

Cosmopolitanism and Singularity: Language in the Works of Murakami Haruki

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要 約

国単位のコミュニティによって断定される（アイデンティティ）個人としての意識を曖昧にし、多重所属意識を可能にする言説であるコスモポリタニズムを、村上春樹の文学上の独自性を形成する（美）意識、特に言語 に焦点を当て考察する。

コスモポリタニズム：政治意識、所属意識、アイデンティティ、国籍といったものの便宜的意味を問うツール。と同時に、一つ以上の文化に関わるという多重性をもつ社会文化的プロセス、個人の行動、価値、傾向を提示する観念。

西洋で討論されるコスモポリタニズムの三様：

- ローカル文化、国家意識からの分離、孤立を強調したグローバルコミュニティとの恭順を押し勧める哲学としての考察
- 一つ以上の国家、コミュニティに柔軟に付属することを強調する近年の人類学的考察
- 社会規範からの逸脱というリスク、消費文化のリソース、都市流動性を基とする通俗大衆文化様式としての考察

日本という文脈背景の上でのコスモポリタニズム：

1. 大正コスモポリタニズム
 - ヨーロッパ中心主義の普遍主義
 - 文学的耽美主義にみられる過剰なグロテスク、ダンディイズム、イロニー、軽薄、デカダンスの強調
 - 対一同化願望 地場国家、コミュニティを排し外（ヨーロッパ）との同化を望む
2. 第二次大戦後、日本のポストモダンのコスモポリタニズム
 - グローバリゼーションと同義
 - 旅、物流、情報の消費を媒体とするコスモポリタニズム
 - 超越する心象社会としてのコミュニティへの曖昧で断片的な所属、又は孤立意識

村上とコスモポリタニティにおける言語：

村上の言語の独一性を形成するテクニク（引用：「TV ピーブル」、「ことわざ」、「風の歌を聴け」）

- リズム、音、擬音語
- 西洋、特にアメリカ文化、消費物品の言及
- 数字、論理の頻用
- 翻訳文体、言文一致運動ともなっていて確立された新しい「彼／彼女」の意味、主語・述語を明確にした文体の使用。

村上の言語、文体とコスモポリタニズムの表象：

あいまいな自我と社会との位相関係を構築し、一つの国、社会というユニットを超越する所属意識を問う。

主人公達の物事を真剣に取り合わない姿勢、デタッチメント、孤立、自我に固執、数字による自己の存在価値、その意味の立証又はその否定と葛藤する姿勢、自己の探索、自己／自我の、他者／外部とのポジションの位相関係、自我と他者との心理的遠近の交渉等、大正コスモポリタニズムとは異質の村上独自の表象が存在する。

1995 年後の作品には三人称の使用、複数第一人称、土着性を持つ音（方言）、1995 年以前からのデカダンス、シニシズムもシンボリズムとして、ファンタスティックな展開を持つ作品にみられる。と同時に、作品の姿勢、テーマとして、デタッチメントからコミットメントへの移動がある。自我と社会との位相関係には、自我の社会への歩み寄りという形で見られる。（引用：「アイロンのある風景」、「神の子供達は皆踊る」、「タイランド」、「カエル君、東京を救う」、「蜂蜜パイ」）

多くの村上作品には地理、空間の指定をされないものが多く、その、不透明性、多重性の可能性はコスモポリタニズムの概念に対峙するが、『神の子供達は皆踊る』ではそれは回避され、敢えてローカル性、日本の話としての意識を持つものとして提示された。自我の他者、社会への歩み寄りという位相関係、政治意識、所属意識を今までよりも明確にしたアイデンティティ

形成が可能となる文学空間を作り上げるとなると、コスモポリタニズム、コスモポリタン姿勢は、言葉という面だけでなく、村上の時空表象、世界文学といった面からも考慮する必要があるように思われる。

本 文

話せば長い事だが、僕は 21 歳になる。

まだ十分に若くはあるが、以前程若くはない。
もしそれが気に入らなければ、日曜の朝にエンパイア・ステート・ビルの屋上から飛び降りる意外に手はない。

大恐慌を扱った古い映画の中でこんなジョークを聞いた事がある。

「ねえ、僕はエンパイア・ステート・ビルの下を通りかかる時にはいつも傘をさすんだ。だって上から人がバラバラ落ちて来るからね。」

To cut a long story short, I'm going to be twenty-one.

I'm young enough, but I'm not as young as before. If I don't like that fact, there is nothing I can do about it other than throwing myself off the rooftop of the Empire State Building on a Sunday morning.

Once I heard a joke in an old movie about the Great Depression.

