

## Chapter - III

### The Psyche

The human mind is so complex that it defies understanding. Walt Whitman's words "I am large, I contain multitudes" in part 51, *Song of Myself* (53), is a close description of the complexities of the mind and the perception of individuality. The multiple dimensions of the individual's mind is a prominent aspect in the selected novels, which demands psychological analyses of the protagonist to allow a deeper degree of interpretation of the novel.

The enigma of identity and the perception of self are often addressed in Murakami's novels. He addresses the function of metanarratives and the means to explain the existence of certain phenomena that defy reason. He challenges their role in defining the individual.

The conflict that arises in the mind of the protagonist due to the social pressure, which affects each of the protagonists, was studied in the previous chapter. In a situation where the values and ideas of the individual clash with that of his social settings, the conflict leads to some psychological issues, which the mind tries to mend for the well being of the person. As shown in the introductory chapter, the conflict of the individual expression and the social impression can be compared to the Id and Superego of the human psyche. In order to reach a consensus, the ego uses defenses to distort reality to please the Id or sometimes suppresses the Id to satisfy the Superego, thereby allowing the individual to coexist in his surroundings.

George Vaillant is an American Psychiatrist and Professor at Harvard Medical School with a specialization in defense mechanisms. In his book *Adaptation to Life* (1977), Vaillant has classified the different kinds of defense mechanisms. They are broadly categorized as Pathological, Immature, Neurotic and Mature (80). These

defense mechanisms come into play to allow the protagonist to function in an acceptable fashion in their surroundings. Although the Immature defenses are prominent in adolescents, they are seen very often in adults as well. Neurotic defenses have short term advantages, while the Mature defenses are those that have long term effects and those that are desired.

The adolescent years are particularly hard for every individual since the conflict of the id and the ego is frequent, leading to the trigger of defense mechanisms. The Immature defense mechanism in the adolescent years is considered a normal process of growing up and “dynamic modes of adaptation” (Vaillant *Ego Mechanisms of Defense* 158). Immature defenses include: Acting Out, Fantasy, Idealization, Passive Aggression, Projection, Projective Identification, Somatization, Narcissism and Passive Dependence. Pathological defenses include delusional projection, conversion, denial, distortion, splitting and extreme projection among others. Neurotic defenses include: displacement, dissociation, hypochondriasis, intellectualization, isolation, rationalization, reaction formation, regression, undoing, withdrawal and social comparisons among others. Mature defenses include: respect, moderation, courage, patience, acceptance, altruism, humour, identification, sublimation and emotional self-sufficiency among others. The person is not aware of using these defenses, “...the immature defenses seem as harmless to the owner and as unbearably gross to the observer as a passion for strong cigars and garlic cooking” (Vaillant *Ego Mechanisms of Defense* 158).

These defense mechanisms are discovered by the use of techniques like narrative modes (the first person narrative, the omniscient narrative, dual narrative), juxtaposition, simulacra, defamiliarization and technoculture. This chapter focuses on

these techniques to show how the defense mechanisms are used, along with examples from the novels to reveal the mind of the characters.

Point of view is described as “The way a story gets told and who tells it. It is the method of narration that determines the position, or angle of vision, from which the story unfolds. Point of view governs the reader's access to the story” (“Point of view”). The first-person narrative is told from the voice of the protagonist. It is when “the author creates a fictional voice to be the narrator and tell the story--complete with incorrect grammar, colloquialisms, and youthful perspective” (“narrator”). The third person narrative is described as:

the narrator seems to be someone standing outside the story who refers to all the characters by name or as *he, she, they*, and so on. . . . When the narrator reports speech and action, but never comments on the thoughts of other characters, it is the dramatic third person point of view or objective point of view. (“point of view”)

Another kind of third person narrative that differs from the omniscient narrative is the limited narrative: “The narrator can also be limited--a narrator who is confined to what is experienced, thought, or felt by a single character, or at most a limited number of characters (“point of view”).

