Lady*, and *The Peculiar Library*, Murakami composed *Hard-Bubbled Wonderland*. He likewise composed *Wonderland and the Apocalypse*.

Murakami has additionally distributed numerous true to life books. He talked with overcomers of the 1995 Tokyo tram sarin assault and the Incomparable Hanshin-Awaji Tremor, as well as individuals from capable strict gatherings. He utilised the data from these meetings to compose two of his verifiable books, which he assembled into "*Underground*." What I'm referring to when I discuss running is the title of his article on running.

Haruki Murakami is conceivably the most trial Japanese writer to have his works converted into English, and furthermore the most notable, with deals that number in the large numbers on a worldwide scale. The hero of *Hard-Bubbled Wonderland and the Apocalypse* is part fifty, and maybe his most popular work beyond Japan, *The Breeze Up Bird* Narrative is missing. about a man. It begins with a gentle tale of searching for a woman who is a bird, then subtly changes. It evolves into the strangest hybrid story since Lawrence Stern's *TristramShandy*. The empty well and the underground city are two common symbols of his that he uses to create Murakami's metaphorical world, but its exact meaning is never

revealed. For all his achievements in popular culture (especially in American pop culture), no other work is as private as this one. The Jerusalem Prize, which has previously been awarded to J. M. Coetzee, Milan Kundera, and V. S. Naipaul is the most recent of his several international literary honours. More than fifty languages have been used in the translation of Murakami's works.

Murakami's novel exhibits his signature fusion of pop culture, everyday detail, suspense, magical realism, humour, a complex plot, and strong sexuality. Additionally, it places more focus on Japanese religious customs, particularly in fact, he once admitted in an interview that part of the reason he and his father never got along was because the latter taught Japanese literature in high school. The way the author writes is totally at odds with his criticism of traditional Japanese literature, which he sees as constrictive and lacking in personality. Murakami has placed a strong emphasis on individual freedom ever since he published his first work, even at the cost of ties to the community. He translated the English draft of his first book, *Hear the Wind Sing*, into Japanese before finishing it. This is an intriguing fact. The crux of the controversy surrounding Murakami is that some Japanese critics saw his work as a denial of national identity for all of the aforementioned reasons, which is what sparked the controversy. As far as I'm aware, the author never replied to the criticism. Because there was no attempt to make the situation clearer, the flow of conflicting reviews just kept spreading like weeds.

In addition to Tolstoy, Franz Kafka, Scott Fitzgerald, Ross MacDonald, Dostoevsky, and Raymond Chandler, he has drawn inspiration from a broad range of Western authors. When he first began to write, he made an effort to incorporate all of the knowledge he had gained from reading into his writing. He is very strict with himself and takes his work very seriously. Many authors wait around in anticipation of being inspired or being able to

overcome writer's block. That's not what Haruki Murakami does. He is either a genius or the secret is discipline. Both factors work together to make him such a wonderful writer.

While reading his books, you'll notice the variety of pictures. Cooking pasta and watching TV are very commonplace daily activities, but then a strange man wearing an old sheep costume continues popping up out of nowhere. He always begins with his observations of the world in which we actually live and gradually broadens them to include other worlds. He wishes for us to have a sense of reality. He doesn't want us to behave as though everything he says is total nonsense. And this is why I enjoy reading his books—the sense of reality he gives me, despite how bizarre the circumstances may be.

About Kafka, there is this part where he talks about how he wrote about the main character:

"When I wrote about the boy, I could remember how it was when I was fifteen years old. I think memory is the most important human asset. It is a type of fuel; it burns and warms you. My memory is like a box: there are so many boxes in this box, and when I want to be a fifteen year-old boy, I open a certain box and find a landscape that I saw as a boy in Kobe. I can smell the air, I can touch the earth, and I can see the green of the trees. "That's why I want to write a book." [The New York Times, November 17, 2022]

Possibly his most renowned work, the novel captures everything that makes Murakami special: the character's intrinsic loneliness, the magical realism that seems to pervade his universe, and the ordinary secondary characters who still leave such an impression on us. The first Murakami novel I read, Kafka, shocked me with its absurdity and abruptness in certain instances, a sensation that has stayed with me even years after I have not touched the book.

Murakami is far too straightforward. He has a deep understanding of the subconscious, and reading his writings takes time and care. He leads the readers into a bizarre world, layer by layer, revealing their personalities. People have read his work numerous times and are still unable to connect everything. It truly does feel like "wheels within wheels within wheels," and it is unfinished.

Murakami examines how to "decode" his novel. The book contains different conundrums, but no arrangements are provided. Instead, various of these enigmas connect, and through their interaction, the potential for an arrangement develops. And the shape that this arrangement takes will be distinctive for each peruser. To put it another way, the conundrums serve as a portion of the arrangement. It's troublesome to clarify, but that's the sort of novel I set out to write.

The overwhelming impression of the novel is one of incompleteness. His writing style is outstanding. The first time a reader reads this novel, they are overwhelmed. In other words, readers get into the novel and become the characters. There are several subplots that could have made this a typical and uninteresting teen drama book, yet Murakami has managed to drive the plot in the most unsettling ways. This novel is the essence of magical realism. Having such a distinct style is a rare and interesting trait that is worth experiencing at least once. Aside from that, he is a gifted and inventive writer.

In Murakami's writings, readers frequently find parts of characters who remind them of themselves. He transports readers into the thoughts of his characters for extended periods. The strange and otherworldly in his writing are simply projections of what is extraordinary about all of us, ordinary people. These are characters weighed down by boredom and longing, characters who are unable to find love or respect. However, because he writes so brilliantly about sorrow and grief, his writing is both gloomy and illuminating.

The ending of the novel does not address all questions, and readers will most likely need to read it again or conduct a quick Google search for an explanation of the novel. This book is about how, more than the underlying tale, he communicates the feeling of alienation and longing in modern metropolitan life better than any other author.

*Kafka on the Shore's* inspiration, according to Haruki Murakami, came from a variety of sources, as he has said in interviews. The Greek myth of Oedipus, which describes the tale of a man who unintentionally kills his father and marries his wife, ultimately bringing about his destruction, served as one of the main sources of inspiration. Murakami decided to examine this issue in his book because he was intrigued by the notion that a prophecy could influence a person's future.

The writings of Franz Kafka, especially his book *The Metamorphosis*, in which a character wakes up one day changed into a gigantic insect, served as another source of inspiration for this book. To add surrealism to his writing, Murakami was drawn to Kafka's use of it. In addition, Murakami claimed that the idea of music, particularly jazz and classical music, served as inspiration for his works. In this novel, music plays a big part. The protagonist, Kafka, has a special love for classical music, and various characters refer to specific songs.

In rundown, the novel was impacted by a mix of classical mythology, scholarly motivations, and the control of music, making it a solitary and thought-provoking book that has captured readers all over the world. Trying to explain Murakami's fiction is challenging. They are excellent in part because of that. Peculiarly and distinctively, he blends the ordinary and the fantastic in his paintings. There may be stretches in the writing that feel flat, dull, or even clichéd. Other passages will captivate readers for a considerable amount of time thanks to odd metaphors, bizarre images, and the allure of some compelling but illogical

logic. It's possible that Murakami's writing will make readers feel as though they are living in a dream while awake, or even as though they are dreaming themselves. Cats will exist. Additionally, there are probably caverns, wells, or other subsurface areas. There will be times when readers will feel as though they are living in a myth or fable that originated in a long-gone civilization, one that operated under laws that are quite different from the ones they are accustomed to. See some of his work and express your opinion.

The distinctive fusion of surrealism, magical realism, and components of popular culture, including music and literature, is a recurring feature of Haruki Murakami's writing. His writings are renowned for their contemplative and introspective aspects, as well as for their study of subjects like identity, memory, and loneliness.

Murakami may have been determined to work in this manner because it enables him to convey intricate feelings and concepts lyrically and understandably. He can investigate the complexities of human experience in a way that is not constrained by traditional realism by incorporating magical or surreal aspects.

Murakami has also acknowledged a wide range of literary and cultural influences on his writing, including jazz and rock music, as well as Raymond Chandler, F. Scott Fitzgerald, and Franz Kafka. His writing may be an expression of his ambition to combine these various influences into a singular and individual worldview.

Determine the story's central device, the notion that supports symbolism, structure, and theme presentation. It is very evident what it is in the novel spirit alternatively, the dual nature and division of the spirit and body. The globe is not the only place where spirits can leave; they can also enter other bodies and exit the body altogether. Here we will talk about the novel's more paranormal elements. The mass brainwashing of kids in the

period of World War II in the woods comes to mind as the first example. The young Nakata's steady heartbeat may have played a role. The spirits of all the children may have completely departed their bodies as a consequence of the trauma of Nakata's abuse may have been another factor. Indeed, the majority of the primary characters don't have a typical spirit-to-body relationship, which drives the plot forward.