'Look, I always wear an umbrella when I walk by the Empire State Building. People are falling from above like cats-and-dogs there.'¹

With its crisp efficient prose and references to an iconic American object and historic event, Murakami's language in this excerpt from his first novel, *Kaze no uta o kike* (*Hear the Wind Sing*, 1979), reveals no Japanese literary identity. In Japanese, his language flows as if it were a translated work from another language. One could argue that Murakami Haruki's 'language' defines his literature and literary landscape against that of his contemporaries. A survey of Murakami's novels from his early to his recent period reveals that Murakami's experimentation with language continues to evolve and he is vocal about his constant pursuit of crafting and developing his language, sound, style, plot and structure. One of the most distinctive effects of Murakami's language and style, which many critics have commented on, is its acute reflection of his protagonists' "cosmopolitan" attitude and consciousness. The 'non-traditional' prose style, peppered with references to global cultural products and consumables, alludes to a sense of the un-nationalistic, uncommitted self and the fragmented sense of belonging that

Murakami's protagonists grapple with. Combined with his stylized language, Murakami's rootless attitude is a source of unease for canonical writers such as Ōe Kenzaburō (1935-) and critics including Hasumi Shigehiko and Karatani Kōjin.² The same cosmopolitanism affects his protagonists' struggles to understand the balance between a sense of detachment and of attachment, between distance and proximity, and between the positioning of self and ego, and topography of the self-ego relationship with others.

Rebecca L. Walkowitz's summary about theories of cosmopolitanism helps to set a tone for this paper to take into consideration: namely, that cosmopolitanism is i) 'a philosophical tradition that promotes allegiance to a transnational or global community, emphasizing *detachment* from local cultures and the interests of the nation', ii) 'a more recent anthropological tradition that emphasizes multiple or flexible *attachment* to more than one nation or community,' and iii) 'a vernacular or popular tradition that values the risks of social deviance and the resources of consumer culture and urban mobility.'³ With these theoretical traditions of cosmopolitanism in mind, this paper attempts to demonstrate the nature of the particular cosmopolitanism and literary style that are found in works by Murakami as his cosmopolitan style displays a transition from the kind of cosmopolitanism in the literary movement that took place in the history of the modern Japanese literature.

1.1. Critical Background:

Contemporary Cosmopolitan Condition of Japan

An inquiry into cosmopolitanism demands that we reflect on the way that we live against historical events of the world. As spatial boundaries – in a cultural, ideological and national sense – are ever shifting and have become increasingly blurred after the onset of more accessible global travel and communications media in the latter part of the twentieth century, studying cosmopolitanism entails a question about the meaning of finding a space of belonging for an individual. While so much – information and overall consumables – transcends

the boundaries set by nations, to what extent do cultural identifiers hold any value to an individual? Does a nation still hold significance for an individual's identity?⁴ For my interrogation of the literary aspects of cosmopolitanism in the works of Murakami, I approach cosmopolitanism as a broad concept that describes a state of mind, self-identification and a sense of belonging, and a condition that allows flexible and multiple affiliations, best described by Steven Vertovec and Robin Cohen: cosmopolitanism is a tool 'to challenge conventional notions of belonging, identity and citizenship.'⁵ It 'addresses certain socio-cultural processes or individual behaviours, values or dispositions manifesting a capacity to engage cultural multiplicity.'⁶ On the surface, it seems that the type of cosmopolitanism and the dialogue that remains concerned over the post-colonialism and post-imperialism and the dominant versus dominated diagram among Western scholars, including Walkowitz' summary, is a rather remote discipline for an analysis of contemporary Japanese literature and of the cosmopolitanism found in the works of Murakami Haruki.

This paper, however, argues that Murakami suggests a different, flexible identity formation by representing his protagonist's cosmopolitan sense of attachment and detachment from the other in his narratives. Further, Murakami's language, narrative aesthetics and style, and character development convey the cosmopolitan characteristics of social deviance, consumer culture and urban mobility. A cosmopolitan attitude is detected within Murakami's uncommitted and nonchalant protagonists as they grapple with their fragmented sense of belonging. This cosmopolitanism is also represented in Murakami's language, style and approach to subject matter/thematic approach.

Experiments with cosmopolitanism in modern Japanese literature began during the Taishō period (1912-1926) as a cultural movement. For Taishō intellectuals, cosmopolitanism was a literary representation of the anxiety that resulted from the gap that had arisen between their philosophical idealism of universality and of the 'limitless expanse of imagination', prompted and aided by a cultural influx from the European and Russian avant-garde.⁷ Taishō cosmopolitanism is oxymoronic 'Eurocentric universalism' that views the West as a 'phantasmatic, constructed object'.⁸ Moreover, Taishō intellectuals sought their literary representation of cosmopolitanism through detaching themselves from their immediate and

contemporary Asia and attaching themselves to Japan-Eurocentricity.