Murakami is very comfortable with the technique of using different narrative styles like first person, omniscient, epistolary and unreliable narrators in the same novel. His signatory style includes using two protagonists who narrate two seemingly unrelated stories from two different locations and viewpoints. The even chapters tell the story of one protagonist and the odd chapter stands as a stark contrast to the even chapters. Murakami has employed this technique in *KS* and *HBEW* where each alternate chapter tells a different story that ultimately converge to present a whole

narrative. The conventional first person narrative is seen in WSC and DDD. Although the chosen novels have two distinct styles of narrative, all four novels have similar psychological implications that bring out the theme of the individual's struggle against social norms or his struggle to comply with social norms.

A narrative is defined as “the act or process of telling a story, especially in a novel” (“narrative,” def. 2). A dual narrative or the double narrative is the process of telling a tale from two different perspectives or by two different people. Dickens was known to be a master of this technique as stated by W J Harvey “Dickens control of the double narrative is far richer and subtler . . .” (Bloom 9). The double narrative and multiple narrative are often used by many authors like Patrick White (*Riders in the Chariot*), William Faulkner (*The Sound and the Fury*) and Emily Bronte (*Wuthering Heights*). In KS and HBEW the dual narrative is used, but its peculiar quality is that the narrators seem to be two unrelated identities speaking from two unrelated locations.

In HBEW the invasion of technology along with the erosion of identity is the trigger for the defense mechanisms to come into play. The use of defense mechanisms is an unconscious process and the user remains unaware of employing them. Murakami does not point out these defenses, nor does he draw attention to any of them in any way. Yet their presence is undeniable when the text is scrutinized, and is artistically revealed through the various techniques that the author uses to examine the mind of the hero.

Techniques play a key role in HBEW to allow deeper interpretation of the novel. Schorer clearly points out that technique contains moral and intellectual implications and it is also instrumental in “discovering” them. (255). “The technique of modern fiction, at once greedy and fastidious, achieves as its subject matter not

some singleness . . . but the whole of the modern conscience” (Schorer 265). Likewise the techniques used in *HBEW* serve to discover a great void in the collective unconscious of modern man, which is created due to its severance from nature.

Techniques that discover the mind of the *Calcutec* and *Dreamreader* are analysed and it shows how the mind uses certain defenses to protect the protagonist from the extreme stress that his mind is subject to with the burden of technology. Dual narrative, juxtaposition, defamiliarization, simulacra and technoculture are some techniques that are analyzed in *HBEW* to see how it brings out certain defense mechanisms like sublimation, intellectualization, rationalization, repression, suppression, fantasy, narcissism, dissociation and humour.

The dual narrative in *HBEW* brings out sublimation, intellectualization, rationalization, repression, dissociation and humour. Sublimation is a defense mechanism that allows the individual to retain their libidinal instincts by redirecting the impulses in a way that does not threaten social expectance (Gay 7). It serves to satisfy certain urges transforming them into more accepted forms of expression. It is considered to be a mature defense mechanism. For instance, a person who enjoys the sight of blood may become a surgeon, or a white-collar thief may aid the police with detecting loopholes in the system. The *Calcutec* does not do any of the shuffling and data processing consciously and he is unable to take credit for his work. He is given strict instructions on how to proceed with the “shuffling”. He is required to sit in a room all by himself and allow his unconscious mind to take over. This process of unconscious calculation and shuffling creates a void in him that he tries to fill with creating very complicated intellectual games that serve no definite purpose, but give him the satisfaction of knowing that he is capable of such complex and intellectual work.

The protagonist of HB is surrounded by technology to such a great extent that it invades his life. He begins to look at his life and all the materialistic elements that surround him as “pure, unadulterated rubbish that didn't make anything” (HBEW 165). He therefore has a deep-seated longing for a natural world devoid of materialism. “The End of the World” is the result of this deep-seated desire to escape his external world. The use of dual narrative allows the author to show both the cause for sublimation as well as how sublimation works for the narrator.

