

HETEROTOPIA AS STIMULUS FOR SELF-EXPLORATION IN HARUKI MURAKAMI'S FICTION

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ABSTRACT

This research paper intends to scrutinize Haruki Murakami's novels in which he presents mystical world where boundaries of reality blur for the characters, and they found themselves in existential crisis. It investigates the theme of heterotopic spaces as kind of stimulus for self-exploration in the characters that feel lost and alienated from their surroundings and relationships. This research aims to explore human emotions and their struggle to deal with their emotions. It explores the evolution of characters and change in their relationships with each other that take place in heterotopic spaces that allow them to strive through their existential crisis. The main objective of this study is to analyze the progress in Haruki Murakami's characters' journey of self-exploration within the heterotopic spaces. This research examines how the surreal and musical spaces allow the character to face their inner turmoil and emotions. This study is delimited to character analysis. The main focus will be characters' exploration of self and their personal relationships that lead to their transformative journey. The application of Foucault's concept of heterotopia will assist in analyzing the characters of Murakami's novels by delving deeper into the dynamics of the space and existential transformation. Characters' existential development is influenced by music and surreal spaces, and they set on their transformative journey through these heterotopic spaces. The significance of this research lies in the aspect that it tries to explore the complexity of the themes of Murakami's narrative. This study seeks to develop an understanding of the use of heterotopic spaces to present the existential evolution as it is still not focused on. This research study will emphasize on the deeper understanding of human emotions and their connection to the world in contemporary literature as well as contemporary world.

Key Words: *Heterotopia, existential exploration, personal relationships, surreal spaces, musical spaces.*

CHAPTER I

INTRODUCTION

Haruki Murakami (1949) is a well-known contemporary Japanese writer who has mastered in blending the ordinary of this world with the surreal. He has made his mark in the world of literature by winning several prestigious awards i.e. Franz Kafka Prize, Goodreads Choice Awards Best Fiction and more. Social and cultural changes were taking place in his early years, as the people of post-World War II Japan were going through alienation, despair and existential crisis. His father took part in the second Sino-Japanese War, which mentally disturbed him and later had an impact on him. This transformation had a great influence on his writing, and he was also to a great extent inspired by Franz Kafka, Yukio Mishima, Kenzaburo Oe and more. Murakami started his literary career by translating the Western giants' works into Japanese, and the translation of F. Scott Fitzgerald marks the dawn of his literary career.

Western Literature and music had heavily influenced the writings of Haruki Murakami. He inaugurated a Jazz club named "Peter Cat" right after graduating from Waseda University, Tokyo. The atmosphere of jazz can be seen in his novels, music is presented as a motif of presenting the inner emotions of characters. The Western influences in his writings allowed him to cross the

cultural limitations. Japan is a homogenous country, however, Murakami believed in individualism as a path for the advancement of society. He also didn't follow the conventional Japanese literary rules. Critics argue that he has by blurring the boundaries between mass literature, taishu bungaku and pure Japanese literature, jun bungaku. There are plenty of Western references in his novels and his characters lack Japanese distinction. This form of his writing makes critics, especially Japanese critics label him as un-Japanese. Matthew Carl Strecher, known for writing books and articles on Murakami, argues that the writer is not trying to abandon his roots, but he is trying to be inclusive.

The proposed research study seeks to dig into a detailed analysis of Haruki Murakami's *Norwegian Wood*, *Kafka on the Shore* and *1Q84* translated by Jay Rubin and Philip Gabriel. *Norwegian Wood* (1987) is a tragic love story set in the 1960s that explores the complex relationships of human beings. Toru Watanabe, a protagonist, finds himself between two girls: Naoko, who is emotionally and physically fragile and Midori, who acts to be strong and presents to him with a different outlook on life. The novel explores the inner emotions of the characters, and their struggle to deal with them, portraying the human psyche in a melancholic tone. *Kafka on the Shore* (2002) unfolds parallel plots to narrate the story of Kafka, a fifteen-year-old boy who flees from home to escape the curse and Nakata, who is an old man with a special ability to speak with cats. They both are on a journey with different purposes and destinies. The novel creates a magic-like atmosphere for the characters and readers and a complex narrative framework that tends to solve the enigmas of life. *1Q84* (2009-10) again unravels two parallel worlds in the year 1984. Aomame, a martial artist, starts noticing enigmatic distinctiveness in the atmosphere around her. She replaces 1984 with 1Q84, and Q stands as a question mark for the strange happenings around her. Tengo, a writer and also Aomame's old lover, begins to note the changes and both are set on the journey to discover the real. The dystopian novel *1Q84* is also taken as a revision of George Orwell's *1984*.

This research study aims to explore human emotions and how they struggle with it. The primary aim of this research is to investigate human relations with each other and how these relations affect their journey of self-exploration. It is going to focus on the monotonous existence of human beings and their struggle to find meaning in their lives. It is going to explore the idea of the evolution of Murakami's characters that take place in their heterotopic spaces that allow them to strive through their existential crisis. Different characters have different ways of dealing with their problems and they all have their own comfort spaces. This study aims to delve into the surreal elements that act as heterotopia for the characters. Moreover, novels symbolically present the emotional struggle of characters, and how these surreal incidents alter their perception of reality and help them in finding their paths. Furthermore, music is a heterotopic space for the characters that will connect with their emotions, aid them in their self-discovery journey and their understanding of the inner world. . Political and Social upheavals do have a slight impact on their relationships, however mostly it is the characters' very own perception of life that is distorted.