The political, social and anthropological background of late Twentieth and the early Twenty-First century cosmopolitanism of Japan offers a different picture to that of the Taishō era. The definitions of cosmopolitanism by Cohen, Vertovec and Walkowitz lend straightforward relevance for the analysis of Murakami's narratives and for Japan's relationship with cosmopolitanism as a concept. Furthermore, globalization has been the key word for Japan's development in the world.⁹ Its integration into a hegemonic group of countries and establishment of itself as a strong member of powerful nations has been a prominent goal for Japan ever since 1945. Since its rapid economic growth in the 1960's, when Japan settled on a self-image as an economically successful, pacifist country, the Japanese economy has always played a key role in achieving that goal. In the case of Japan, cosmopolitanism is obtained primarily through the act of consumption – travelling, material and informational consumption. Thus, a person's cultural globalization and cosmopolitan experience is possibly an imagined one. Such *fabricated* cosmopolitanism allows a more fragmented sense of belonging and attachment. In this sense, detachment from conventional and traditional Japanese literary forms helps Murakami to highlight the ways in which one struggles to come to terms with and to place one's individual identity within an ambiguous, expansive and imagined community.

1.2. Singularity of Language in the Works of Murakami

Murakami's literary space depends heavily upon the singularity of his language and style. The cosmopolitan flavour in his narratives derive not only from numerous references to non-local cultural products, but also from his language, textual style and forms. 'TV pīpuru' (TV People, 1990) is such an example in which Murakami selects onomatopoeic sounds and rhythm in order to create an atmosphere and attitude which defies any identification set by a nation or community. The onomatopoeic – 'KRZSHAAATLE KKRZSHAAAAATLE KKKRMMMS' and 'KRRSPUMK DUWB KRRSPUMK DUWBK KRRSPUMK KUWB' that is faithfully translated from the original (Japanese) sound – 'ツクルーズシャヤヤタル・ツクルーズシャヤヤヤタル・ツツツツクルーズムムス' and 'カールスパムク・ダブ・カールスパムク・ダブク・カールスパム

ク・クブ' - is not of traditional beat found in Japanese music. Nor is it a lyrical sound that may ring in the mind of a person who was relaxing, reading a book by a Columbian novelist. It creates an effect that is urban, mechanical and out of place in the Japanese text.

Murakami's interest in experimenting with sound and style is shown elsewhere in a different format. Very short piece '*Kotowaza*' (*Old Saying*, 1995) is playful, idiosyncratic and random. It exemplify an extreme case of such. '*Kotowaza*' has ironic humour and it is denoted in the vernacular that is close to Osaka Semba dialect throughout. This very short piece is free flowing, unstructured, a rambling stream of consciousness.:

そいでやな、ちょっとわし思たんやけどな、「猿も木から落ちる」ゆうことわざがあつてな、そいでもってほんまもんの猿が木から落ちよってやな、そやがなほんまにこて一いうて木から落ちよってやな、その猿にやな、「おい、お前氣いつけなあかんで、ほらことわざに『猿も木から落ちる』言うがな。」いうてやな、説教でけへんやないか。そやろ、ことわざ言うのはやな、あくまでたとえやないか。そやろ。ほんまに木から落ちた猿に、そんなこと言えるかいな。そんなこと言うたら、そら猿かて氣い悪うしよるがな。そんなこと言えるかいな。わし、言えへんで。¹⁰

Then, I just thought, there is an old saying, 'Even a monkey falls off a tree', and a real monkey fell off a tree, that's right, really, plooonk, the monkey falls off a tree, and you can't give him a lecture, can you? 'Hey, you watch out, you know the old saying, "Even a monkey falls off a tree"'. You see, an old saying is strictly figurative. You see. I can't say that to a monkey that really fell off a tree. Of course, that'll upset a monkey. I can't say such thing, me. I can't.

In this piece, Murakami's text suggests a slow pace and soft tone by ending a sentence with a nasal 'na' sound. As the above excerpt displays, he also creates rhythm by finishing consecutive sentences with the same 'yana' sound and by repeating the same phrase such as 'I can't say it'. In addition, Murakami controls the pace of writing and achieves the narrative's smooth texture by repeatedly placing a phrase with an onomatopoeic that has prolonged sound: 'こて一いうて落ちよったんや。' ('Plooonk. The monkey fell off the tree.')

¹¹ It is suffice to say that '*Old Saying*' has no contents in

a way of a story, but it is a piece in which Murakami experiments with rhythm and tempo and the vernacular format in extreme. This is a pure entertainment and experimental piece for Murakami, a writer who constantly plays with the music of the language. It is also the first to be distinguished from his pieces prior to 1995 that are often told in a slick and suave language. This singularity that is found in Murakami's distinctive tone, textual form and style signifies his effort to differentiate his works from the canonical Japanese literature.

In his earlier works that are published prior to 1995, Murakami's language is compatible with a protagonist whose attitude is characterized as slightly bewildered, nonchalant, uncommitted, and unattached to a society, yet committed to his ego. Indeed, the successful characterization of Murakami's early protagonists depends on a voice and a language that are delivered in a form of distinctive, yet arguably meaningless, collection of semiotics that Murakami has carefully developed.¹² *Hear the Wind Sing* is one of the more pronounced examples in which Murakami displays a type of cosmopolitan attitude against the sound of American influenced language and translation style.¹³ In this novel, Murakami's cosmopolitanism is manifest in the way that his protagonist's disposition and values are heavily engaged in non-Japanese cultural singularity.¹⁴ Murakami's cosmopolitan *boku* listens to music - not a single Japanese song -, eats Dunkin' Donuts, hangs out at J's Bar, quotes John. F. Kennedy. Most of all, Murakami sets up a fictional American twentieth century writer Derek Heartfield as one single most influential figure in this novel for *boku's* identify formation. Here, Murakami tells us of the event of cultural strangeness, the inspiration that derives from the mystery provenance of cultural goods, and the overall arbitrariness of choosing one's identity.