The protagonist is able to act out his libidinal instinct of living closer to nature in EW. This would not have been possible in HB, where the world is far too dependent on technology. The Calcutec is unable to throw away the shackles of technology since it is his source of livelihood. Moreover, the program for data transfer is inserted directly into his mind. He is unable to escape the program. The Professor explains this to him. The circuits have been placed in his brain in such a way that he can enter a particular circuit while “shuffling” and then the program automatically returns to his normal way of functioning. But the error in his program has erased the temporary circuit overdrive, which means that soon the Calcutec will be stuck in the temporary program called “The End of the World”.

The unconscious of the protagonist is also called “The End of the World”. The scientist is surprised to find that it is an ordered place. A complicated method of viewing the unconscious as a visual was used by the Professor to look into twenty-six Calcutecs who were in the System. He soon realizes that the protagonist’s unconscious is different from the others since the video output had great clarity that the others lacked.

This unique quality is attributed to his childhood trauma: “I can think of many possible causes,” the Professor assured me. “Childhood trauma, misguided upbringing’,

over-objectified ego, guilt... Whatever it was made you extremely self-protective, made you harden your shell.” (HBEW 268). The novel does not take the readers into the childhood of the protagonist, so the possibility of childhood trauma cannot be observed. The obvious trauma that presents itself in the novel is extreme technological dependence that the protagonist is subjected to.

By creating the two worlds, sublimation allows the Calcutec to transform the urge to live closer to nature into a form that does not interfere with the social norms. His inner world affords him all that his physical world does not. The dual narrative plays a crucial role in bringing out sublimation in the Calcutec.

Intellectualization is a type of defense mechanism where the individual begins to think of a situation from a distanced analytical point of view rather than allowing oneself to feel the emotions and anxiety that are attached with the situation (Blackman 161). For instance, someone who is diagnosed with cancer may find out all there is to know about the disease rather than dealing with the emotional weight of the matter and to avoid the reality of the situation. The protagonist who is held captive in his own mind begins to find out all there is to know about the utopia that he has created. Rather than grieve or exhibit any emotions, he is fixated about drawing the map of EW and learning the contours of the imaginary world.

Rationalization is another defense mechanism where the person may explain any unaccepted reason in a logical or a rational manner to cover up the true reason behind the action. For example a lady who has eaten a whole chocolate cake may explain that she ate it because she did not want it to get spoilt in the summer heat (Mahmud 267). The Dreamreader has an impulse to explore the unknown territory that he is subject to. He believes that he has undertaken the job of drawing a map in order to save his shadow from dying. The mysteries of the woods, the wall and the

pool are very intriguing to the Dreamreader. His reason for exploring the terrain is rationalization of his libidinal instinct to explore the place, which is said to be dangerous.

Repression is also another defense mechanism where the individual may bury certain uncomfortable memories deep in their mind and forget that the incidents ever happened. This is different from suppression where these memories are not retrievable. But with repression the memories are retrievable. Repression is unconscious whereas suppression is a conscious effort to erase traumatic memories (Rassin 13). The protagonist's choice to remain in EW as a Dreamreader and release dreams from unicorn skulls is an attempt at suppression, where he tries to bury his discomfort and memories as a Calcutec. He chooses the world without mind and memories over his life as a Calcutec where, although he can think for himself he has very little choice under the authority of the System that he works for. The society exerts pressure on him. Suppression is therefore seen through the dual narrative as a way to deal with the stress that the protagonist experiences in HB.

Dissociation is the dual personality of a person. The Merriam-Webster's Dictionary defines dissociation:

the separation of whole segments of the personality (as in multiple personality disorder) or of discrete mental processes (as in the schizophrenias) from the mainstream of consciousness or of behavior with loss of integrated awareness and autonomous functioning of the separated segments or parts ("Dissociation," def. 2b).

Dr. Vaillant explains dissociation as the "mechanism behind fugues and dual personalities" (*Ego Mechanisms of Defense* 128).



Murakami's dual narratives are both in the first person singular. The *Boku* and the *Watashi* are the two forms of the I-novel that Murakami employs. Jay Rubin, Murakami's translator points out that the I-novel has been a popular form of fiction for a long time in Japan. The special treatment that Murakami gives to the form is what drove him to be desired among the young audience. *Boku* is the informal reference to "I" whereas *Watashi* is the formal reference to "I".