The objective of this research is to trace the progress in Haruki Murakami's characters' journey of self-exploration within the heterotopic spaces. This paper will examine the ways of which surreal elements occur within heterotopic spaces that allow characters to face their inner turmoil and emotions. Murakami's novels present to us a mystic world where boundaries of reality blur for the characters, and they find themselves in existential crisis. It affects the self-perception of characters, and music forms the identities of characters. This paper is going to explore the elements of surrealism and recurring motif of music that play an important role in the existential development of the characters within the heterotopic spaces, and how characters' ways of dealing

with existential challenges improve over the time in Murakami's novels. The evolution of his characters in heterotopic spaces is going to be discussed along with their ways of dealing with their problems and how the outcome of their struggle varies in the three novels.

Michel Foucault's concept of Heterotopia is being used as a theoretical framework for this research study. Michel Foucault is a renowned French philosopher and thinker, who has discussed the relationship between knowledge and power. His focus has stayed on how this relationship is used to control the institutions. Heterotopia is a concept that is also presented by Foucault in which he describes spaces as 'other'. These heterotopic spaces are worlds within worlds. As Foucault presents the idea of a space other than utopia in his essay "Of Other Spaces: Utopias and Heterotopias", "...—places that do exist and that are formed in the very founding of society—which are something like counter-sites.... Places of this kind are // outside of all places, even though it may be possible to indicate their location in reality (Foucault, 3-4).

Foucault challenges the established reality and understanding of people's experiences in this reality. The first principle: Heterotopia of crisis and deviation deals with people who are not accepted in society due to their deviated behavior. The third principle: Heterotopia of juxtaposition brings a variety of local positions in one physical location. Moving on to the fifth principle: opening and closing, it exists outside of the normal sites, and it is isolated from everyday life. It is not easily penetrable like any other sites, one needs to be as specific as that site demands the person to be in order to enter it. Lastly, the sixth principle: heterotopia of compensation and illusion: they are two different forms of sites. Heterotopia of illusion presents itself in the form it is but in more exaggerated way, thus exposing the reality of this space. On the other hand, heterotopia of compensation is an alternative and perfect space that stands in opposition to our disorganized and chaotic everyday life. Heterotopia acts as a space for unwanted people in the world, who can strive and survive in this space. These principles are visible in Murakami's novels and the characters' behaviors can be seen through a Foucauldian lens. Murakami is also presenting a different dimension of the space and his characters' evolution in it.

The significance of this study is present in the connection between elements of surrealism, music and existential journey set in heterotopia. This research aims to scrutinize the complex narrative structure of Murakami's novel in order to understand human relations and how they affect each other. The presence of surreal elements, motifs of music and existential development have been identified before, however, it is in fragmented pieces. The characters' existential development is influenced by music and surreal elements within heterotopic spaces, and how these spaces are used still remains an undiscovered aspect of Murakami's novels. The interdisciplinary research allows us to delve into a setting that assists the existential challenges with music and surrealism within spaces in Murakami's books. This research will aid in revealing the complexity of the themes of Murakami's narrative and will contribute to the broader discourse on contemporary literature. Lastly, this research study will also emphasize the more profound understanding of human lives and their connections to the people around them and the world in contemporary literature as well as the contemporary world.

The research study aims to answer the following research questions;

How does Murakami utilize heterotopic spaces that influence the characters' relationships that contribute to their journey of self-exploration within the narrative?

How evolution of Murakami's characters' take place in heterotopic spaces, and how do they cope with existential challenges?

The research study is structured into four chapters i.e. Introduction, Literature Review, Research Methodology and Discussion and Analysis. The first chapter of the Introduction involves

the introduction of the author, primary text and theoretical framework as secondary text. The second chapter reviews the related study and substantiates the research gap. The third chapter gives a brief methodology for the research. The fourth chapter, Discussion and Analysis, answers the above-stated research questions through events and examples from the novel.

CHAPTER II

LITERATURE REVIEW

This chapter contextualizes the theory of heterotopia by Michel Foucault which is used as a tool used that will assist in analyzing the evolution of characters in heterotopic spaces present in the Murakami's fiction. Haruki Murakami's fiction has gained attention of critics because of his unique technique of blending surreal elements with real life experiences. Foucault's concept of spaces challenges the common understanding of space and ways of living in those spaces. Illusion. These spaces serve as places for introspection and transformation for the individuals. Pre-existing research studies have identified the presence of heterotopic spaces, however the idea that how heterotopic spaces can alter the perception remains untouched. This chapter explores the pre-existing criticism by other critics on the related topic to enable the research gap of this study.

Haruki Murakami is a known literary figure in contemporary world. His novels are extensively analyzed from various perspectives by critics. Mostly his characters are analyzed from psychological view point living in mystical realm. Matthew Carl Strecher in his book *The Forbidden Worlds of Haruki Murakami* discusses his writing style and themes that he offers. Murakami does not follow the style of mass literature nor pure literature, and the arbitrariness in his style cannot be specified. However, Strecher scrutinizes the idea that how Murakami focuses on the psyche and inner self that is being constantly altered by magical world in which they are living in. His characters live in a magical setting that allows readers to investigate the psychological implications, Strecher writes, "There was always a tension between the metaphysical— indeed, the magical—and the psychological in his work" (5). There is a lot of stress on characters' "inner selves" trying to sort out their lives.