Although he touches upon the student riots over the Japan-US Security Treaty of the 1960's and 1970's in the conversation between *boku* and a girl he picks up, his language remains detached and distanced from the protagonist's immediate political surroundings of the times. As a comparative reference to Murakami's portrayal of *boku* and his dealing - or rather non-dealing - of such historical moments of social unrest, a canonical writer Ōe Kenzaburo (b. 1935) displays a stronger, combative sentiment and an anti-imperial system and anti-establishment angst against the history in *Man'en gan'nen no futtobōru* (*Silent Cry*, 1967). In contrast, *Hear the*

Wind Sing focuses on *boku's* ego that keeps distance from the society. Neither does *boku's* own country or his immediate surroundings necessarily offer any answer to his sense of loss or identity. This connection creates a kind of cosmopolitanism not dissimilar to the one in the Taishō period that sought singular assimilation with culture from far-away places.

In Murakami's earlier voice, 'stylish' means cosmopolitan, but more specifically, American. Murakami is a proponent of the benefit of being exposed to various states of the consciousness as a translator.¹⁵ He acknowledges the dynamic impact of the act of translation whereby the 'rhythm, nature or thinking system' of another language forces its way into its translator's own style and colours his recognition of his own language and its system.¹⁶ Translation style is said to have made a significant impact on the formation of the Japanese literary style during the movement of 言文一致 (unification of the vernacular and written forms of a language) that is synonymous with the formation of the modern Japanese literature at the time of the Meiji Restoration (1867). Fever, excitement and the conscious efforts to experiment with translation style in the late nineteenth century and during the Taishō cosmopolitanism period has subsided over the years, yet the translation style is found again in Murakami's *Hear the Wind Sing* and his other works, in particular, in the frequent use of *kare/kanajo*.¹⁷ None of the female characters in *Hear the Wind Sing* is given a proper name and each are referred to as 'she'. *Boku* later explains that the word 'she' functions as a metaphor and a concept of 'passing'. 'She', the word that is neither proper noun nor pronoun, is also a representation of the way *boku* lives in which he keeps a certain distance from the others. It is a signifier for *boku's* detachment from the outside.

Similarly I would also argue that Murakami's usage of katakana for his characters' names and his avoidance of a proper noun for protagonists and characters is a technique that portrays protagonist's emotional realm and its distance against others.¹⁸ Watanabe Kazutami points out that Murakami's choice of an appellative for a name implies an ambiguity about the character's entity and essence.¹⁹ Furthermore, Karatani introduces another argument for the lack of proper nouns in the works of Murakami. Karatani criticises Murakami for denying a character of a subjectivity that should be validated by personal experiences (such as 'I' in *watakushi-shōsetsu*) and for insisting on

transcendental consciousness of the self.²⁰ In this relationship, *boku* maintains the upper hand, controlling the realignment of emotional distance between his ego with nameless characters without committing to anyone or anything else but himself.

Another element of language that assists the creation of Murakami's unique style is his usage of numerical values and logic that are combined with metaphors. This also relates to my argument on the effects of Murakami's language and style and the way in which he expresses the distance between a protagonist's self and others. Murakami's construction and linking of the sentences are laid out simply and clearly with the usage of conjunctions and conditional phrases. In *Hear the Wind Sing*, *boku* explains the position of his ego against others:

Once, I attempted to write a short novel with a theme about 'raison d'être'. At the end, I couldn't finish it, but I kept thinking about *raison d'être* during that period. Thanks to that, I acquired a strange habit. It's a habit that I couldn't help replacing every matter with a numerical value. For about eight months, that impulse didn't leave me. When I got on a train, first I counted the number of passengers, counted every step in the staircase, and counted my pulse at any spare moment. According to my record from that time, between August fifteenth of 1969 and April third of the following year, I attended 358 lectures, had sex 54 times and smoked 6921 cigarettes.

During that period, I seriously thought that I might be able to communicate something with another person by replacing everything with a numerical value like that. And that I surely existed so long as I had something to tell. But of course, no one as interested in the number of cigarettes that I smoked, the steps that I climbed up or the size of my penis. And I lost my *raison d'être* and became alone.

☆

So, I was smoking the 6922nd cigarette when I learned the news of her death.²¹

Murakami's sentences guide the reader through a protagonist's logic. Frequent references to numbers and logic appeal to universality and timelessness. Through the voice of *boku*, Murakami denies a significance of personal *raison d'être* and subjectivity. Thus, he detaches *boku* from others through his personal language, and places him in a state of

transcendental consciousness of self.