"Murakami chose to call the fictional persona "Boku" because he felt the word was the closest thing Japanese had to the neutral English "I": less a part of the Japanese social hierarchy, more democratic and certainly not the designation of an authoritative figure. . . The choice of the first person "Boku," then, was part of Murakami's instinctive decision to eschew all hints of authority in his narrative. ("Murakami Haruki" *Modern Japanese Writers* 232)

HBEW presents a challenging combination of the "Boku" and the "Watashi".

Murakami split the hero of *Hard-Boiled Wonderland* and *The End of the World* into *Boku* and *Watashi* assigning the formal *Watashi*- "I" to the more nearly realistic world of a vaguely futuristic Tokyo and the familiar *Boku*- "I" to an inner fantastic world with a largely medieval European atmosphere. Discerning the relationship between the two alternating narratives is the great adventure of reading the novel.

(Rubin "Murakami Haruki" *Modern Japanese Writers* 236)

The narratives bring out the different layers in the perception of oneself. The protagonist in HB looks at his life from an impersonal angle. It focuses on the views of himself that the Calcutec projects onto the world. The protagonist of EW is revealing his tale with introspection. Here in EW, the protagonist feels loyalty to his

shadow, concern for the beasts and the fellow inhabitants of the town.

The two narratives may also be compared to the process of the id and the ego. The HB is a representation of the ego and the conscious self where the narrative dwells on the description of concrete and materialistic things:

The sofa was perfect for sleeping. Not too soft, not too hard; even the cushions pillowed my head just right. Doing different tabulation jobs, I've slept on a lot of sofas, and let me tell you, the comfortable ones are few and far between. Typically, they're cheap deadweight. Even the most luxurious-looking sofas are a disappointment when you actually try to sleep on them. I never understand how people can be lax about choosing sofas. I always say—a prejudice on my part, I'm sure—you can tell a lot about a person's character from his choice of sofa. Sofas constitute a realm inviolate unto themselves. This, however, is something that only those who have grown up sitting on good sofas will appreciate. It's like growing up reading good books or listening to good music. One good sofa breeds another good sofa; one bad sofa breeds another bad sofa. (HBEW 45)

The Dreamreader on the other hand is an expression of the id or the unconscious mind and his narrative has the charm of the abstract. The protagonist describes the beasts that he observes for the first time:

When I first came to the Town—it was in the spring—the beasts had short fur of varying colors. Black and sandy gray, white and ruddy brown. Some were a piebald of shadow and bright. These beasts of every imaginable shade drifted quietly over the newly greening countryside as if wafted about on a breeze. Almost meditative in their

stillness, their breathing hushed as morning mist, they nibbled at the young grass with not a sound. Then, tiring of that, they folded their legs under them to take a short rest. (HBEW 12)

The alternating nature of the narratives bring together these contrasting elements to give a picture of the protagonist, that the reader endeavours to view as pieces of a puzzle that combine to give the whole. The dissociation of the protagonist into the Calcutec and the Dreamreader is well wrought with the help of the dual narrative.

The use of “Watashi” and “Boku” emphasizes the dual personality of the protagonist. The stress caused due to the interference of the program that is inserted in his brain, which is incidentally called “The End of the World” has caused the identity of the protagonist to split causing dissociation. This is well brought out to the readers with the dual narrative.

Humour is considered “the highest of defense mechanisms” since it protects the person yet keeps him near reality. It enables the individual “to face difficult situations without becoming overwhelmed by unpleasant emotion.” (Martin 35). The play of this defense mechanism is illuminated with the help of techniques to reveal the mind of the protagonist. Another important defense mechanism that the dual narrative illuminates is Humour. Humour is an integral part of every Murakami novel. In HBEW, there is a subtle sense of humour running throughout the length of the novel. HB is tinged with humour rather than EW. Murakami consciously presents humour in his work. He believes that it is the natural state of things, which should be portrayed faithfully.

I like to write comic dialogue; it’s fun. But if my characters were all comic it would be boring. Those comic characters are a kind of

stabilizer to my mind; a sense of humor is a very stable thing. You have to be cool to be humorous. When you're serious, you could be unstable; that's the problem with seriousness. But when you're humorous, you're stable. But you can't fight the war smiling.