It will take readers on a beautiful but puzzling journey alongside a 15-year-old runaway to discover the real intention of his life. A sluggish old man with the expertise to rain objects from the sky and be cruel to cats. A lovely woman who is only partially human, existing only in the physical form of her body, and who is perpetually mourning the loss of her love. A young kid with the discernment to see right through others and the compassion to provide shelter for the needy. It seems as though every sentence in the book has a deep undertone and a message to deliver. Something that we encounter daily but never discuss. Or perhaps we all agree that there are some things best left unsaid.

Certain interactions are so indifferent to who we are that we shouldn't say them aloud to the public. The protagonist, Kafka, examines himself throughout the novel, which is his strongest feature. Readers can't help but think that when they are shut off from the outside world and people, all that's around them is the natural world and their thinking. Consider the choices in life—the life everyone imagined for themselves, the life they are currently living, the past, and the dreadful feelings it evokes in the very core of life.

Narratology is a section of studies that deals with narratives, branches of narrative structure, and how these narratives affect human perceptions. Narrative techniques are also literary devices; they provide a deeper meaning to the readers when they read the work and also help to use imagination to visualise the frames of the novel. This project draws

upon the narrative techniques used by the writer Murakami in the novel *Kafka on the Shore*, and the interpretation of the elements of storytelling is visualised from different perspectives.

Fantasy is a term coined especially for a category of fiction that centres on the imaginary. It may be magical, supernatural, superheroes, monsters, magical creatures, myths, etc. In fantasy, magic or supernatural content can be the foundation for settings, plots, characterization, and storytelling. Fantasy opens up the imaginary world without any boundaries, excludes the limits of reality, and makes everything possible. In this novel, the writer, from some points of view, showcases the characteristics or elements of fantasies. This project is also to figure out the various elements of fantasy that are portrayed by the writer in the same novel.

The novel chronicles the metaphysical and adventurous journey of a fifteen-year-old boy named Kafka, who ran away from his home family because of the dark prophecy and embarked on an adventurous journey in search of his identity, which was turned void when his mother and his sister deserted him in his early childhood. The incidents that happened later in Kafka's life were showcased with a spark of magical realism as an element of fantasy.

The main elements of fantasy fiction are magic, a unique setting, heroic adventures, the power of structures or hierarchies, otherworldly creatures, relatable themes, a unique language, etc. Another key hero of the novel is Nakata, who is exceptionally bizarre in character, encompasses a pass of memory, and additionally has the strange capacity to converse with cats. This exploratory and model account introduces the peruser to exceptionally unusual and one-of-a-kind characters who go by two parallel worlds of plot that are nimbly concluded as well as eventually colliding in their ventures.



When Kafka met Miss Sakura and Miss Saeki, he remembered his sister and mother, respectively. He was attracted to them, and later he had a relationship with them, he slept with both of them. While having a relationship with Miss Saeki, he blacked out and witnessed his father's murder, and he got an image of the covered blood on the same night. Even though he is not physically present there, he was there, and his eyes captured all these visions clearly through his mind. And also believed that it was fate that made it so he killed his father by entering a dream portal. In the case of Nakata, fate plays a crucial role. Usually, desire motivates humans to live their lives, but Nakata operates his ideas according to the commands he spontaneously receives from another parallel world. The parallel world and its significance also showcase the fantasy in the novel. The role of Nakata belongs to that particular world. His supernatural power plays a prominent role throughout the novel. There is a world that represents the dead, even Miss Saeki died. Kafka saw them when they were fifteen and fifty years old. But at that time, they were not ghosts. Like this, the novel is an amalgam of mysteries and fantasy.

Murakami is famous for his novels, which flourish with the themes of existentialism. Existentialism is a philosophical ideology that gives special importance to the existence of individuals as free and responsible individuals who determine their development or growth by acts of their own will. In this novel, we find the protagonist having difficulties raising himself and trying to pursue his own identity for his existence. He finds his path by his own will, and later it changes his life and the worth of his identity. Some passages refer to this philosophical theory.

This project examines how he practised magical realism in the context of post-Kafka and Nakata's search for identity amid a consumer society shaped by rich folklore and characterised by a connection between time limits, reality, and dreams. culture.

In narrative techniques, the writer chooses first, second, and third-person narratives alternatively. And the narrative technique has the power to influence the flow or create an experience for the readers. Half of this work is described by the hero, Kafka himself. Later, she shifts into the second person as per the needs of the storyline. And the other chapters deal with the third person's point of view.

The novel is a mix of alternative themes, elements, strategies, etc. This is a shift that concentrates on the existentialist narrative techniques and elements of fantasy portrayed in the novel.

## CHAPTER 2

### KAFKA TAMURA AS THE EPITOME OF EXISTENTIALISM

The origins of existential philosophy can be traced to the early 1800s, and Danish philosopher Kierkegaard was the first to examine the concept of existentialism. He is frequently referred to as the establishing father. In expansion to being broadly respected as the "father" of existentialism, Kierkegaard was a rationalist, devout author, humorist, clinician, writer, scholarly pundit, and journalist.

The intellectual movement "existentialism" first appeared in France in the middle of the modern epoch. It is frequently seen as a historically situated event that took place against the backdrop of the Second World War, the Nazi death camps, and the atomic bombings of Hiroshima and Nagasaki. These events all contributed to what has been referred to as "the existentialist moment," where an entire generation was forced to face the human condition and the anxiety it caused.

The most famous voices of this development were the French, especially Jean-Paul Sartre and Simone de Beauvoir, and their compatriots such as Albert Camus, Gabriel Marcel, and Maurice Merleau-Ponty, who are the conceptual basis. Pioneers like Kierkegaard and Friedrich Nietzsche and 20th-century German rationalists like Edmund Husserl, Martin Heidegger, and Karl Jaspers set the stage for the development of the 19th century. The main themes have also been emphasised in critical research works. In addition to plays, stories, and books by French greats such as Sartre, Beauvoir, and Camus, Parisian journalists such as Jean Genet and André Gide, Russian writers Leo Tolstoy and Fyodor Dostoyevsky, and Norwegian creators such as Henrik Ibsen and Knut were present. Hamsun and German-speaking renegades Franz Kafka and Rainer Maria Rilke. The development found expression in the works of American journalists such as F. Scott Fitzgerald, and Ernest Hemingway,

mid-century "beat" creators such as Jack Kerouac, Allen Ginsburg, William S. Burroughs, and the authors of the "nonfiction era" itself. "The American Existentialist", Norman Mailer (Cotkin 2003, 185). With such a wide and changing spectrum of signs, it is difficult to characterise what the term "existentialism" refers to.

Coined by Marcel in 1943, the term does not refer to any coherent framework or intellectual school. The main proponents are anything but organised and have wildly different beliefs, and Sartre and Beauvoir stand out as "existentialists. Looking at the knowledge of its agents, one can find mainstream and religious existentialists, logicians who understand, and others who are against that concept. And many see that our connections with others are mostly based on deep interdependence and raising parents. Based on these various connections and the need for a coherent hypothesis, in each case a set of general norms can be distilled that unify development.

- **Nihilism:** The arrangement of existentialism as a mental development was sceptical by the rise of scepticism in late nineteenth-century Europe as the pre-modern devout worldview was supplanted with one that was progressively mainstream and logical. This authentic change was brought about by the misfortune of an otherworldly ethical system, which contributed to the birth of modernity's characteristic encounters: uneasiness, distance, boredom, and meaninglessness.

- **Engagement vs. Detachment:** To separate a philosophical show that values speculative partition and objectivity, existentialism much of the time begins inside the focus of our head, first-individual association, in media res. Taking a gander at how people are related to the world in their regular routines and endeavouring to make a feeling of and give importance to their presence reveals the human condition.

- **Existence Precedes Essence:** Existentialists propose another origination of the self as an arranged movement or approach to being, in which individuals are continuously making or developing who they are as their lives unfurl, as opposed to a substance or element with a foreordained nature (or "quintessence"). This implies that human instinct isn't foreordained; they are continually taken care of and it really depends on them to develop themselves through their decisions and activities.

- **Freedom:** Existentialists accept that what recognizes our reality from that of different creatures is that people are mindful and exist for themselves, implying that we are free and liable for what our identity is and what we do. This doesn't imply that they are totally indistinct, yet rather that they are generally above or more than themselves since they can decipher things and give meaning.