With all these aesthetic strategems, Murakami's singularity attempts to evoke a literary space that questions a concept of cultural identity and a sense of belonging. Murakami constructs a sentence with words that sound simple and fresh and that lack historicity of the canonical Japanese literature which is replete with terms that evoke classical literature and imagery. Though words, syntax, grammar and imagery lack a cultural identity and have no particular association with a nation, he creates the effect of a borrowed language that can allow a more objective stance towards his subject. Murakami's attempt to form the singularity of language by adapting the western references, grammatical forms and style should be differentiated from his predecessors' attempts at the time of formation of the modern Japanese literary style in the Meiji and Taishō periods. Theirs was an effort to complete the movement of the unification of the vernacular and written forms of Japanese language. By contrast, Murakami's purpose appears to be more personal. Murakami aims to free the language from its history by avoiding culturally loaded terms or imagery in Japanese. Employing the distancing techniques we have explored, he is able to instead forge his own literary space and use this to explore a particular phenomenon of cosmopolitanism.

1.3. Shifting Topography in Murakami's Language

Murakami's protagonists do not see things foreign as an object of desire. However, when contrasted against nameless characters, Murakami's deliberate listing of cultural consumables in proper noun – all Euro-American-centered choices of music, food and books – reveals that it is a form of frivolity and decadence that pronounces the protagonist's ego. Furthermore, Murakami juxtaposes these aptitudes with another type of decadence, *nonchalant* air and an irony. Murakami's aesthetic strategies help us understand the ways in which he portrays a type of topography of human existence and its paradoxical relationship between ego, self and society. The protagonist's ambivalence towards others, ambiguity about his sense of belonging and a sense of dislocation that are found in *Hear the Wind Sing*, for example, lends to his negotiation of the distance and proximity and his hesitation with the society and others that surround him. His cultural identification with the West, his language and style also signal that a new type of identity formation in his protagonist that transcends the

notion of borders bound by and set for a nation is a possibility.

In his post-1995 works, Murakami's literary attitude, his cosmopolitan language and style have shown some changes in their less decadent expressions. I attribute these changes to Murakami's two volumes of non-fictional works, *Andāguraundo* (*Underground: The Tōkyō Gas Attack and the Japanese Psyche*, 1997) and *Yakusokusareta bashode – Underground 2* (*Underground 2*, 1998). After the lengthy interviews with the victims and cult members of the Aum Shinri-kyo, Murakami has become a third person narrator to retell their stories.²² Murakami's post-1995 works depend less on stylistic devices. His language has gotten streamlined and the frivolity appears less. In addition, unlike Murakami's previous efforts to convey a sense of defiance against a national belonging or identification with anything particular, some of his post-1995 protagonists show more interests and willingness in their identification with Japan while keeping their cosmopolitan aptitude.

The short stories in a collection titled *Kami no kodomo wa mina odoru* (*After the Quake*, 2000) exemplify Murakami's post-1995 language, style and attitude.²³ They tell the affect of the devastating The Great Hanshin Earthquake on people's subconscious and conscious. Murakami narrates a story of three characters in their local vernaculars in a short piece 'Airon no aru fūkei' (Landscape with Flatiron, 1999). In this piece, the sound of the vernacular functions as a prominent identifier and marker for the story. Often Murakami's first person narrative does not allow protagonist's inner thoughts to be communicated or shared with others. However, the protagonists' pondering over the mistakes made during his youth, her acute sense of vacuity and an anxiety over her lack of direction in life, the contradiction of life where one continues to live while searching for its end is lyrically narrated in third person.

'Kami no kodomotachi wa mina odoru' (All God's Children Can Dance, 1999) is structured in a similar manner to the earlier works of Murakami's in that it focuses on the male protagonist who revisits his past, memories, and experiences metaphorical fantastical event(s) in his search for his identity. Yoshiya's day is narrated in a style of interior monologues in third person mode. His memories and dialogues from the past, and many questions are expressed in crisp and simple sentences and interject his stream of consciousness that point to his desire for an earnest communication

with others and to bravely face his own 'beasts'.

Not many of Murakami's novels have a female protagonist. 'Rēdāhōzen' (Lederhosen, 1985), 'Nemuri', (Sleep, 1989), 'Kōri otoko', (The Ice Man, 1991), 'Hanarei Bei', (Hanalei Bay, 2005), like 'Tairando' (Thailand, 1999), the fourth of the series, have an older, mature, married or divorced female protagonist, a notable contrast against Murakami's younger male protagonists. 'Thailand' stands differently from other pieces in the collection, most distinctively because of its language and style and because the context of this quiet yet strong short novel includes the undeniable and unexplainable trust and understanding between the Japanese and the Thai of different social standing. Murakami reintroduces his translation style Japanese here. For example, Murakami does not omit a subject or change the order of words as if his sentence in Japanese is faithfully translated from the English:

「そのとき私は主人に尋ねました。じゃあ、北極熊はいったい何のために生きているのですか、と。すると主人は我が意を得たような微笑みを顔に浮かべ、私に尋ねかえました。『なあニミット、それでは私たちはいったい何のために生きているんだい？』と」²⁴

That time, I asked my master, then what on earth a polar bear is living for. Then, the master asked me back with a smile on his face as if he just hit a jackpot. "Well, Nimit, then what are we living our lives for?"