(Murakami TPR)

Although Murakami's works appear to be more fantastical, he claims that they are as real as they can get. Comparing his kind of realism with that of Tolstoy, Murakami says "Tolstoy wanted to write the total description; my description is focused on a very small area" (Murakami TPR). It is getting extremely close to life that gives the fantastical element. "To take the focus so close that you pass through the zone of realism, and the everyday and the banal becomes strange again". Murakami's perception of life is so close that it begins to look absurd and defamiliarized. Humour, therefore, finds easy access into his narrative. He says

I want my readers to laugh sometimes . . . I like to make people laugh every ten pages . . . I think this world itself is a kind of comedy, this urban life. TVs with fifty channels, those stupid people in the government—it's a comedy. So I try to be serious, but the harder I try, the more comical I get. (Murakami TPR)

HBEW has this distinct style of humour, which almost laughs at the thoughtlessness of modern living. "Humour enables people to communicate sexual information, attitudes and emotions in a form that is more socially acceptable because it implies that the speaker is "only joking" and is therefore not to be taken seriously." (Martin 43). The use of humour allows people to say what they have to, even if it is not socially acceptable since it is conveyed in an ambiguous manner and therefore less effective and offensive.

Humour, as a defense mechanism, is described as the quality of an “individual who is able to see the funny side of things” (Martin 35). This refers to the ability of people who can laugh at their mistakes and at certain difficult situations that arise in life. It is the “benign and sympathetic amusement at the ironical aspect of the misfortunes of life.” This is different from wit, which “(identified primarily with canned jokes) is far more aggressive” (Martin 35). Humour is a way of rebelling against the difficulties of society in an acceptable manner since it does not allow the problem to get the better of the person but serves to convert the painful situation into an opportunity for pleasure.

The dual narrative clearly shows humour in HB, in which the protagonist is enabled to deal with the difficulties that he faces since he has a sense of humour. The aspect of humour is not very prominent in EW. This could be because it is the Calcutec that faces the real world whereas the Dreamreader deals with deeper issues that lay buried in the unconscious. Humour is a defense that works to block out or camouflage certain impulses that may rise from the unconscious, so that the conscious is able to deal with reality in an easier way. The perception of difficulties in reality is thereby made easier since it is the Calcutec who uses Humour.

The Calcutec often confides in the reader about his erectile dysfunction. Although it is conveyed in a casual and off-hand manner, Erectile Dysfunction or ED is known to be a symptom of stress. “Experts believe that psychological factors such as stress, anxiety, guilt, depression, low self-esteem and fear of sexual failure cause 10 – 20 percent of ED cases” (Raju 51). ED is known to cause a lot of psychological trauma in men, but the Calcutec does not reveal any stress or anguish as he talks about it. He has a more humorous way of looking at the problem. “Aesthetically, I remembered reading, the flaccid penis is more pleasing than the erect. But somehow,

under the circumstances, this was little consolation.” (HBEW 92).

The Calcutec discerns the reason for his ED quite easily and connects it to “overwork” for twenty-six continuous hours (HBEW 92). The intensity of the situation is once again reduced with humour: “. . . must involve long hours of brain work. I imagine the stress just builds up and knocks you temporarily out of service” (HBEW 92-93). The difficulty of his situation is made bearable with the help of humour, which acts as a defense mechanism in a situation such as this. The humour continues on these lines and there is barely a situation where the Calcutec mentions his erectile dysfunction without a quip to go with it. Even at his worst time, he remembers it with humour: “My neck felt seared. If I turned my head too far, I thought the skin would slip off like the peel of a rotten tomato . . . Gut wound, lump on the head, leech welt—throw in penile dysfunction for comic relief” (HBEW 252). Humour is therefore a powerful defense mechanism that the Calcutec wields in the face of his turmoil. The Calcutec’s predicament of having no choice in his job and the control that the System wields over him causes stress that manifests as ED and the defense mechanism allows him to cope with his problem in a socially accepted way.