- **Authenticity:** Existentialists underscore the inborn propensity to submit to the standards and assumptions for the open arena since it makes it challenging for individuals to be legitimate to themselves. A real presence needs to challenge custom and social show to assert the opportunity and possibility of the circumstance boldly. For the most part, it is remembered to allude to a daily existence lived with criticalness and obligation to significant exercises essential to every individual. Something to restrict or stop them.

- **Ethics:** In spite of the fact that existentialism rejects moral absolutes and universalizes decisions about acceptable conduct, it ought not be excused as moral agnosticism. An existentialist accepts that a moral or laudable life is conceivable. It is one where we perceive and possess our opportunity, assume total ownership for our choices, and act with the goal that others can understand their opportunity also.

The much-mocked "Murakami Man" is a carefully realised case of failed or partial socialisation that leaves him open to unusual personal changes and later makes him a prominent existentialist. Haruki Murakami's existentialist vision begins by recounting the problematic entry into Japan of foreign concepts such as individualism, democracy, civil rights, and self-interested autonomy. He argues that Haruki Murakami was mainly exposed to these ideas and their modern reformulation in French existentialism during the student uprisings of the late 1960s, and his dissent and radicalism.

Modern existentialism is then discussed from its philosophical roots in the works of JeanPaul Sartre and Albert Camus, to its literary dramatisation in the works of writers such as Fyodor Dostoyevsky and Franz Kafka, and finally to its adoption in Japan.

Foreign ideas are often reinterpreted in Japan to increase their relevance and innovative potential. This is also a trademark of Murakami's variations and is part of his sharp critique of Japanese socialisation and conformity found in early works such as *The Elephant Disappears and Sleep*, which is re-channelled into his writings.

The vast majority of this monograph manages the job of existentialism in the main works of Murakami. He contends that the much-censured "Murakami Man" is an intentionally planned instance of fizzled or fractional socialisation, leaving him open to strange individual changes and ultimately turning into an unmistakable existentialist. As per Murakami, the individual in Japan routinely will be an educated, vigorously working foot officer or prototypical recruited fighter of state-of-the-art private enterprise, whose potential for shocking excess is underlined by smooth references to war bad behaviours and the Holocaust. On the other hand, one can turn into a specialist in free thought and a living counter-standard to the Japanese agreement standard.

Murakami's brightness stays in how easily and capably he explores the two universes — the one inside our thoughts and the one outside of them and switches between them. He has the knowledge to share. Notwithstanding that, the manner in which he reliably combines thinking into his discourse is essential. The novel is more sophisticated and explores themes of the human mind. It was published seven years after his wildly successful work, *The Wind-Up Bird Chronicle*.

According to Kojima Motohiro, readers must search the text for meaning much as the main character Kafka does to discover who he is. In his novel, Murakami unfolds two parallel, simultaneous stories. One is the story of Kafka Tamura, a fifteen-year-old who runs away from home in Nakano, Tokyo, on the day of his fifteenth birthday to escape both his father and an omen with which his father has burdened him. When he was four, Kafka left his mother, who also took his adopted sister with her. Thus, Kafka grows up in a shattered home.

Even more shattering to Kafka than his abandonment is the omen that his father, a famous sculptor, gives him: ““Someday you will murder your father and be with your mother.”” By adding the twist that Kafka would also sleep with his older sister, his father emphasises the traditional oedipal omen. The curse is placed on him because his father uses him as a "punishment device"; it is not meant to punish Kafka but rather to punish the women who deserted him. This verbal curse explains both Kafka's motivation for leaving his home and why he is so reserved. He now fears hearing words said out loud. He is a voracious reader, though, and properly seeks refuge at a renowned library, the Komura Library, which is located in Takamatsu, Shikoku. His dread of spoken words, however, is unrelated to his phobia of written words.

The tale of Nakata Satoru, a sixty-year-old man with a mild mental disability and magical abilities like the capacity to commune with cats and cause leeches to fall from the sky, is taking place concurrently. He develops into a hero-like figure with the support of Hoshino, a young truck driver who is captivated by Nakata because of his 37 similarities to his late grandfather. They must open and close an "entrance stone" that has the calibre to enter a world distinct from the one we live in on their voyage, which likewise starts and finishes in Nakano, Tokyo, and ends in Shikoku. These parallel narratives interconnect and have a clear relationship with one another as the novel progresses, even though they initially appear to be unrelated.

Numerous of the same existential topics that Murakami investigates within *The Windup Fowl Chronicle* are also investigated in the novel, but the novel's structure is very distinctive since it joins numerous components of Greek catastrophes, such as the thought of destiny and the chorus, which are found within *The Boy Crow*. Kafka's alter ego, who tries to instruct Kafka how to outlive the grown-up world alone, is explicitly referenced through the words of Shima, a transsexual worker at the Komura Library who befriends Kafka and says, "[The Greek chorus] sits at the back of the stage and expresses in unison the situation or what the protagonists are experiencing deep down. They occasionally even attempt to away the characters. Murakami also alludes to the purpose of a "chorus" by having the boy named Crow's comments appear at the beginning and towards the end of the novel.

While Kafka is attempting to flee the omen that resides in his subconscious, he does the opposite: he accepts his omen and goes on to create the identity that was before missing. Shinji End writes that Kafka must develop a complete and stable centre. To get there, Kafka must come to terms with his subconscious, including accepting ownership of his dreams and embracing the hollowness that fills him. The existential crisis experienced by young characters shows that the Murakami age of the Japanese is not the only one dealing



with a loss of identity; this identity issue has persisted into the following generations, particularly when living gets even more prosperous and comfortable. Kafka is the archetypal Murakami protagonist—self-absorbed, solitary, and hardly engaged with the outside world. His choice to leave his house reflects both his rejection of society and his refusal to accept the omen that was given to him. He converses with very few people and, "naturally," has "no friends." I've erected a wall around me, never letting anyone inside and trying not to leave myself, he says, adding that he has done this. Due to his impaired memory of his mother's or sister's adult faces, Kafka keeps his distance from other people out of fear that he will unintentionally carry out the terrifying prophecy. When he is a fugitive, Kafka's sense of alienation from society is further heightened. As he watches youngsters his age go to school, he starts to feel unusual. Junior and senior high school students in summer uniforms are crammed onto the platforms, their school bags thrown across their shoulders. "We're all going to school. I, however, do not. I'm alone and moving the other way. In several ways, our paths are diverging."

Kafka is establishing his uniqueness in numerous ways by choosing a separate path and isolating himself from the Japanese concept of the collective. There is the blatant claim that he was skipping school. The fact that he recognizes that his priorities differ from those of his social peers is more crucial. Both literally and figuratively, they are on different tracks because his train is travelling in the opposite direction of the kids who are walking to school. And he believes that these "faceless hordes of people," with whom he has little affinity, are not considering the profound questions that have captured his attention.

First, the text reveals how disaffected he feels from the society he lives in, a society made up of people obsessed with their own important business and living in their small worlds. Second, Kafka seeks to comprehend the idea that everything is temporary,

which is difficult to grasp and nearly unfathomable. In this chapter, he poses the question, "How can one accept that things exist in the present when one knows that this present reality is doomed to change and perhaps not even exist in the far future?" Yet he must understand that, as a person, he will always be caught between the duality of life's solidity and transience.

He develops a strong sense of loneliness and isolation as an out-turn of his separation from society. For instance, he starts to question his choice at the train station: "Am I truly doing the right thing? I feel useless and alone when I think about it. I turn away from the schoolchildren and make an effort not to gaze at them any longer."

Kafka's need to flee stems from wanting to escape his identity rather than trying to find it. Although he refuses to acknowledge it, the omen is a part of who he is, and by ignoring the omen, he is also ignoring who he is. Murakami also suggests that society is isolating Kafka in the same manner that he is separating himself from it. Kafka starts to understand that his worry about being identified as a fugitive by the police is unfounded because no one seems to even be aware of him: "No one gives me a second glance. I'm beginning to resemble something like the Invisible Man. Although Kafka is relieved that no one finds him suspicious, it appears that society's carelessness is also a source of his loneliness. The first time he is alone in Shima's cottage in the woods, he feels this loneliness more acutely: "I can't bear how alone I feel. I could not be more alone than I am right now, at midnight, in the center of a dense forest. Kafka is not immune from human emotions, despite his attempts to be independent and "the world's toughest fifteen-year-old," as advised by the boy, Crow. Nakata, too, lives by himself and has an even more terrible story than Kafka's.