Compared with the lightness, cool, detached and nonchalant feel that Murakami brought into his narrative with his translation style in his earlier work such as *Hear the Wind Sing*, the artificiality and controlled and polite tone of the language in the excerpt above and the dialogues between Nimit and Satsuki exhibits a conscious decision made by the author. It suits the setup that they conduct their conversation in English.

The scent of Western culture, the cosmopolitan feel of being in a space of cultural crossing point are also infused here: 'アナウンスがあった。「ときはただいまきりゆのわらいとこをひっこしております。どなたさまもおぎせきにおつきのうえしとべるとをおしめください。」²⁵ The novel begins with the in-flight announcement to warn of impending turbulence by a Thai stewardess. It is written in all phonetic hiragana without any punctuation and 'somewhat dubious Japanese' for the effect of

unsettling tone, somewhat foreign and somewhere neither here nor there.²⁶ In the foreign land, the Japanese doctor who bonded with her late father through old American jazz music, including "I Can't Get Started" 'performed by Howard McGhee on the trumpet and Lester Young on the tenor saxophone' at 'JATP' is driven in a car by a Thai chauffeur. Nimit "coincidentally" chooses to play exactly the same recording of the piece that his late Norwegian employer used to play in the car.²⁷ American jazz music is more than decorative semiotics in this novel. The coincidence expressed in a piece of American music fuses and transcends national borders and time of each listener's mind. Separately, but significantly in terms of the theme of transcendence, Murakami hints that Satsuki had a history of 'transcendence': she moved herself from Japan to Baltimore, possibly to be away from the man in Kōbe. She left Detroit medical hospital when she got divorced from an American stock analyst – he reasoned that the cause of their divorce was her not wanting to have a child. Satsuki kept her Kōbe 'secret' to herself - and transported herself back to Japan. 'Thailand' ends as 'again, I am about to return to Japan.'²⁸ Although Satsuki had never quelled her hatred for the man in Kōbe during the previous moves, Satsuki's cosmopolitan, transplant being learnt to come to identify Japan as a place to start her long-awaited reconciliation and redemption.

In 'Kaeru-kun, Tōkyō o sukuu' (Super-Frog Saves Tokyo, 1999) Murakami showcases his trademark idiosyncrasy in the character naming, many references to the literature and a quote of the Western intellectuals', a dry sense of humour, and an absurdity and magical realistic feel to the storyline. The impact of the earthquake in Kōbe on an ordinary citizen's psyche depicted in this surrealist short novel is written in a light-hearted, humorous tone. Murakami's familiar narrative tricks are found in various veins in this novel. First, Murakami uses the sudden appearance of the subconscious that sneaks into one's conscious in his depiction of the way Katagiri found the giant Kaeru-kun waiting for him in his kitchen. Second, Murakami's choice of names for Katagiri's subconscious (Karu-kun) and evil and violence (Mimizu-kun) are effectively used to unbalance the level of fear and a sense of immediacy of violence that people face: both names, super hero Kaeru (frog) and super monster Mimizu (earthworm) are denoted in a combination of katakana instead of a designated kanji for a frog or an earthworm with a diminutive suffix 'kun'

in hiragana that is reserved for children. Thirdly, Murakami's irrelevant humor portrays Kaeru-kun as a learned intellect who quotes many insightful phrases on fear, the power of one's imagination and the virtue found in defeat by great intellectuals' such as Friedrich Nietzsche's, Josef Conrad's, Earnest Hemingway'. Kaeru-kun also happily reveals that he is an avid fan of Fyodor Dostoyevsky's *White Nights* and Leo Tolstoy's *Anna Karenina*. Lastly, Murakami's cynicism and humour finds a way to increase the level of Katagiri's confusion and anxiety in Kaeru-kun's explanation about his being: 'Of course, I am a real frog as you can see. Nothing complex such as a metaphor, a quotation, deconstruction or a sampling. A real frog. Shall I croak a little?'²⁹ Later, on the contrary, Kaeru-kun also tells Katagiri that he is 'a pure frog,' but at the same time, he is 'something that represents the world of anti-Kaeru-kun.'³⁰ Further, he tries to warn Katagiri that 'what you can see is not necessarily the real.'³¹ Murakami denotes Kaeru-kun's articulate, logical, moralistic and occasionally existentialistic speeches in translation style, thus hinting that his existence less real. Kaeru-kun's literary speech style implies that he is possibly Katagiri's subconscious collective being that is made of polyphonic voices found in the translated works of the aforementioned great authors.