This shows that the dual narrative effectively illumines the play of defense mechanisms like sublimation, intellectualization, rationalization, repression, dissociation and humour in HBEW. These defense mechanisms are caused due to the conflict in the mind of the Calcutec who is cut off from nature and longs to live with nature. His loss of choice and individuality causes him to develop these defense mechanisms to cope with his conflict.

Kafka Tamura in KS is an adolescent who appears to be a strong and stable person for one who has lost touch with his mother and sister at the age of five. He appears to have great strength of character that he decides to leave home at the age of

fifteen and is able to survive on his own until he decides to return home after the death of his father. Taking a closer look at Kafka, the reader can see that Kafka is not very different from any other teenager. His predicament may seem unique but the character itself is not as different as he claims to be. The readers can detect the play of some defense mechanisms in his characterization that the author has sculpted deftly and subtly. Dissociation, acting out, fantasy, idealization, passive aggression and projection identification are some of the defenses that this study attempts to trace in the protagonist, through techniques such as dual narrative, juxtaposition, simulacra and defamiliarization.

Dissociation is the first defense mechanism that is presented to the vigilant reader. “The Boy Named Crow” are the first words of the book. It signifies a split personality where the protagonist sometimes talks in his own voice but otherwise consults with “Crow” who is a personality within Kafka or a doppelganger (an apparition or a living double). The protagonist’s real name is not given, Kafka is a name he gives himself since he is an avid reader of Franz Kafka.

The word *Kafka*, means ‘crow’ in Czech (Gabriel *Spirit Matters* 189). So both the identities of Crow and Kafka are seen in the protagonist. Crow keeps reminding Kafka “ ‘Cause remember - you’re the toughest fifteen year old on the planet, **right?**” in such a way that he goads Kafka into doing his bidding (KS 76).

Dissociation is considered a neurotic defense mechanism rather than an immature defense mechanism. Kafka does not grow out of it even at the end of the novel.

The Immature defense ‘Acting out’ is seen in the protagonist who runs away from home. The term Acting out is defined as

. . . the expression of intrapsychic conflict or painful emotion through overt behavior that is usually pathologic, defensive, and unconscious

and that may be destructive or dangerous. In controlled situations such as psychodrama, Gestalt therapy, or play therapy, such behavior may be therapeutic in that it may serve to reveal to the patient the underlying conflict governing the behavior (“acting out,” def. 2).

Although he is said to leave the house fearing an Oedipal prophecy, Vaillant describes acting out as “... acting out permits the user to express an unconscious impulse directly while avoiding the internal taboos that forbid the act” (*Ego Mechanisms of Defense* 175). “For example, the long suffering child, to punish his parents may run away from home... The rejected lover may cut her wrist because her boyfriend cannot stand the sight of blood” (Vaillant *Ego Mechanisms of Defense* 186). Kafka sports a brave front as he leaves home without his father’s knowledge, feeling like a grown man and giving the readers the impression that he is really very tough.

Fantasy is another immature defense that the protagonist seems to use. Fantasy is defined as “: the power or process of creating especially unrealistic or improbable mental images in response to psychological need <an object of *fantasy*>; *also* : a mental image or a series of mental images (as a daydream) so created <sexual *fantasies* of adolescence>” (“fantasy,” def. 5). Vaillant says that adolescents are experts at fantasy. “Fantasy provides a means of making events all right in our heads - even if in reality they are unbearable... [It gives] adolescents a chance to rehearse fearless mastery over sexual intimacy ... fantasy brings imagined people to life within the mind” (*Ego Mechanisms of Defense* 168). Gemelli stresses the importance of fantasies in the development of children and adolescents. Sexual fantasies “for 12- to 15-year-old adolescents serves multiple functions”. He says, it “becomes a means of discharging sexual tension.” During early adolescent years these sexual fantasies