Nakata suffers from a mental disability and is unable to read or write after being involved in a weird incident in elementary school that caused him to lose all

recollection. Nakata "didn't make any friends" after this unlucky and strange experience. But none of that troubled him. Being left alone allowed him to become lost in his little fantasy world. While Nakata and Kafka are both cut off from society, Nakata doesn't experience any negative emotions about it because of his mental and emotional impairment, which is brought on by his memory loss. But he is honest when he admits that he is alone:

“Nakata doesn't have anybody. Nothing. I have no connection.”

Although Nakata's narrow life can be blamed on his disability, the irony is that many Japanese living in the postmodern world lead lives just as narrow and isolated as his. There is a phenomenon of young Japanese shutting themselves up in their rooms and avoiding all contact with society. This condition is referred to as hikikomori, which means “one who stays indoors.” It seems that Murakami consciously models Nakata after those with this condition to address this serious contemporary Japanese issue.

The irony is that many Japanese living in the postmodern world lead lives just as narrow and isolated as his. This feeling of exclusion from society is connected with the book's recurring topic of abandonment. The one person in Kafka's life who was supposed to love him without conditions—his mother—left him. Kafka says to the older girl he encounters on the bus to Shikoku, Sakura, whom he believes to be his sister, " Maybe neither one of them [his parents] wants to have anything to do with me. " Nobody is looking for me. They left and everything, I mean. I silently finish the thought without me. His feelings of rejection and abandonment from the lady who gave him birth mirror his feelings of rejection and abandonment from the society he is meant to be a part of.

Kafka foolishly believes that leaving society equates to having complete independence. But he quickly realises that freedom is an elusive idea that he can never fully understand or achieve. After arriving safely in Takamatsu, Shikoku, Kafka reflects, "I'm free... I close my eyes and give my freedom a lot of thought, but I'm not sure I fully grasp

what it means. I only know that I am utterly alone. Like some lone adventurer who has misplaced his compass and map, they are all by themselves in a strange location. Is this what freedom means?" Kafka's clever assumption that freedom is something that can be obtained easily is disproved in this situation.

This idea of freedom permeates existentialist thought in general. Kafka, who is only fifteen, is essentially battling existentialism. Through Kafka, Murakami questions the idea that freedom and existence are inseparable and that "to be human is already to be free." This idea was shared by Sartre and Kierkegaard. The relationship between memory loss and one's subconscious and overall identity is one of this work's primary themes. Kafka questions Miss Saeki about the value of memories at the book's conclusion. She responds, 'In some cases, they're the most important thing there is, pointing to the truth that a person's identity is formed from their memories. Nakata is the most glaring instance of memory loss resulting in identity loss. He and his classmates are on a field trip harvesting mushrooms when all but one of them suddenly passes out. He is the only man who does not wake up and enters a coma-like state for several weeks before waking with the 'proverbial blank slate'.

## CHAPTER 3

### ***KAFKA ON THE SHORE: A FANTASY MYSTERY RIDE, AS WELL AS THE PORTRAYAL OF NARRATIVES***

Fantasy literature is writing that transpires in a fictional world with little to no reference to actual places, things, or people. Many of these fictional universes feature magic, the paranormal, and magical beings. Children and adults may be the target audience for fantasy literature.

Fantasy is a class of inventive fiction that includes enchantment and enterprise, particularly in a setting other than the real world. Adventure is a common theme in fantasy literature. Characters can stumble upon doors leading to other dimensions or unearth magic, surprises, and wonders in our reality. Characters go on adventures in fantastical settings where anything is possible.

Another typical component of fantasy is the exploration of the "impossible." Magical wands can create spells that violate the known laws of physics. Magic is uttered, chanted, or permeates the surroundings.

Five elements of fantasy to consider:

- i. Magic
- ii. Adventure
- iii. Struggle for mastery
- iv. Subgenres and types
- v. Place, setting and world-building

## **1. Magic**

Magus, meaning priest in Persian, became Magus in Greek. This gave birth to the adjective 'maikos', which means magic. This is where the term magic originates. This signifies "one of the erudite and priestly class members." This explains why magic is frequently linked to study, difficult texts, and rituals in fantasy. The price of magic: Just like a car needs "magic" to burn fuel (or electricity or solar power) to drive, magic doesn't just appear out of nowhere. Magic can wear out, so you'll need to recharge it often. The limited amount of magic in the world explains why not all problems can be solved with magic. The price is high, so it seems to have power.

## **2. Adventure**

Fantasy is filled with lots of adventure, from groups of roving, swashbuckling heroes to young women who tumble down mystical rabbit holes (Alice in Wonderland). Another definition of magic is frequently featured in fantasy adventures: "The quality of being wonderful and enjoyable in a way that seems far removed from everyday life." Adventure is defined as "an unusual, thrilling, or daring experience," as well as "excitement involving risk-taking or danger."

## **3. Struggle for mastery**

Throughout many fantasy works, themes of struggle and mastery can be found in many different forms. The origins of fantasy in concepts of arcane, "special," yet volatile and deadly knowledge contribute to some of this. The initiative frequently needs to develop control over erratic bursts of "wild" magic to trace or pronounce the "right" thing to get the intended result. In the growth of characters, their struggles and mastery are frequently demonstrated. Characters occasionally abuse their authority carelessly.

#### 4. Subgenres and types

Fantasy contains various subgenres and sorts, just like many other significant fiction categories. The creative Discworld series by Sir Terry Pratchett may be classified as "comic fantasy," as it makes fun of both genre conventions and our world rather than just dangerous missions. Taking the extravagant creation of fantasy worlds as an example. In Discworld, the world is a disc that is sustained by four elephants perched on a massive turtle that is swimming through space.

Narratology is the theory of narrative writing. A theory is a systematic set of generalised statements about a particular part of reality. This segment of reality, the corpus, which narration attempts to express, is made up of narrative texts. We can say that the corpus is made up of all narrative texts and only narrative texts. One of the first problems in the development of such a theory is the construction of the features by which we can delineate this block of text. While everyone has a general idea of what a narrative text is, it is certainly not always easy to decide whether a given text should be considered a narrative text.

If the required characteristics can be successfully identified, these same characteristics can be used as a start for the next stage: a description of how each narrative text is constructed. Once this is done, there is a description of a narrative system. Based on this description, one can consider possible variations when the narrative system is represented in narrative texts. This last step assumes infinite narrative texts that can be described using a finite number of concepts present in the narrative system. This book presents a coherent and systematic narrative and the concepts associated with it. Readers are provided with a tool by which they can describe narrative texts. This does not imply that theory is some kind of machine in which a text is inserted at one end and a full description is opened at the other. The concepts presented here should be considered instrumental. These tools are useful in that they allow us to construct a text description that is accessible to others. Furthermore, the

discovery of features of a text can also be facilitated by a review of abstract narrative systems.

The textual description obtained using this theory cannot be considered the only possible accurate description. Another individual may use the same concepts differently, emphasising other aspects of the text and thus creating a different text description. If the text's description is understood as a proposition that can be presented to others, the description built within the framework of a systems theory has an important advantage: it facilitates any discussion of the proposed description. From this perspective, we can return to the question about the corpus of narrative text. What is this block made of? At first glance, the answer seems obvious: novels, short stories, short stories, fairy tales, articles, etc.

However, with or without motivation, we also set boundaries that not everyone agrees on. For example, some people argue that comic books belong in narrative text, but others disagree. If these people hope to reach an agreement, they must first explain how they came to the decision. Here, the explanation is simple. Those who view comic books as narrative texts interpret conceptual texts broadly. According to them, the text is not necessarily a linguistic text. In comics, another system of non-verbal signs is used, that is, images. Other individuals, sharing a more limited interpretation of what constitutes a text, reserved the term only for linguistic texts.

As this simple example shows, it is predominant that we correctly define the concepts we use. A definition should be formulated so that everyone working with the concept has the same understanding of the concept as when it was originally defined. This ideal situation is sometimes difficult to achieve, such as when the concept in question has been used so often that it begins to take on a life of its own and is understood a little differently by each user. This is the case with very common and seemingly obvious concepts such as literature, text, narrative, and poetry. If, while working with such a concept, one feels



incapable of solving the problem of definition, it is of course possible to use a definition that is valid only for specific research (lessons, discussions, dissertations, articles, etc.) with someone who is engaged. The reader must then decide whether to apply this definition for use in other contexts. In any case, the concepts under discussion have been clarified.

Disagreements over comic book statutes are quickly resolved if people agree in advance on the definition of a text.