Strecher has further built upon this idea in one of his articles named "Magical Realism and the Search for Identity in the Fiction of Murakami Haruki". He has further explored the idea how Murakami employs fantastical literary technique to delve into the lives of individuals'. His fiction reveals the decaying individual identity in post-war Japan. Author has mainly focused on his generation, the youth that participated in Zenkyoto movement in 1968. Strecher presents the main concern of Murakami, "The implicit question throughout Murakami's literature has always been: how are Japanese of Murakami's generation and beyond to define themselves as individuals in the post-Zenkyoto era?"(264). His generation specifically suffered through the identity loss, his famous novel *Norwegian Wood* also entails the similar concern. Morten Oddvik in an essay titled "Murakami and Magical Realism: A Look at the Psyche of Modern Japan" also aims to explore the idea of how Murakami presents contemporary Japanese society in a way that individuals are living in two forms of reality that make them question their identity. Writer has focused on how the use of magical realism by Murakami affects the identities and perception of the characters. The culture that his characters are exposed to make them go through identity crisis. Protagonists have to deal with it and sort out the problems in order to survive in the society.

A research paper "An Existential Reading of Haruki Murakami's "Men without Women"" written by Zohorul Islam aims to find out existential alienation that modern Japanese go through. The short story is analyzed from the perspectives of Sartre and Heidegger's existential philosophies. Islam focuses on his characters being alienated from their own selves and their surroundings. It is evaluated from the story "Men without Women" how the unbearable suffering

leads to alienation from self and society. Protagonist suffering from the loss of his beloved finds solace in imaginative story, as Islam elaborates, “Adopting the fictional storyline of how he met with M, the classic syndrome of man’s alienation from himself is presented” (422). Murakami in his short story presents the emotional struggle of human beings in contemporary world. Likewise in another research paper named ““The Tales from the Hard Side”: A French Existentialist perspective on Haruki Murakami’s *Norwegian Wood*” the themes of existentialism and music are explored. In this paper, writers have tried to analyze the novel under the light of French existentialist philosophy of Jean-Paul Sartre. It scrutinizes the existential struggle of Naoko and Watanabe, and how they are able to move on in their lives. All the characters in the novel are suffering emotionally that affects their mental health as well. Music acts as a source through which they keep themselves motivated during the challenges that they face. The paper plans to focus on how extremity in Japanese culture played with the psyche of characters. It is stated, “It is not a pretty picture of youth and Murakami reveals a society struggling to synthesize the traditional and the modern, the East and the West, forever restless and uncomfortable in its own skin” (James et al. 129).

Adelina Vasile in the article titled “Subjectivity and Space in Haruki Murakami’s fictional world” expands the similar idea of introspection through different lens. Writer investigates the relationship between the spaces and inner world of the characters. The inner worlds of the characters are projected out in the form of these dark spaces in *Kafka on the Shore* and *Wind-up Bird Chronicle*. Furthermore these spaces are not simply spaces where they shut themselves, this is where they also try make out meaning of their meaningless lives. The focus of the essay is more on how the psyche of characters work. Apart from psychoanalysis, his texts are also viewed from existential lens that also focus on exploring the loss of identity in post-war Japan. Lastly, Gemma Jane Scammell also draws upon the idea of heterotopic spaces being used in his fiction in research study titled “The Use of Heterotopic Space in the Fiction of Haruki Murakami”. This study proposes the idea how Murakami depicts the spaces in his novels *After Dark* and *1Q84*. The space plays an integral role in dehumanizing the characters in the novels. It is presented how made up utopian spaces have failed to work properly for the characters in late-capitalist society. Due to the diverse understanding of heterotopia, spaces also served as different sites for men and women. Heterotopic spaces were sites of resistance and refuge for men, however adversely affected females.

This study seeks to delve into the theme of self-exploration in heterotopic spaces in *Norwegian Wood*, *Kafka on the Shore* and *1Q84*. Limited research has been done on heterotopic spaces aiding self-exploration. It is deduced from above mentioned criticism on these novels that this research gap is still present. This study aims to fill this research gap and add to the present criticism on these novels. In most of the researches the characters are unable to find their true selves. They suffer from identity crisis, and their constant decay of self is shown. However this research focuses on how the lives of characters improve in the heterotopic spaces. They are able to survive the challenges and their relationships get better. The individual lives and how their relationships affect them is the central point of the research.

Michel Foucault’s concept of heterotopic spaces is used for the analysis of Murakami’s novels. Heterotopia is the term used to present the spaces that are also known as other. These are not the ordinary spaces, they are present in the real world but have different attributes attached to it. Michel Foucault introduces fresh view on space by elaborating the term heterotopia as counter-sites that defy the normal order of system. Heterotopia serves as a parallel site for unwanted folks in society to make a utopian space for them. The etymology of the word heterotopia is from the



Greek word meaning other place. Foucault first mentioned this term in his book *The Order of Things* published in 1966. He drew upon this idea from Gaston Bachelard's book *The Poetics of Space* talked about imagined spaces in which artists and writers were able to exhibit their subjectivity.

Foucault begins the preface of his book *The Order of Things* by discussing the Luis Borges essay written in 1942 titled "The Analytical Language of John Wilkins" in which he discusses how Wilkins had categorized the animals and given them names that were not arbitrarily given but had a meaning. So Borges presented the idea that the ambiguities that he found showcase how "there is no description of the universe that isn't arbitrary and conjectural for a simple reason: we don't know what the universe is"(231). Foucault further tried to expand this idea of heterotopic spaces allowing language to change according to the space. Later on in a radio broadcast he again explained heterotopia in context of discourse and literature. In 1986, he gave a lecture to architects that later got published titled as "Of Other Space: Utopias and Heterotopia". In this essay, he had changed his view from applying heterotopia to literary discourse to applying it to the real spaces. He expanded this idea to the daily life use of heterotopic spaces in real world.