'Hachimitsu pai' (Honey Pie, 2000) is also denoted in third person, but the tone and the style of the story is similar to his earlier works. The story involves an introvert, quiet writer from Kōbe, Junpei, who cannot decide on an ending of a bedtime story that he started telling to a daughter of a woman he loves. The short story carries a quiet tone with the help of the language that flows with gentle humour, nuanced phrases and stylish conversations. By the time Junpei finally finds an ending for the bedtime story, 'Honey Pie' ends with the strongest determination of Murakami's as a writer.³² He explains that the Japanese society can no longer depend on the unspoken, assumed morality and order that held the country together. The foundation of the society was shaken metaphorically and physically. He proposed that a quiet determination was required to find new values that would sustain the society and the strong sense of morality that an individual should embrace.³³

1.4. Conclusion

In my interrogation of Murakami's pre-1995 novels, I argued that Murakami's cosmopolitan language and style and their effects mirror his protagonist's identity formation. Murakami's distinctive language and style that deviate from the Japanese literary norms is Murakami's conscious effort to transcend the literary 'skin' of his place of origin. The resulting effects of a borrowed language enable the reader to see human conditions with eyes less coloured by his cultural prejudice. His cosmopolitan language and style also imply the protagonist's inclination to a fragmental sense of belonging, allowing a possibility of having both emotional detachment and attachment within an ambiguous, expansive and imagined community. The survey of Murakami's language and style in his post-1995 works most distinctively bears a different voice, the voice that is conscious of others and their stories. Somewhat exaggerated cosmopolitan feel from the earlier period has subdued. Murakami continues to choose Western cultural icons for an effect. Decadence and cynicism are still found in his fantastical story and effectively enhance the symbolism of his story and its theme. The topography of protagonists between ego, self and others uniformly show a shift of ego towards others.

Murakami suggests an importance of finding something fresh and extraordinary among the ordinary routines of life.³⁴ Unlike the experiences of earlier writers, the notion of the excitement of learning from the exotic West is no longer relevant for a contemporary writer, particularly for Murakami who has chosen to live abroad several times for an extended period and who claims that he surrounded himself with American culture in his youth. Murakami's ordinary and indigenous entails things cosmopolitan. This shift reminds us that there needs a further investigation whether and to what extent the cosmopolitanism as an attitude as well as an atmosphere for a literature can be sustained in a narrative - written in a translation style, peppered with global cultural products - once set in a specific local (in this case Japanese) geography. Murakami stages his novel in an unspecified location, mostly an urban or foreign in many of his works. By contrast, The novels in *All God's Children* were consciously void of such ambiguity and clearly set as a local, Japanese story. Further investigation from different aspects such as Murakami's dealing of space, time and the subject of world literature will help us to ascertain the question of a new type of identity formation

and the sense of belonging within a frame of cosmopolitan attitude.