As suggested above, presenting narrative context texts involves identifying several central concepts. In the factors of this introduction, a text is therefore a finite and structured set of linguistic symbols. The narrative text is a text in which the agent tells the story. A story is a fable presented in a certain way. A fairy tale is a sequence of logically and chronologically related events caused or experienced by actors and events is a transition from state to agents performing actions. They are not necessarily human. Action is defined here as causing or experiencing an event. The assertion that a narrative text is one in which a story is told implies that the text is not the story. If two terms have the same meaning, it is better to exclude one of them. The meaning of these two terms can be clearly illustrated by the following example. Everyone in Europe knows the story of Tom Thumb. However, not everyone reads this story in the same text. There are different versions; to be specific, different texts tell the same story. There are notable differences between the different texts. Some texts are considered literature while others are not; some can be read aloud to children, and others are too difficult. The narrative texts differ even when the story is told the same. Therefore, it is helpful to consider the text separately from the story.

The reader is enthralled by the mystical mystery journey Murakami has created thanks to its spellbinding aspects. Even if it is nonsensical, Murakami's ride doesn't offend the senses of the sensible. Because it works with a very rational form of realism with

only a few variables that induce the reader to doubt reality, it achieves this through magical realism. These delicate aspects produce the desired result while keeping the reader in the state of a realistic dream. With this magical realism is created in mind. It doesn't seem completely fantastical or unreasonable. To produce this hypnotic effect, it maintains contact with reality. By going through his other works as well, readers can see that Murakami is a master at this.

Some people may find the voyage to be unusual and strange, while others may find it to be incredibly cathartic and feed their imagination, desire for creativity, and avant-garde spirit. The majority of Murakami's books are adventurous and inquisitive, to use an avant-garde term. The protagonists, who are time and space travellers in the created, unreal universe, also have an experience with it. However, the unreality is described matter-of-factly without much emphasis to indicate that it is a regular occurrence that occurs in the real world. It is credible because it adheres to reality and how it is told. And the impact on the reader increases when it starts seeming plausible.

When it comes to the journey that Murakami leads us on in this piece, the reader and the two protagonists, Kafka and Nakata, have an identification effect. The reader feels as if they are a part of the story via all of the things that they go through. The pursuer likewise assumes the job of a detached observer of central issues in the story, noticing all the uproar and unusual events that are going on while they are having a good time. Since they in like manner unassumingly handle things, Kafka and Nakata mentalities towards life additionally have an effect. With the assistance of these methodologies, Murakami features the worth of these two characters' independence inside a bigger social setting.

Trustworthiness normally elevates the impact, however, on the off chance that anything is supposed to be unbelievable, it brings up issues in the pursuer's brain and the impact is reduced. Mysterious pragmatist writing exploits the borderland between the genuine

and the fabulous. The creator has a lot of opportunities to try different things with various, imaginative, and unique stories or to deliver some other sort of workmanship there. That is how otherworldly authenticity became. It was a break from the real world and an excursion into the strange region of the creative mind. Nonetheless, it doesn't completely forsake authenticity; it sticks to its establishments. It can likewise be seen as magical. In other words, he utilises these methods to "challenge and investigate the idea of individual personality in Japan... Murakami's *raison d'être* as an essayist is to uncover the consistency of individual personality in individuals from the age conceived following WWII, and each succeeding age from there on " (C. Strecher, 263).

The Youngster Named Crow, a heavenly figure who fills in as Kafka's changed mental self portrait, is presented close by him. By helping out Kafka, the youngster called Crow leads and guides him. To avoid the oedipal foresight of his father, Kafka means to get away from his home. A notable craftsman's prescience about Kafka's depraved relationship with his sister and mom is satisfied by his dad.

At the point when he was a young kid, Kafka's sister and mom deserted him with his dad; all that is left of the episode is Kafka's recollections; he has no memory of their appearances. He takes the money he took from his dad's cabinet and goes out to turn into the hardest fifteen-year-old. Every odd-numbered chapter of Kafka's novel begins there. The narrative of Nakata, an elderly man with a shrouded past, is told in the chapters that have even numbers after them. Nakata experienced an injury when he was a young child that gave him the ability to communicate with cats. The sense of mystery, which is a key component of magical realism, may be found right here. Another observation is that Nakata's shadow appears duller than that of other people. This is one of the elements that contribute to the first

part's magical realism effect. The story of the accident is mysterious and incomprehensible; all we know is that the government has classified it.

Nakata has now lost his mental sharpness and is unable to think or speak normally. Murakami also provides a foundation for this using history. Using a military report, he refers to post-war Japan.

After leaving his house running, Kafka joins a bus headed for Takamatsu. On the bus, he befriends Sakura, with whom he subsequently engages in amorous activity. If she is Kafka's sister or not remains unknown. If this is the case, Tamura, Kafka's father, will have fulfilled his prophecy that Kafka will have a sexual relationship with his sister. Magical realism is also characterised by antiquity and beliefs like predictions. However, they are present in the magical realistic literature even though they are not clearly stated in the text. Every piece of information is preserved as a puzzle or a riddle in the same manner. Kafka is forced to leave the house by the prophecy, which nags at his thoughts. He wants to get away from the idea of raping his sister, his mother.

His nightmares are likewise influenced by the prophecy; he encounters their ghosts there and also dreams of raping them. According to one view, Miss Saeki is Kafka's mother and Sakura is his sister. On his travels, he only encounters these two women. Because everything is out of control; he fantasizes about raping these two ladies. This Oedipal prophecy also hinted at Murakami's exposure to Western culture. This could also mean that his mother and sister are substituted for Sakura and Miss Saeki since he only knows these two women. According to Sigmund Freud, this is referred to as the dramatisation of the dream material. However, the dreams themselves are what give them their magical quality.

“You’re afraid of imagination. And even more afraid of dreams. Afraid of the responsibility that begins in dreams. But you have to sleep, and dreams are a part of sleep. When you’re awake you can suppress your imagination. But you can’t suppress dreams.” (Murakami 148) Kafka meets Miss Saeki, who might be his mom, while he is utilised at the library. He asks her straightforwardly since he has a similar thought, yet she gets over him. He experiences Miss Saeki the apparition sometime thereafter while dozing alone in the library subsequent to escaping his home, nonetheless, the phantom is more youthful than the genuine Miss Saeki. A 16-year-old has all the earmarks of being the phantom's age. The plot consolidates and makes dreams and reality indivisible.

To investigate the associations between characters, Murakami utilises otherworldly authenticity as a narrating gadget. He utilises encounters to quietly depict connections as opposed to framing them in talk or with realities. What's more, he utilised mystical authenticity to achieve it. This is a decent outline of the utilisation of supernatural authenticity in a story. Utilising this strategy likewise requires the peruser to draw in with the material by figuring out its importance. This impact wouldn't be understood on the off chance that it was given directly to the peruser.

Then again, Nakata is paid by the feline's proprietors to find a missing feline, which is his work in the story. Before, he had normal work in the wood business. He was unable to do some other calling since he needs mental lucidity. Thus, he gets an instalment for using his exceptional capacities to help individuals in tracking down their pets. Nakata at last experiences Johnnie Walker, a questionable person, on one such endeavour. To record the spirits of the felines on a woodwind, he catches and murders them. the flute that gives more noteworthy capacities to whoever plays it. The more feline spirits that are added to it,

the more impressive it becomes. The extraordinary parts of the account are improved by this amazing thought. Nakata is compelled to kill

Johnnie Walker because of an awful succession of conditions. Indeed, even Johnnie Walker needed to pass on because of Nakata. It is accepted that Nakata's homicide was performed by Kafka's apparition entering his body. The accompanying section reveals that Nakata awakens in a new area without really any memory of the earlier night's occasions.

In this section of the book, we can see how myth was included. The notion that human souls are transferred to cats for safety after death is held by a particular branch of Buddhism that was historically practised in the kingdoms of Siam and Burma. Johnnie Walker would be able to win a large number of souls in this way. In shrines, there are cat figurines placed beneath Buddha statues since cats are highly revered in the Buddhist religion. The practice of Buddhism is one of the main faiths in Japan, it should be highlighted. Murakami has included Buddhist mythology, which is practised in Japan, as Stephen M. Hart noted that the incorporation of myth is a distinctive defining aspect of magical realism. Here, there is an obvious blending of the exceptional and the everyday. To see the response, it usually combines the seemingly unconnected elements with another object.

The reader's perspective of the events can determine whether they qualify as surreal because magical realism is founded on surrealism and was influenced by it. The narration of these events, however, is straightforward. It is presented as though the unexpected and the fantastical are always a possibility. A key element of magical realism is the fantastical elements in the scenario. A news item is utilised in the tale to explain the occurrence to provide a foundation of reality.