Foucault first used the term localized utopia, however these both words could not coexist. The word utopia means non-localized space, so the heterotopia was use which means other spaces. In the essay, he has presented six principles which guide the existence of different forms of heterotopic spaces have been identified. According to Foucault, these spaces exist according to the needs of people. The first principle offers two kinds of heterotopias: Crisis and Deviation. People who are in some sort of crisis are welcomed in heterotopia of crisis, however this this heterotopia has been replaced by heterotopia of deviation. This heterotopic space involves people who have been deviated from the societal norms. In the third principle, heterotopia of juxtaposition is discussed. In this specific heterotopia, unlike places are located in the same physical locality. Theatre, garden, cinema can be taken as examples. Furthermore, the fourth principle presents heterotopia of space. Foucault describes heterochrony as 'slices in time', here time keeps on accumulating at one place. Lastly, the sixth principle also presents two kinds of heterotopias: Compensation and Illusion. The heterotopia of Illusion makes it able for individuals to face the illusion that they have created. Concluding the principles of heterotopias, the heterotopia of Compensation is understood as a realized utopia. Foucault gave the example of 17th century colonies and illustrated them as "...absolutely regulated colonies in which human perfection was effectively achieved" (27). All the principles aforementioned will help in identifying the heterotopias present in novels that will aid characters in their journey of self-exploration.

Peter Johnson suggests that heterotopia can be analyzed and interpreted in different ways in different disciplines in "Unravelling Foucault's Different Spaces". Through the textual interpretation, he tries to understand the concept of heterotopia. He discusses how heterotopia is connected to modernity and, how these spaces also serve as a form of resistance. He has taken up this idea from Borges' study of spaces that talks about how heterotopia takes over the utopian spaces. Sudradjat in his paper "Foucault, the Other Spaces, and the Human behavior" further expands this idea by offering a new approach to understand spatial thinking in contemporary era. This article scrutinizes the relation of heterotopic spaces in modern times with human behavior. He talks about how different ethnic groups co-exist in the same "urban quarters". People form their spaces according to the time and their needs. He tries to alter the traditional meaning of heterotopic spaces, and provides readers a new lens to look at the complexity of "contemporary urban spaces" (7). He also gives examples of critics like Edward Soja, David Shane and David Harvey who have worked on Foucault's theory.

David Harvey in his *The Condition of Postmodernity* draws on the idea that heterotopia in urban system assist the process of change in modern times. Working on the same idea, Sudradjat also conveys that these spaces in contemporary period “helps us to understand the emergence of social, political, economic and cultural difference and identity in urban multicultural settings” (33). He discusses in his book that having a space in post-modern world makes one powerful in social sphere of life. Controlling time and space is important in order to regulate social and political power. Lastly, Robert J. Topinka in a paper titled “Foucault, Borges, Heterotopia: Producing Knowledge in Other Spaces” elaborates how heterotopia is commonly understood as a site of resistance. However moving the attention from its aspect of serving as resistance, it also alters the order of knowledge and order in society. Topinka elucidates that “by juxtaposing and combining many spaces in one site, heterotopias problematize received knowledge by destabilizing the ground on which knowledge is built” (54). A new form of knowledge emerges from it. He links the heterotopic spaces with the relation of power and knowledge. He argues that there are other sites also present except heterotopia, and they juxtapose or align with it, hence offering us new, complex form of knowledge.

Therefore, it can be seen that different critics have been able to interpret Foucault’s theory of Heterotopia according to the need of time. Critics like Edward Soja focused on it as a space in geographical terms, however Peter Johnson connects it with textual analysis for better understanding. All these interpretations aid in creating a link of heterotopic spaces with human lives and how it influences behaviors.

CHAPTER III RESEARCH METHODOLOGY

This research study is qualitative in nature. This study aims to examine the idea in Haruki Murakami’s novels that present to us a mystic world where boundaries of reality blur for the characters, and they find themselves in existential crisis. The novels of Haruki Murakami being analyzed are *Norwegian Wood*, *Kafka on the Shore* and *1Q84*. This aim is achieved by using the theory of heterotopia by Michel Foucault to assist in the critical analysis. This research study is delimited to character analysis that are going through existential crisis and trying to find meaning in their lives. This study investigates the heterotopic spaces that will assist in the existential development of characters.

This research study will follow the principles of Foucault as presented in his essay in order to explore the aims and objectives. Michel Foucault first used the term heterotopia in his book *The Order of Things*, where he viewed spaces from a different perspective. In 1967, he gave students of architecture a lecture on heterotopic spaces, which later got published. Foucault defines heterotopia as “something like counter-sites” that are present in every culture (3). He then moves on to the six principles in which different types of heterotopias are presented. He presents heterotopia of crisis for people “in relation to society and to the human environment in which they live, in a state of crisis” (4). Furthermore, these heterotopias exist in the real world where people reside who have escaped from the surroundings where they were unwanted. “These places are absolutely different from all the sites that they reflect and speak about” which is why it serves as a space for deviant individuals (Foucault 4). The heterotopias of crisis, deviation, juxtaposition, space, opening and closing, compensation and illusion are identified in the aforementioned novels and their influence on the characters is explored.

The secondary sources used for this study include scholarly articles from reliable online databases such as *Jstor* and *ProQuest*. The book *The Forbidden Worlds of Haruki Murakami* written by Strecher has greatly helped in understanding the writings of the author. Furthermore,

several dissertations aided in viewing Murakami's themes from social, cultural and individual perspectives. These sources have assisted in analyzing the characters from the novels. Lastly, the research study has limitations due to the inaccessibility of the required articles.