“express wishes that were subject to repression during the latency years- namely, positive Oedipal wishes. . . A teenage boy, can express the latent fantasy more directly, release it from repression and decide whether or not he wishes to keep it” (Gemelli 498), and this is the same phenomenon that Kafka Tamura is seen to undergo. Fantasies also go a long way in “Wish Fulfillment”, “Avoidance of Painful Reality”, “Mastery of Trauma” (Kahr 357-378), all of which are seen in the protagonist. His dreams take on an intimate nature where Miss Seiki is concerned. Kafka gradually replaces the fifteen-year-old Miss Seiki of his dreams with the fifty-year-old Miss Seiki. He proceeds to fulfill the Oedipal curse through his dreams. Kafka’s dream of the young Miss Saeki can be interpreted as one such fantasy:

“The girl is seated at the desk, head in her hands, gazing at the painting. She is wearing the same clothes as last night. . . This girl is Miss Seiki when she was young - I have absolutely no doubt about it” (KS 251). Similarly the dream that Kafka has of Sakura, whom he suspects could be his sister is a strong suggestion of fantasy. He admits that he is not sure if it is a dream: “Instead, I dream of Sakura. Or is it a dream? It's all so vivid, clear, and consistent, but I don't know what else to call it, so dream seems the best label” (KS 383).

Vaillant also says that schizoid characters or those who use fantasy often seldom have many friends (*Ego Mechanisms of Defense* 173), which is true of Kafka Tamura too. “I didn’t join any school teams. . . Other than the trainers at the gym and the housekeeper who comes to our house every other day - and of course the bare minimum required to get by at school - I barely talk to anyone.” (KS 9).

Idealization is defined: “to give ideal form or value to: attribute ideal characteristics of excellence to constantly shifting moods and a tendency to *idealize* or devalue other people” (“idealize” def.). It is a defense mechanism where the person

attributes extremely positive qualities to the self or to others. Kafka uses this mechanism as far as Miss Seiki is concerned. His first thoughts of Miss Seiki are:

Miss Saeki, leading the tour, is a slim woman I'd guess is in her mid-forties. She's a little on the tall side for someone of her generation. She's wearing a blue half-sleeved dress and a cream-colored cardigan, and has excellent posture. Her long hair is loosely tied back, her face very refined and intelligent looking, with beautiful eyes and a shadowy smile playing over her lips, a smile whose sense of completeness is indescribable. It reminds me of a small, sunny spot, the special patch of sunlight you find only in some remote, secluded place. My house back in Tokyo has one just like that in the garden, and ever since I was little I loved that bright little spot. (KS 42)

Kafka is impressed with Miss Seiki as he sees her as a perfect being even though she seems to be a secluded and melancholic person. He immediately connects her with his childhood and his home.

Projective identification is another mechanism that the protagonist uses for defense. According to Vaillant, "Projection allows us to refuse responsibility for our own feelings and to assign responsibility to someone else" (*Ego Mechanisms of Defense* 161). Projective identification is to believe something false about another person, and relate to that other person in such a way that the other person alters their behavior to make the belief true. Projective identification can be traced in his relationship with Miss Seiki. Although there is no evidence that Miss Seiki is Kafka's mother, his baseless belief is projected onto Miss Seiki who eventually begins to behave as if the claim is true. The suspicion that they are mother and son becomes a belief that leads to the fulfillments of the Oedipal prophecy.

Narcissism is seen in children and in adults as a defense mechanism. In children it is termed as primary narcissism. Pathological narcissism is seen in adolescents and adults. The term *Narcissism* is derived from the Greek myth of Narcissus; a very handsome man who fell in love with his reflection. Narcissism in extreme cases is termed narcissistic personality disorder.

According to Vaknin “Narcissism is a defense mechanism related to the splitting defense mechanism” (51). It is difficult for a narcissist to comprehend the idea of good and bad residing in a single unit. They see the world as black and white, all good or all bad, but cannot imagine the grey. “The bad attributes are always projected, displaced, or otherwise externalised. The good ones are internalised in order to support the inflated (grandiose) self-concepts of the narcissist and his grandiose fantasies - and to avoid the pain of deflation and disillusionment.” (Vaknin 51)

Passive aggression is yet another defense mechanism that may be traced in Kafka. It is believed to be influenced by the environment rather than by biological reasons. Nurture rather than nature brings about the use of passive aggression as a defense mechanism. It is described as a “negativistic personality disorder” in which “ambiguity” and “blaming others” are seen as symptoms of this disorder. “It is primarily a coping defense mechanism in response to a dysfunctional environment” (De Angelis 5).