The narrative style of Murakami and his use of magical realism is described by Stretcher as “he (Murakami) permits the narrator's obsessive desire for the object to bring it magically from the inside to the external world. The result is something just a little more than a mere image.” These fabricated photos are far from reality. No avocations for the exactness of the text or the happenings are presented by the storyteller or the creator. The plot continues as though nothing odd or creepy had happened. This act of keeping data from the peruser to jumble settings and circumstances is known as authorial hesitance. This permits the peruser to explore and conclude the significance for themselves. This increases the story's sensation of the fantastical also. The importance is hidden from both the crowd and the characters, guaranteeing that the secret saturates the entire story.

Kafka, who was the subject of a few disclosures, isn't a similar individual. Getting back to his old neighbourhood, he leaves the woods and the cabin. He enthusiastically expects to live the two his new and typical lives. Following the finish of his central goal on the planet, Nakata dies mysteriously and without cause. His main goal to help a small child called Kafka to comprehend his own life is achieved, and he dies subsequently. The main clarification for why Hoshino, a passing transporter, created affections for Nakata is that the universe had anticipated him to do as such. All events without cause are classified as otherworldly. However, those things occurred for an explanation — a reason that only one individual completely got it. That is the 'enchantment' of supernatural authenticity. Just to keep the universe in balance and to forge ahead with its course, heavenly and surprising occasions happened. Despite the fact that it looks crazy, there might be a reason for it that nobody knows about. Moreover, mysterious authenticity writing doesn't rely upon reason. Here, not even demise can make sense of. In the existence of Kafka and Nakata, there is a consistent change between the normal and the exceptional.

In any case, all that turns out eventually regardless of the characters' apparently aimless course. Regardless of being irrelevant constantly, the characters' lives are reliant upon each other. Despite the fact that their lives are inseparably connected, a person's way of behaving could fundamentally affect the other. Because of the perfect joining of the two, it is unnoticeable.

Another theory holds that Kafka is haunted by two spirits: the ghost of the child who goes by the name of Crow and the spirit of Miss Saeki's boyfriend, who managed to get into Kafka's body. Due to the natural soul's distaste for the deed, sensual events are often portrayed in the third person with disdain. But Miss Saeki's spirit inspires the motivation to carry it through.

Previously, Miss Saeki made the way to let the apparition of her departed darling leave, yet she inadvertently infused it with her sperm, bringing forth her child Kafka. The idea of spirits, phantoms, and different universes isn't expressly examined yet is rather covered by mystical authenticity. Kafka without a doubt left 50% of Miss Saeki's darling's soul once he passed into life following death. Along these lines, Kafka is something else entirely when he leaves the timberland. Indeed, even Miss Saeki, who has now died, visits the great beyond and admonishes Kafka to search himself out. We are who we are notwithstanding our motivation. Murakami shows this by relating soul to reason. Losing one's soul is equivalent to abandoning one's objectives. Eventually, Kafka finds his personality and reason, grappling with what his identity is, and looking forward to starting his new existence with a new viewpoint.

This work alternates first, second, and third-person narration. Half the story is told by the main character, Kafka, in the first person; sometimes Kafka's narrative shifts to



the second person. Other chapters are written in the third person. This work presents Murakami's signature blend of pop culture, everyday details, magical realism, suspense, humour, intricate plots, and strong sexuality. It also shows an increasing emphasis on Japanese religious traditions, especially Shinto. The main characters are the typical protagonists of Murakami novels, usually in their 20s or 30s with rather monotonous personalities, such as Toru Watanabe in *Norwegian Wood* and Toru Okada in *The Wind-Up Bird Chronicle*. However, many of the same concepts first developed in this and other early novels reappear in *Kafka on the Shore*.

During the excursion, Murakami leads perusers in this work, with a distinguishing proof of the impact that happens between the peruser and the two primary characters, Kafka and Nakata. Each experience they experience feels as though they are essential for the actual story. At specific places in the story, the peruser likewise goes about as a detached shopper, seeing all the confusion and strange situations that develop en route.

Kafka and Nakata's way to deal with life likewise hits with its disengaged approach. Murakami involves these strategies to underscore the significance of singularity in the more extensive social progression of these two of his characters. The portrayal of Murakami and his use of secretive validity is depicted by Stretcher as he (Murakami) licences the narrator beyond preposterous craving for the dissent to bring it mysteriously from the inside to the rest of the world. The outcome is more than an insignificant picture.

The images created are far from reality. The narrator or author does not explain the integrity of the text or the events that take place therein. The story continues as if nothing extraordinary or supernatural happened. This is called the author's confidentiality when the author does not disclose information to the reader to make the details and situations ambiguous for the reader to discover and discover the meaning on their own. It also increases

the sense of fantasy in the story. Readers and characters are separated from meaning, and the mystery is present throughout the story. This is done in a narrative style. Murakami intentionally hides the details from the reader. In an interview with Asahi Shimbun, a newspaper in Japan, Murakami said he likes to leave gaps and gaps for readers, "like dropping the root of a chord in jazz". He even withholds explanations from readers to the extent that he doesn't respond to questions fans ask him directly through his website. He responded by saying that details and meanings could be discovered by reading the texts over and over and that the text was meant to be a puzzle, as he intended it to be. This is another component of magical realism. Jay Archer David says this "The narrator does not give any explanation for the reliability of the events described in the text. Furthermore, the narrator is indifferent; the story opens with "reasonable accuracy," as if nothing out of the ordinary had happened.

Moreover, the air hence made affects the tone of the book. The tone of the occasion was not that of a fantasy. Clear stories are wizardry, and they appear to be unreasonable to the point that the peruser questions that anything can occur. However, here, the wizardry is defeated when the suspicion is diminished because of the authentic premise, and in light of the fact that an uncommon occasion happens with regards to the real world, the impact is stressed in an unexpected way. Nuance is required on the grounds that there ought to be no great reason for occasions or why the world works the manner in which it does. That is all there is to it. Paulo Coelho likewise writes in *The Alchemist* that "Simple things are also the most extraordinary things, and only the wise can see them".

The personality and imaginative style are remarkable to Murakami and Japanese writing overall. One more significant line that Murakami raises is that things aren't what they appear, and "What's so fascinating about expounding on things that perusers

definitely know?" Murakami's writing in general resembles an entrance to another, equal universe where things turn out well for them. In *Kafka by the Ocean*, all the text, as well as the universe in which the characters enter and live, has its approach to articulating its thoughts. Reality and illusion crash to make an extravagant vision happening some place past existence, unbound by rationale or unremarkable explanation. Imagination comes from inside the nonconformist, and Murakami has figured out how to make it happen. It takes the per user from the commonplace and past into a locale where everything can be addressed, like life and demise, the reason for presence, or the weariness of individuals' day to day routines.

Sam Anderson of *The New York Times* made an important comment on Murakami's work. "I observe how ordinary situations (riding an elevator, making spaghetti, ironing a shirt) suddenly become extraordinary (a mysterious phone call, descending a magic well, talking to a shepherd). In other words, we see characters slide from an existentially agile position into something wholly alien and then be forced to awkwardly meditate between those two realities."

The idea of time in our reality generally pivots all around, and the hour rehashes the same thing, getting back to the beginning stage. The start is the end, and the end is the start. The movement of the characters appears to be unconstrained, however eventually, all is great. The existences of the characters rely upon one another, despite the fact that they are not connected all the time. Their lives are entwined imperceptibly, with one person's activities affecting the other regardless of being undetectable. It is imperceptible on the grounds that both are impeccably coordinated. The superseding reason for otherworldly authenticity in this text is to uncover the plot in unpretentious and capricious ways. It keeps up with the nature of the substance as it doesn't give direct subtleties. The creator shows an ability for involving computer-generated reality as a story gadget.

## CHAPTER 4

### CONCLUSION

*“Like the Wind-Up Bird Chronicle. Reading Murakami is a fascinating experience of consciousness expansion.”*

- Chicago Tribune

The accompanying presentation, conversation questions, ideas for additional perusing, and creator memoirs are intended to ignite a gathering conversation about *Kafka on the Shore*, the wondrous new clever by the renowned creator. Undeniably popular for *Wrap-Up Bird Narrative*, Haruki Murakami. Part bildungsroman, part magical spine chiller, part reflection on the tricky idea of time, *Kafka on the Shore* encapsulates every one of the abilities that have been made.