CHAPTER IV

DISCUSSION AND ANALYSIS

The proposed research study seeks to delve into a comprehensive analysis of Haruki Murakami's *Norwegian Wood*, *Kafka on the Shore* and *1Q84* translated by Jay Rubin and Philip Gabriel. *Norwegian Wood* (1987) is a tragic love story set in the 1960s that explores the complex relationships of human beings. Toru Watanabe, a protagonist, is affected by his best friend's death, Kizuki. He is able to form a special bond with Kizuki's girlfriend, Naoko. However, Naoko continues to struggle with her mental health and settles in a sanatorium, Ami Hostel. Toru also gets involved with Midori, who is an outgoing girl, complete opposite of Naoko. Toru feels confused about his feelings for Naoko and growing fondness of Midori. The novel explores the inner emotions of the characters, and their struggle to deal with them. *Kafka on the Shore* (2002) unfolds parallel plots to narrate the story of Kafka, a fifteen-year-old boy who escapes from his home in order to escape the curse that his father has prophesized, and Nakata, who is an old man with a special ability to speak with cats. Nakata has been unable to recover from the war incident that happened in his childhood which resulted in his memory loss. They both are on a journey with different purposes, but they seem to be searching for one thing. *1Q84* (2009-10) again unravels two parallel lives in the year 1Q84. Aomame, a martial artist, starts noticing enigmatic differences in the atmosphere around her. Tengo, a writer and also Aomame's old lover, begins to note the changes and both are set on the journey to discover the real. Tengo gets entangled with Fuka Eri, after re-writing her book *Air Chrysalis* strange things start to happen around him. However the world of two moons brings the paths of Aomame and Tengo closer to each other. The dystopian novel *1Q84* is also taken as a revision of George Orwell's *1984*.

Michel Foucault's "Of Other Spaces: Utopias and Heterotopias" assists in the detailed analysis of characters' self-exploratory journey. Foucault presents two kinds of spaces: utopia and heterotopia. Utopia is a perfect place that is not found around us, but a kind of space that shows how the world should be. However, Foucault has focused on heterotopia in his essay. He presents heterotopia as inverted sites that are present in the world. These other spaces tell us about the culture in which we exist. The four principles of heterotopias are used for the analysis in this research paper: Crisis and Deviation, Juxtaposition, Time and Illusion and Compensation. The first principle of crisis and deviation presents the spaces in which people who are in some sort of crisis or are deviated from society will reside here. The characters in the aforementioned novels also find themselves deviated from the regular pattern of life and reside in this space. According to the third principle of juxtaposition, the spaces that are opposite of each other, different from each other are in the same location. Murakami introduces contrasting spaces harmonized in one physical space. The principle of time is explained as time compressed into one particular space. The time keeps on accumulating in these spaces, for instance, library and museum. Lastly, principle of Illusion presents a space that is created to expose the other real spaces. Heterotopia of compensation represents space that is created as a perfect space to live in. In these novels, characters reside in these spaces, and they struggle to find meaning in their lives and improve their relationships with each other.

4.1 Self-Exploration with the help of Relationships

The characters in the *Norwegian Wood*, *Kafka on the Shore* and *1Q84* encounter heterotopic spaces where they are able to reflect upon the meanings of their lives. Beginning from

Norwegian Wood, Toru and Naoko feel alienated from their surroundings after the death of their only friend Kizuki. Toru distances himself from the other people after the death of his best friend, so that he won't have to suffer from the detachment again. The pain that he had felt due to his friend's loss caused him to get intertwined in a complicated relationship with Naoko and Midori. Similarly, Naoko after the death of her best friend and boyfriend, Kizuki, also feels detached from the world, and her mental health continuously deteriorates with the passage of time. Toru expresses, "Nobody likes being alone that much. I don't go out of my way to make friends, that's all. It just leads to disappointment" (Murakami 64). Naoko is admitted to the sanatorium, Ami Hostel, in which her journey of mental and emotional recovery begins. Ami hostel serves as a heterotopic space for Naoko, Toru and Reiko, where these individuals are isolated from society and can confront their dilemmas.

Ami hostel is presented as a heterotopic space by Murakami in which people who are deviated from the social order of society. Ami hostel is a totally separate and distinguished space from rest of the city and village. It is a space build for people to grow together. As Foucault defines this sort of place as something, where eccentricity is normalized, and everyone tries to find a solution for their problems. Foucault in his essay "Of Other Space: Utopia and Heterotopias" elaborates, "...in our society where leisure is the rule, idleness is a sort of deviation" (5). When Toru sets on the journey to visit the sanatorium, he realizes that, "No wonder it was such a quiet place, if it was that deep in the mountains!" (Murakami, *Norwegian Wood* 109). Time that they spend in the sanatorium is of great significance as their depth of relationships unfolds there. They are to talk with each other comfortably and express their true selves without getting judged. When Toru asks Reiko "What happens when people open their hearts?" she replies "They get better" (Murakami, *Norwegian Wood* 121). They all realize that they are alone and isolated in this world, so they help each other to feel better. Reiko also explains to Toru how "the best thing about this place is the way everybody helps everybody else. Everybody knows they're flawed in some way, and so they try to help each other" (Murakami, *Norwegian Wood* 127). The relationship of Naoko and Toru blooms in Ami Hostel. They are able to express themselves and their love better. Toru even stops sleeping with other girls. Ami hostel became a space for the patients to live according to their own will. Reiko was able to get over her trauma from past, and her friend ship with Naoko and Toru also helps her to open up about her past trauma and get over it. Ami hostel serves as a space where they were able to interact with each other comfortably.