Notes

- 1 Murakami Haruki, *Hear the Wind Sing*, 72.
- 2 Their criticism indicates that they interpret the cosmopolitanism found in the attitude and language of Murakami's protagonists as disengagement from a local and organic Japan.
- 3 Walkowitz, Rebecca, L. *Cosmopolitan Style, Modernism Beyond the Nation*, 9-13.
- 4 Anthony D. King remarks that globalization is 'a Japanese marketing neologism from the 1980s' while Miyoshi Masao and H.D. Harootunian (1993) and Walter D. Mignolo (2002) and others propose that the end of the Cold War in 1991 marks the definitive beginning of globalization that the binary political alliances and the divide of the Cold War legacy no longer block information, consumables or human migration. Indeed, for the past twenty years, but more so since the end of the Cold War, many scholars have been expressing the urgent need to re-evaluate and to interrogate cosmopolitanism.
Anthony D. King, "Preface to the revised Edition", vii-xii.
Masao Miyoshi and H.D. Harootunian, 'Japan in the World', 1-9. Walter D. Mignolo, 174-182. Bernard S. Silberman, 311-320. Bruce Cummings, 266-286.
- 5 Steve Vertovec and Robin Cohen, 'Introduction: Conceiving Cosmopolitanism' in Steve Vertovec and Robin Cohen (eds.), *Conceiving Cosmopolitanism: Theory, Context, and Practice*, 1.
- 6 This suggestion shares characteristics with postmodernism; in particular, Fredric Jameson's specification that postmodernism is a 'paradoxical combination of global decentralization and small-group institutionalization'. Jameson, 408.
- 7 Seiji M. Lippi, *Topographies of Japanese Modernism*, 15.
- 8 Lippi characterises Mushanokōji Saneatsu (1985-1976) of the Shirakabaha, a forerunning promoter of the concept of universalism and cosmopolitanism, to have had a 'narcissistic focus on the representation of self.' Ibid., 15-17. Another prominent writer of Taishō cosmopolitanism, Akutagawa Ryūnosuke's (1892-1927) cosmopolitanism combined excessive grotesqueness, dandyism, an irony that denied absolute truth, and 'fin-de-siècle decadence' with his strong intellectualism. Ibid., 33, 39 and Dennis C. Washburn, *The Dilemma of the Modern in Japanese Fiction*, 226. In *Chijin no ai (Naomi)*, 1924), Tanizaki Jun'ichirō (1886-1965) displays the decadence and frivolity of protagonists who are obsessively caught in anything that has a cosmopolitan aesthetic.
- 9 Miyoshi Masao declares that Japan is 'a fully-fledged member of the global organizational capitalist alliance'. Miyoshi, 'Against the Native Grain: The Japanese Novel and the "Postmodern" West', 158.
- 10 Murakami, 'Kotowaza', 191. Emphasis is by Midori T. Atkins.
- 11 Ibid.
- 12 He tells that he placed an emphasis on his writing style and that he enjoyed creating 'stylish' sentences during his earlier period. Murakami Haruki, 'Afutādaku o megutte' in *Bungakukai*, vol.59, no. 4, 178.
- 13 Murakami, 'Monogatari no tame no bōken', 49.
- 14 I argue that this first novel of Murakami's contains more prevailing and rigid attitude in a way it portrays the protagonist's positioning of self in the society than the cosmopolitan attitude found in other novels of Murakami's.
- 15 Murakami's translation works of Fitzgerald include *My Lost City*, *The Great Gatsby*, and two collection of short pieces. In addition, Murakami published *Za, sukotto fittsugerarudo bokku* (The Scott Fitzgerald Book, 1991) a collection of travelogues and essays from his pilgrimage from Fitzgerald's birthplace to his gravesite and its sequence, *Babiron ni kaeru, sukotto fittsugerarudo bukku*, <2> (Back to Babylon – Scott Fitzgerald Book 2) in 2008. Murakami, 'Monogatari no tame no bōken', 49.
- 16 Murakami Haruki, *Wakai dokusha no tameno tanpen-shōsetsu an'nai*. 188-189.
- 17 Yanabu Akira details the adaptation of *kare* (he), *kanjo* (she) was also a part of these influential writers' efforts to establish a literary style at the time of rapid westernization of the country. Yanabu Akira, 46-51. As early as 1896, Ozaki Kōyō (1868-1903) used the translation style word of 'kare' (he) in *Tajō takon* (Passions and Griefs, 1896). Another author such as Tayama Katai (1872-1930) also used 'kare' (he) in his influential novel *Futon* (Quilt, 1907) was introduced to Japan. Yanabu claims that the meaning of 'kare' in Japanese was originally equivalent of 'kore' (this), 'sore/are'(that), a proximal/mesioproximal/distal pronoun. Taishō writer Arishima Takeo (1877-1923) in *Kain no matsuei (Descendants of Cain)*, 1917) also set a tone of the novel with many usage of 'kare'. Yanabu Akira, 46-51. A narrator would refer to a person as 'kare/kanjo' when he or she carries heavier emotional presence to the narrator or a protagonist. Yanabu Akira, *Hon'yakugo seiritsu jijō*, 205
- 18 Katakana is a Japanese kana syllabary. Katakana is mostly used to write foreign names, foreign words, and loan words as well as many onomatopoeia, plant and

animal name.

- 19 Watanabe Kazutami, 'Kaze to yume to kokyō – Murakami Haruki o megutte', 52-55.
- 20 Karatani Kōjin, 'Murakami Haruki no "fukei" – "1973nen no pinbōru"', 99-137.
- 21 Murakami, *Hear the Wind Sing*, 93-94.
- 22 Later Murakami attributes his narrative style's inevitable shift to the many irreplaceable individual 'voices' that he listened to during the yearlong interview process for these books. Murakami, 'kaisetsu' in *Murakami Haruki Zensakuhin 1990-2000*, 3, *Tanpen'shū II*, 272.
- 23 They were serialized in a monthly literary magazine *Shinchō* from August, 1999 until December, 1999. 'Hachimitsu Pai' was written later to be included in *All God's Children Can Dance*.
- 24 Murakami Haruki, 'Tairando' in *Murakami Haruki Zensakuhin 1990-2000*, 3, *Tanpen'shū II*, 194.
- 25 Ibid., 175.
- 26 Ibid.
- 27 Ibid., 180.
- 28 Ibid., 195.
- 29 Murakami Haruki, 'Kaeru-kun, Tōkyō o sukuu' in *Murakami Haruki zen-sakuhin, 1990-2000*, *Tanpenshū II*, 202.
- 30 Ibid., 218.
- 31 Ibid.
- 32 As the ending of 'Honey Pie' declares, Murakami tells of the emotional vigour and the clear new purpose and the task of a writer that he felt during his writing of the six short stories.
- 33 Murakami Haruki, 'Kaisetsu' in *Murakami Haruki zen-sakuhin, 1990-2000*, *Tanpenshū II*, 274.
- 34 Ibid., 211.

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