*Kafka on the Shore* depends on the rotating accounts of Kafka Tamura, a 15-year old kid who takes off from home to get away from Oedipus' stunning predictions, and Nakata, an old, uneducated innocent who never completely recuperates from his conflict related disease. Kafka's process drives him to a little confidential library in the commonplace city of Takamatsu and a retreat in the mountains, where the typical laws of time never again apply. However, the more Kafka attempts to keep away from his destiny, the nearer he gets to satisfaction, similar to Oedipus. Nakata likewise goes looking for a baffling entry stone that doesn't seem OK. These accounts are tireless, similar to trains on equal tracks. We realize the tracks will ultimately combine, yet we don't have the foggiest idea when, where, or how the tension that makes the novel so convincing and prompts its astounding decision will emerge. All the while, *Kafka on the Shore* periodically inspects and challenges our ideas of time, predetermination, possibility, love, and the idea of human reality. This novel is full of extraordinary characters and outrageous events.

A fish tumbling from the sky, a discussion between a man and a feline, heavenly creatures, Colonel Sanders' spooky and exceptionally exotic sweethearts, a philosophical prostitute, and an immortal The Second Great War There are numerous odd and superb things, for example, the troopers of the however there's something else to *Kafka on the Shore* besides supernatural tomfoolery. The actual idea of the truth is in question as you should tackle a fierce homicide and disentangle a complex and perhaps forbidden relationship. Mentally testing, sincerely extreme, and wonderfully composed, *Kafka on the Shore* oozes Murakami's interesting brightness of creative mind. Perusers will feel the longing to turn an ever-increasing number of pages to figure out what's happening while at the same time dialling back to partake in the profundity and excellence of Murakami's composition.

*Kafka On the Shore* is a journey into otherworldly reality, supported by two outstanding figures: a young person, Kafka Tamura, who takes off from home to escape a horrendous Oedipal prescience or to look for his tragically missing mother and sister; what's more, a moronic elderly person named Nakata, who never recuperated from the aggravation of war and is presently attracted to Kafka because of reasons he can't figure out, like life's most fundamental pursuits. experience consistently. Their undertakings, as secretive to them as they are to us, are enhanced all through by driving accessories and charming occasions. Felines and people keep on belligerent; a whore employs a whore, in the expressions of Hegel; a woodland that has been occupied by troopers apparently imperishable since WWII; what's more, a downpour of fish (and more regrettable) from the sky. There has been a ruthless homicide, with the characters of the person in question and the culprit a secret, however that, alongside all the other things, at last prompts a response, as do Kafka's entwined destinies. What's more, Nakata steadily showed up; one is totally liberated from his destiny, and the other has his very own fresh start.

Desperate to escape his tyrannical father and a clan curse he feels will inevitably repeat, Haruki Murakami's teenage protagonist changes his name to "Kafka" after his favourite author and quits. home. So, begins "Kafka on the Shore," an epic literary puzzle filled with time travel, hidden stories, and a magical underworld. Iseult Gillespie delves into Murakami's strange and wonderful novel.

Haruki Murakami's new novel, *Kafka on the Shore* (translated from Japanese by Philip Gabriel), was included in the New York Times "10 Best Books of 2005" list in 2005 and received the 2006 World Fantasy Award. is a true page-turner as well as a metaphysical puzzle. persistent. Compiled in four hundred and thirty-six pages, it seems more compelling than it is entitled and perhaps less sensational than the author intended.

*Kafka on the Shore* has a schematic rigor in its execution. Alternate chapters tell the story of two different but gradually converging heroes. The odd-numbered chapters serve as a first-person narration of a fifteen-year-old boy who runs away from his rich, motherless home in Tokyo. His father was the world-famous sculptor Koichi Tamura, and the son gave himself the special name Kafka. He carried a neatly stowed rucksack, and in his boldly-talking head was a scolding and prompting alter ego named Crow—that was what Kafka meant, or almost. So, in Czech, Even-numbered chapters trace back, from countless official documents to the life of a mentally retarded sixty-year-old man, Satoru Nakata. He was one of sixteen 4th graders who, in 1944, were picking mushrooms with their teacher when he fell into a coma after an unexplained silver flash in the sky. Nakata was the only one who didn't wake up within hours; when he woke up a few weeks later in a military hospital, he had lost all of his memory and, with it, his ability to read. He doesn't know what Japan is and doesn't even recognize his parents' faces. However, he was able to learn how to work in a handmade furniture store, and when the owner died and the factory dissolved, he supplemented government subsidies with a side business. Humility is to find the lost cat

because, in addition to his disability, he has acquired the rare ability to converse with cats. (Cats frequently appear in Murakami's novels as delegates from another world; his jazz club is called Peter Cat.) Finding a cat leads Nakata to a house, actually owned by sculptor

Koichi Tamura, where he is forced to stab a cat. sinister appearances in the form of Johnnie Walker, from the brand of whiskey to death. Fleeing a bloody crime scene, Nakata hitchhiked to Shikoku, the smallest of Japan's four main islands, where Kafka Tamura, in this case, had just arrived by bus. Both young and old, independent and reclusive, have a knack for forming productive friendships. Kafka befriends Oshima, an androgynous assistant with hemophilia, at a small library, where the boy can read all day and eventually sleep at night. Nakata, in his triumphant simplicity, finds a disciple in one of the truck drivers taking him away, the hitherto unenlightened lower-class Hoshino with his ponytail, piercing ears, and baseball cap of the Chunichi Dragons baseball team. The dual plot unfolds in cleverly but delicately linked chapters. There's violence, comedy, and sex, transcendental, true. anatomically, orally, and otherwise—and the myriad meanings can be bewildering.

In an opening chapter, Crow promises Kafka a "violent, metaphysical, and symbolic storm", with "red blood". He assures him and his waiting readers: "Once the storm passes, you won't remember how you did it. But one thing is for sure: When you step out of the storm, you are no longer the one who entered. At the heart of this particular romantic storm is the idea that our behaviour in dreams can translate into actual actions; Our dreams can be the conduit to waking reality.

The technique of magical realism is widely used in *Kafka on the Shore* by postmodern Japanese author Haruki Murakami. He uses this technique seamlessly throughout the story to unfold the plot. The effective use of elements of magical realism and not crossing the imaginary line between magical realism and other techniques such as surrealism, fantasy

and science fiction is also present. Although magical realism is mainly used in Latin American countries by authors such as Gabriel Garcia Marquez, the Japanese have done an excellent job of applying this method. The author also incorporates Japanese mythology as the basis for the magical realism in the story. The author's Western influence is also evident when he uses some Western ideology in the novel. He uses all of this to create a world full of meaningless events and situations that still have the effect of engaging the reader. The author also has a unique narrative that adds to the effect.

This dissertation is all about the findings on the novel *Kafka on the Shore* by Haruki Murakami and the detailed studies on existentialism, the fantasy ride in the novel, and the portrayal of narratives. In the chapter *Kafka as the Epitome of Existentialism*, the novel reveals the different perspectives of the novelist through each incident, the struggles of the boy, the main character Kafka Tamura. "You're you, you see, and nobody else. You are you, right?" (Murakami 125)

These quotes showcase the importance of self-love and being ourselves. Kafka ran away from his home with destiny and jumped into another destiny while he didn't have any acknowledgement of that. His scuffles throughout his life indicate the life of Japanese youth as well as an admiration of that youth in Westernization. The survival and existence of Kafka is the other side of this novel. While the other suspicious character, Nataka, too has an inadequate ability to handle his life. Both of them meet at a point in the novel and they find themselves there and their life. Kafka goes through several incidents to find himself in his life.

Kafka's journey embodies both the freedom to flee and the sadness that pervades his loneliness. He is no ordinary 15-year-old boy, and his experiences are marked by the discovery of love, loss, longing, and self-doubt. His relationships with librarian Oshima and the elusive Miss Saeki govern his journey, and both characters are beautifully



written. Oshima acts almost like Kafka's shield, providing him with wisdom and guidance for all his seemingly illogical and illogical troubles while Miss Saeki reflects on how Murakami uses his devices. destined and surreal to build a character forged in crisis. human conditions.

In contrast, Nakata is an old man in his late afternoon who seems to have lived a life without purpose or self-determination. Due to his inability to read and write, he is shunned by his family and society, but his special ability to talk to cats leads him on an adventure involving murder, and anomalies falling from the sky. down and get a stone to open the way. an alternate reality. Without spoiling the plot (too much) - Murakami uses Nakata as a means of dislocation, but I'm relieved that Nakata accepts his fate. Her lifelong joy of receiving a pension (as Nakata calls her) and returning lost cats to their owners has strange powers; although it seems he has wasted a mundane and seemingly unrelated life - his determination to fulfil his mission later in the novel is inspiring and refreshing.