Toru also meets Midori in a drama class. Midori has completely different personality from Naoko. While Naoko is shy and introvert, Midori is an outgoing person with a lot of friends. Toru develops an attraction for her, however it is more on platonic level. Midori's house becomes heterotopia of compensation, where both Midori and Toru meet. Heterotopia of compensation is describes as, "create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled" (Murakami 243). Midori is only able to express her true vulnerable self in front of Toru. When Toru visits Midori's house, he brings daffodils for her. In return, "She sang "Seven Daffodils" as she arranged the food on plate" (Murakami 82). The song goes,

"Oh, seven golden daffodils all shining in the sun
To light our way to evening when our day is done
And I will give music and a crust of bread

And a pillow of piny boughs to rest your head". (The Brothers Four)

The song "Seven Daffodils" is a message for beloved that one love them without any material cause. This action of Midori further represents her growing affection for Toru. In her house, they

both are able to escape the perplexed reality and past. Midori is able to share her traumas with him, but at the same time she feels at ease while talking.

In *Kafka on the Shore*, Kafka runs away from his home due to the fear of his father's prediction coming true, that he is going to have intercourse with his mother and sister. He sets on a journey to find his true meaning in life. Throughout his journey, he fears that every woman he meets might be his mother or sister. He also assumes Miss Saeki and Sakura as his mother and sister, and while having intercourse with Sakura this element makes him scared that he might have fulfilled the prediction. Komura Memorial Library and Forest serve as two main heterotopic spaces where Kafka tries to make himself mentally stronger to come back stronger in front of his father. Oshima acts as a friend who helps Kafka in attaining mental stability as he is advised by him, "In everybody's life there's a point of no return. And in very few cases, a point where you can't go forward anymore. And when we reach that point, all we can do is quietly accept the fact. That's how we survive" (Murakami 160). The library is a heterotopic space where all the time keeps on accumulating. It contains different worlds and ideas. Foucault in his essay elaborates, "Libraries have become heterotopias in which time never stops building up and topping its own summit" (Murakami 7). Here Kafka indulges himself in the books that he feels himself out of the world creating a surreal atmosphere for him. In this space, he is able to focus on himself completely. Kafka is a child who is alone in the world and has no friend. However, this space allows him to form new reliable connections with Oshima.

In the library past has accumulated, as teenage Miss Saeki comes over at night to ponder over the painting "Kafka on the Shore". Both Miss Saeki and Kafka are troubled due to their past connections. Kafka longs for his mother that left him. This is the reason he constantly feels attracted to Miss Saeki. On the other hand, Miss Saeki is in love with the boy in the painting who was her ex-boyfriend. Kafka's goal was to find his mother and sister. In the library, he was able to meet Miss Saeki with whom he felt a strong connection. During night time, he used to see young Miss Saeki with whom he fell in love. He was trying to find his mother in Miss Saeki. He connected the dots that the man in the painting might be his father. Furthermore, Miss Saeki's silence over his question about her children also gives him hope. His meetings with Miss Saeki caused him to move forward with his mother and abandonment issues. However, at the same time he also realizes that he is trapped in the body that only cares for the prophecy that his father had engraved in his mind. During this whole event of realization, his bond with Oshima further deepens. Police stops by library to check for Tamaru's stolen phone. Oshima at that time covers for Kafka, and later also takes him away from the busy city life where he could live in peace. Kafka realizes that his hiding plan is causing his friend trouble, but finally he got someone on whom he could rely on.

Mr. Nakata and Hoshino both become companion while on the journey to find entrance stone. As they both spend most of their time travelling is Hoshino's truck. Hoshino's truck becomes a heterotopic space for them. Truck can be taken as heterotopia of crisis. Foucault presents crisis as turning point, and he calls this space as "heterotopia without geographical markers" (5). Similarly, Hoshino's truck does not stop at any specific place, but keeps going on where Nakata asks him to. Hoshino is a lonely truck driver, and an aimless man. The friendship of Mr. Nakata and Hoshino seems weird because of the age gap. However, Mr. Nakata seems to fill the gap of his grandfather. Hoshino even pays for his food and continues to help him find entrance stone. Hoshino said, "It is okay. I owe my grandpa big time. Back then I was kind of wild." Mr. Nakata replied with, "I see. But I'm not your grandfather." "That's my problem, so don't worry about it" (186). Furthermore, they both complement each other. While Nakata has knowledge of unknown realm, Hoshino is practical and helps him in completing the task of turning the entrance

stone over. In the end, Hoshino feels like a completely different person. He got the ability of talking to cats, and felt grateful to Nakata for showing him a new side of life.

In *1Q84*, Aomame is shown as a lonely woman who keeps herself busy in her work. Ayumi and Aomame met each other at bar. The bar serves as a heterotopic space from where their friendship started. Bar falls under the heterotopia of Illusion, where people's fantasies are exposed. As Foucault writes, "Space of illusion that exposes every real space, all the sites inside of which human life is partitioned" (8). Their friendship bloomed on having same interest in men. Even though Ayumi was a police woman, still Aomame was never wary of her. They were not really close friends, but their similar interests brought them on the same page. As she expressed her love for Ayumi as well, "I'm fond of this girl Ayumi, no doubt about it. I want to be as good to her as I can. After Tamaki died, I made up my mind to live without deep ties to anyone. I never once felt that I wanted a new friend. But for some reason I feel my heart opening to Ayumi" (Murakami 241). When she received the news of her murder, she suddenly realized Ayumi's value in her life. After her old friend Tamaki's death, Ayumi came in her life with radiance and joy. After Ayumi's death, Aomame was set on finding truth behind leader of Sakigake Compound.