Some novels draw you into their plots, but Murakami can capture the reader's attention by creating psychedelic landscapes where you never know when dreams end and reality begins. *Kafka on the Shore* explores our intrinsic connection to fate and the consequences of dislocation loss. He can inject paradoxical and profoundly thought-provoking comments into seemingly trivial and absurd subplots, such as recollections that warm you from the interior, but they too tear you apart.

The recurring themes of melancholy and loss are quite amusing as Murakami seems determined to expose the truth about our reality/society - while joy is something to seek, loss is inevitable, and alienation is inevitable. Reflections like each one have misplaced something valuable to them. Misplaced openings, misplaced conceivable outcomes, and feelings which you can never get back. That's a portion of what it implies to be lively. Each individual feels torment in their way; each individual has their claim to suffering throughout

the novel—a timely reminder that our lives are far from perfect, but perhaps, as Murakami puts it: Happiness is a parable, and unhappiness is a story.

The 'ride' that Murakami has made, even though it is nonsensical, does not prick the intellect of the judicious. The peruser grasps the chaos and the unreasonable, as post pioneers did. These components are unpretentious and accomplish their impact without waking up the pursuer's practical soul. Which is precisely the reason for its mysterious authenticity. It remains in touch with reality so that it can accomplish the impact of subliminal therapy. The 'ride' can be an abnormal and odd involvement for a few of the perusers, and for some readers, it may well be a cathartic shout for their inventive thirst. Murakami isn't bound by any confinements, as he lets his intellect meander around and makes the craziest scenarios one may envision.

The world that's made which holds the characters who travel through it has a whimsical involvement, and the peruser relates with the fake in a common way. But the counterfeit is told in a way that's gotten like it is natural that would happen regularly every time. Usually accomplished by the way it is told. There's continuously the sense of genuineness indeed within the unbelievable. For this, Murakami employs fundamental history and apparent subtle elements to form accept the perusers. And when the peruser is made to accept, they are taken for a ride, and the impact is increased. But on the off chance that the account is told as if it is incredible and unreasonable, the impact on the peruser would not be the same. The slot between the genuine and stunning is utilised within the mysterious realist composing. The opening gives a part of an opportunity to test one's creativity. The fundamental of mysterious authenticity is taken in *Kafka on the Shore*, the geological area of Japan, and particularly subtle elements such as Nakano ward, Takamatsu and Tokyo are utilised to create the practical establishment that's fundamental for enchanted authenticity to

construct upon. Utilising military reports within the early chapters also aids in shaping the base because it makes the peruser accept that an extraordinary occasion has happened and that it has been contained as a scheme by the military.

As all the chaotic enchantment manifests itself in the story, the peruser stares into the void of imagination. Metaphysics can be an important feature of enchanted authenticity. The primary chapter introduces the character Crow, a boy. Usually a nonexistent character of Kafka, it can also be considered his alter-ego. And within the story of Nakata and Hoshino, they come across a character called 'Colonel Sanders'. His presence can also be considered supernatural in a way. Since he claims that he is only a concept that guides individuals to what they are searching for in this manner, keeping up with the universe.

The occasions and circumstances that can be considered enchanted realities within the novel are:

- i. Nakata predicts the downpour, and it is depicted as such that apparently. Nakata is the summoner of the bewildering Eel and Mackerel rains that occur inside the story. This remarkable event can support the dispute of *Kafka on the Shore* being a captivated pragmatist.
- ii. Appearances of apparitions, which happen to Kafka within the library, where he meets the more youthful phantom of Miss Saeki.
- iii. Kafka likewise meets Sakura and Saeki in his fantasies and misuses them.
- iv. Another occasion is the travel of Kafka into the woodland, where he meets ageless officers.
- v. The capacity of Nakata to talk with cats.
- vi. Johnnie Walker, who captures the souls of cats to pick up control, is additionally mysterious.

vii. The concept of opening entries utilising the entrance stone which Nakata and Hoshino found within the hallowed place and

viii. When Nakata passes on, an unworldly, disgusting gourd-like animal slithers out of his mouth.

These all bolster the contention that the work is mysteriously realistic.

The writer utilises contemporary postmodern writing to help his story. The justification behind this is that the gadgets and strategies of enchanted authenticity support the story and permit the writer the opportunity to rejuvenate every one of their minds in the text. Fantasies, legends, and old stories are utilised as allies to make the mysteriously reasonable essential setting. The entire novel dismantles, cements, and uses folklore, legends, and religion as a quintessential postmodern free play. Be that as it may, eventually, the clever just brings up unanswered issues to confound the peruser as well as the characters in the story. In this manner, the issue and vulnerability can be viewed as constraints of the review.

Since there are various understandings of the text, there is no meaning to the story. In any case, in every single imaginable clarification, enchanted authenticity should be visible. That's what the main issue is: there is no authoritative response. Indeed, even the writer straightforwardly said that he left the inquiry unanswered on the grounds that it made the story and the perusing system exhausting, and there would be no interest assuming everything was passed on to the peruser. Since there is no great reason for the occasions, there are circuitous clarifications. So the peruser should assemble the riddle to find its significance and afterward reach a resolution. The writer has composed numerous other mysterious authenticity works. Furthermore, there are relatively few optional hotspots for the work to be contemporary. Also, the optional meaning of supernatural authenticity varies starting with one scholar then onto the next, yet the fundamental idea is central. Likewise, supernatural authenticity is made sense according to the viewpoint of examination with

different terms like mysterious authenticity, so the proposal additionally utilises a similar strategy to make sense of something contrary to mystical authenticity with different terms.

The world made by Murakami works on the idea of mystical authenticity; there is not a great reason for this for two reasons. The first is, as a rule, mystifying works of enchanted authenticity, with the hesitance of the creator. The second worries the creator's brain science. It likewise deliberately suggests unanswered conversation starters for the peruser to find out. In a meeting with Asahi Shimbun, a Japanese news source, Murakami said he deliberately left the drums clear for perusers, "such as eliminating the foundation of a harmony in jazz." He even holds back clarifications for perusers to the mark of not answering inquiries fans pose to him straightforwardly by means of his site.

He answered by saying that subtleties and implications could be found by perusing the texts and over and that the text was intended to be a riddle, as he planned it to be. Jay Archer David puts it this way: "The narrator does not explain the reliability of the events described in the text. Furthermore, the narrator is indifferent; The story unfolds with "reasonable precision," as if nothing out of the ordinary had happened. This work can be approached from a surrealist point of view and individualism can also be applied.

Heavenly and extraordinary occasions have a suggestion of oddity, and subsequently the idea of oddity can be considered. Kafka and Nakata are gutsy people who face challenges without an excessive amount of reliance on society. Their characters can be investigated on a profound level, many layers of their brain research can be investigated, and large numbers of their activities can be perused.

*Kafka on the Shore* is a book about two characters going on an excursion that will change. The individual accounts of these two characters are entwined in manners that neither of them knows about. The interweaving is accomplished by utilising supernatural

authenticity. It embodies the encounters of the two characters as they travel through existence. Enchanted authenticity carries a flash of life to the writer's creative mind, in this manner animating the psyche of the peruser. A combination of dream and reality, a combination of the real world and dream, and a type of portrayal that is practical blended in with some component of imagination that is viewed as ordinary by the two pursuers and characters. Outside the truth is utilised as a significant wellspring of imaginative material.

Initially in Japanese, the interpretation will hold the greater part of the embodiment of the first for users of the two dialects. Since the creator is Japanese, he integrated Japanese folklore and culture into the work. Salman Rushdie joined Indian history and culture in *12 PM's Kids* with supernatural authenticity. Gabriel Garcia Marquez involves history and legislative issues fueled by supernatural authenticity in *Hundred Years of Isolation*. In any case, this uses a counterfeit system. Ever, legend and history inadvertently cross over. The fantasy goes about as a medium to pass the story on to the peruser.

Numerous nations have attempted the supernatural authenticity type, for example, North America and India, whose works have a particular association with the nations where they were composed. In spite of the fact that they are supernatural authenticity works, they are different regarding society, and each creator's approach to taking care of and it is likewise unique to utilise mysterious authenticity. The devices they use to make a work of mystical authenticity are likewise unique. Some utilise folklore; others utilise absolutely extraordinary components. The legends that each creator utilises additionally fluctuate contingent upon their way of life. Since each culture puts stock in an alternate legend, they are not something very similar. This offers variety and the chance for scholars to make it true to the area in which they are composing. All things considered, works of otherworldly authenticity shift among districts and between creators. In any case, Murakami's style is

absolutely exceptional and particular. In this, all in all, *Kafka on the Shore* should be visible as the Japanese perspective on mysterious authenticity.

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