4.2 Characters' Development within Heterotopic Spaces

In *1Q84*, a whole parallel world was identified by Aomame and Tengo. Murakami presents the parallel world, *1Q84*, as a site of deviation in which they navigate the reality of this dimension. *1Q84* acts as a mirror of the world in 1984 in which there are two moons. This parallel world opens new ways for Aomame and Tengo to look at their identities. In the real world, Tengo expresses his self-worth to his father, "I am nothing. I'm like someone who's been thrown into the ocean at night, floating all alone. I reach out, but no one is there. I call out, but no one answers. I have no connection to anything" (493). However, the cat town serves as a space for Tengo where he could contemplate about what was going on in *1Q84*. Tengo never had a proper childhood like other children. His relationship with his father was quite complicated, as he was never appreciated by his father. During his visit to sanatorium, he reads the story "Town of Cats". He felt connected with the story, just like the protagonist he roaming around purposelessly. Even though he loved Aomame, but he had done no effort to find her. He is not only detached from his father and people around him, but also from himself and his past. Tengo constantly wants to be found and recognized by his father. However he made no such effort to convey his feeling to his father. He starts spending time with his father after he goes into coma.

On the other hand, Mr. Kawana is also isolated like his son. Throughout his lifetime he has no friend or family around him to keep him company except for Tengo. Even after his death, Tengo gets to know through nurses that Mr. Kawana had prepared everything for his death ceremony beforehand. However, Mr. Kawana was not as clueless in his life as Tengo though they both were lonely. Mr. Kawana had made his job as NHK fee collector his purpose in life. His obsession with his job brought spark in his life. Even when he was in come, Tengo was sure that it was Mr. Kawana's consciousness that was disturbing Fuka-Eri, Aomame and Ushikawa for the NHK fees payment. He even wanted to be cremated in his NHK uniform.

The Dowager's mansion in Azabu known as safe house, also serves as heterotopic space for females. It falls under the heterotopia of opening and closing. Foucault explains this site as, "the heterotopic site is not freely accessible like a public place" (7). A person has to fit specific condition in order to enter that space. People enter this space in order to attain to purification. However, the inner real interior might not be accessible for everyone, even if they have entered the space. Similarly, in Dowager's safe house, women who were abused by their husbands or

families took refuge here. This safe house was in her mansion, but Dowager's living area was different from the rest of women. That safe house looked like a hostel, where all these women shared same trauma, and they were getting over it. By creating this sort of space, Dowager was not only helping other women, but was also helping herself to get over the death of her own daughter. With the help of her body guard, Tamaru, and Aomame, she was getting to root of all the problem. So, she could create a safe haven for all women. Furthermore, the apartment that was given to Aomame also serves as a heterotopic space. Murakami has given Aomame a safe space where no one can enter. Her apartment serves as a heterotopic of deviation, as she is deviated from the norms of Sakigake Compound and Little People. Furthermore, she also happens to be pregnant while staying in the apartment. Her space can also be taken as heterotopia of opening and closing. Because only she can enter the apartment, and the person who comes to provide her necessary items. During her time in the apartment, she is left all alone to ponder over life experiences. First time in her life, she feels lonely and isolated from the outer world. And she begins to cherish her friendship with Ayumi, Dowager and Tamaru. In addition to it, she also begins her search for Tengo.

All these characters are deprecative and lost about themselves. Their experiences in the heterotopic spaces allow them to explore their inner psyche and their relationships. Nagasawa, Toru's friend, had created a space of compensation for himself. He was stressed out by his friends and girlfriend, so he always found peace in sleeping with other girls. He has created a sort of utopia for himself that Foucault discusses as an extreme example of heterotopia. It is a space for him which is a "real space in perfected form" (Foucault 8). Nakata throughout the story is unable to find any meaning in his life. However, John Walker's death offers him a purpose in life. The journey of Kafka in the forest and meeting with dead soldiers was only possible because of the entrance stone that was flipped over the Nakata. He actually opened the doors of a world of spirits. Similarly, Fuka-Eri opened the door for Little People through her book *Air Chrysalis*. These Little people throughout the novel kept on incorporating surreal elements. Their presence was being felt and accepted by Fuka-Eri, Aomame, Tengo and the general. Sakigake Compound also served as a heterotopia of compensation where they had made their own reality according to Little People's desires. Their rituals and norms were completely different from what the whole of Japan had.

Furthermore, musical and surreal spaces aid these characters in their introspection. Oshima takes Kafka to the secluded forest where he could clear his mind. Oshima plays Piano Sonata in D major by Franz Schubert while taking him to the cabin. This piano work of Schubert is known for its divine and transcending quality. Kafka in the forest of consciousness enters into the world of surrealism. Forest acted as a heterotopia of juxtaposition where the dead and living occupied the same space. Just as Foucault presents the idea of surrendering at the beginning of his lecture as "submit to rites and purification" (4). Kafka, while entering the forest, also does the same by saying "no need to remember the path back" (Murakami, *Kafka on the Shore* 395). Here he tries to forget whatever has happened in his life before and struggles to learn new things in order to improve and come back stronger. The surreal heterotopic space that offers Kafka meeting with the dead allows him to feel brave enough to break the boundaries between the real and fantasy worlds. In the forest, Kafka meets young and old Miss Saeki. He sees Miss Saeki as his mother and forgives her. "You were discarded by the one person who never should have done that," Miss Saeki says, "Kafka—do you forgive me?" I do forgive you"" (393). This conversation allows Kafka to get over the curse. He is still not confirmed about the identity of his mother and sister, but he was at peace after coming out of the forest. Crow in the end of novel tells him, "When you wake up, you'll be a part of a brand-new world" (415). Furthermore, Miss Saeki's soul also becomes peaceful, when she

asks Nakata to burn the papers. When those papers are burnt, her memories fades, that causes her to die. Because those memories were haunting her all that time, and after they were gone she felt at peace.

Moreover, the musical spaces present in the novels show how these characters are assisted by music in their search for self. In *Norwegian Wood*, Naoko always listened to the Beatles 'Norwegian Wood' whenever she wanted to be lost in her own thoughts, "That song can make me so sad," said Naoko. "I don't know, I guess I imagine myself wandering into a deep wood. I'm all alone and it's cold and dark, and nobody comes to save me" (131). On the other hand, Midori feels her "spirit liberated" (272) from music and dance. Likewise, Reiko's remembering her old experience with piano always triggered the trauma from her past that was given to her by her student. She loved playing the piano, but ill experiences were attached to it. However, her playing guitar always gave her peace, the element of music was always there to help them in their sad times. But Naoko was so helpless that even music was not able to help her.

In *Kafka on the Shore*, the song 'Kafka on the Shore' was written by Miss Saeki. When Kafka listens to the song, he feels very connected to the song. He feels as if he has been transported back to the time of Miss Saeki's youth. It was the beauty of the song that made listeners experience the same feelings as Miss Saeki's. Furthermore, characters are able to connect to the music by relating their problems. Oshima suffers from hemophilia, which is why thinks of death very often. His love for Schubert Sonata is shown because he is able to relate his imperfection with the imperfections of the song. However, listening to music was a different experience for Hoshino. He was never interested in music, after listening to Beethoven he was moved. It leads him to rethink his past decisions and begin his life with full zest. Beethoven's music is known for its quality of giving hope to people, and helping them transcend the challenges of life. In *Norwegian Wood*, Naoko was unable to fight her mental and emotional problems. She hangs herself in the forest after spending a happy night with Toru leaving everyone in disbelief. Similarly, Toru seems like he has moved on in his life and tries to establish a relationship with Midori in the end. However, he finds himself completely lost in the maze and unable to figure out where he is, as he thinks, "I call Midori from the dead center of this place that is no place" (350). The characters in *Norwegian Wood* are unable to find their own selves and meanings in their lives. Throughout the novel, it seems as if their lives in heterotopic spaces have been better, but the novel leaves readers confused.

In *Kafka on the Shore* and *1Q84*, the characters in the end are able to form good relations with each other. Kafka, who started the journey alone, meets Oshima who helps him in every obstacle. Furthermore, Kafka is able to move on in his life after the journey from the forest, unlike Toru who gets stuck in the maze. Nakata also becomes friends with Hoshino, and they both learn to lean on each other. At the beginning of the novel, Kafka is already told by Crow that he won't be the same person, he has to struggle. Kafka realized that that is why his journey was successful, "When you come out of the storm, you won't be the same person who walked in" (7). Similarly, Aomame and Tengo were able to meet each other in the parallel world and they left that world together. Aomame and Tengo always felt a gap in their lives wanting it to be filled. They never really tried to find each other, but they both always remembered each other. When Aomame crossed the emergency stair wall exit, her world completely changed. Emergency stair wall exit also served as a heterotopia of opening and closing. Aomame was able to enter it, but how to get out of it was unclear. She had to kill Leader of Sakigake Compound and get out from *1Q84* before getting caught by people of Sakigake. When she was done with her tasks and had met Tengo in *1Q84*, she was able to find the same Metropolitan expressway and the same exit that took her to *1Q84*. After finding the exit out, she expressed, "It's the entrance and the exit" (797). This

heterotopic space helped Tengo and Aomame to meet and to be together for next of their lives. “They were not lonely anymore. They had found and been found by their 100% perfect other” (803). However, what happens with the other characters after Tengo and Aomame enter 1984 remains unsolved.

CONCLUSION

Through the above discussion, the study has proven how the characters in the novels were emotionally struggling, and their relations with each other helped them improve their mental state. These heterotopic spaces helped them in their journey of self-discovery which is marked by introspection and then transformation. Characters undergo existential development within the heterotopic spaces. These spaces, from the sanatorium to libraries and parallel worlds, serve as dynamic settings that allow the characters to transcend from the conventional realities, providing them with different spaces to confront their existential challenges. Murakami's characters struggle with the complexities of their own identities, love and relationships with each other, and the blurred boundaries between the conscious and unconscious realms.

In conclusion, Murakami has presented heterotopic spaces that allow his characters to move on in their lives, experience new things and form new relationships. The surreal and musical elements present in the spaces constantly help them in self-exploration. However, in *Norwegian Wood*, the main characters were unable to reach a good end. After Noako's death, it seemed that things will now take a good turn. However, things go downhill for the other characters. On the other hand in *Kafka on the Shore* and *1Q84*, the characters have reached the end that they had hoped for. In these heterotopic spaces, these characters have faced challenges and have transformed themselves which have been identified in this research study. Murakami explores the heterotopias that introduce layers of complexity to the characters' development with the passage of time, allowing readers to enter in the inner world of characters. These characters try to fight over the existential crises they are going through beyond the realm of ordinary.

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