The adolescent protagonist uses these defense mechanisms to cope with the conflicts that arise in his mind. These defenses are not mentioned to the readers in their medical terms and it is with the use of various literary techniques that Murakami brings about the symptoms of these defense mechanisms.

Murakami uses the dual narrative deftly in *KS*. The novel follows both the life of Kafka Tamura and Satoru Nakata. The parallel narrative emerges even as the novel begins. Every odd chapter sketched the life of Kafka Tamura while the even chapters reveal the life of Nakata. Even though it may seem that both narratives are disjointed and may be read separately, they have strings that tie them together along the process of reading, which is often realized only at the end of the novel. The narrative viewpoint is different in each of the narratives. Kafka's story is presented in the first person singular, where Kafka speaks to the reader of his experience and thoughts, as and when they happen to him. The reader is given a vivid picture of Kafka's life and a tour into his mind. "I go back to the reading room, where I sink down into the sofa and into the world of the Arabian Nights. Slowly, like a movie fadeout, the real world evaporates. I'm alone, inside the world of the story. My favorite feeling in the world" (KS 62).

A "limited" narrator who does not reveal anything beyond the experiences of Nakata narrates Nakata's story in a "dramatic third person point of view":

Nakata closed his eyes. He could feel something welling up inside him, beyond his control. He felt slightly nauseous. The memory of stabbing Johnnie Walker suddenly came back to him. His hand still remembered what it felt like to plunge a knife into a man's chest. (KS 203)

Even when Nakata speaks of himself, he rarely uses the intimate first person singular 'I': "Johnnie Walker" from deep inside himself Nakata managed to force out the words in a low voice. "Please stop it. If you don't, Nakata is going to go crazy..."(KS 156). The two narratives vary in more than just the narrator. The first narrative of Kafka is in the present tense where Kafka speaks to the reader as the events unfold:

We get on the highway and pass a number of towns, a giant billboard for a loan company, a gas station with gaudy decorations, a glass-enclosed restaurant, a love hotel made up to look like a European castle, an abandoned video store with only its sign left, a pachinko place with an enormous parking lot, a McDonald's, 7-Eleven, Yoshinoya, Denny's.... Noisy reality starts to surround us. The hiss of eighteen-wheelers' air brakes, horns, and exhaust. Everything near me until now-- the fire in the stove, the twinkle of the stars, the stillness of the forest--has faded away. (KS 164-65)

Whereas Nakata's account is in the past tense:

Nakata found himself face up in a clump of weeds. As he awakened he slowly opened his eyes. It was night, but he couldn't see any stars or the moon. Still, the sky was faintly light. He could smell the strong scent of summer grasses and hear insects buzzing around. Somehow he was back in the vacant lot he'd been staking out every day. (KS 172)

Apart from the two narratives, the narrative of Kafka is further split in two. One is that of "The Boy Named Crow" and the other is that of Kafka. The identity of Crow is not clearly defined and often keeps the reader guessing. The novel begins with a conversation between Kafka and Crow, where Crow seems to be the one to advise Kafka and remind him of the importance and intensity of his choices:

"No matter," Crow says. "You really need this money and you're going to get it--beg, borrow, or steal. It's your father's money, so who cares, right? Get your hands on that much and you should be able to make it. For the time being. But what's the plan after it's all gone? Money isn't like mushrooms in a forest--it doesn't just pop up on its own, you

know. You'll need to eat, a place to sleep. One day you're going to run out." (KS 3)

It is later that the author reveals that Kafka and Crow are two voices of the same character 'Kafka'. The young boy searches for Crow in some instances and is unable to find him. "I try putting into words my impressions of the novel, but I need Crow's help--need him to show up from wherever he is, spread his wings wide, and search out the right words for me" (KS 112). Crow speaks only with Kafka and to no other character in the novel. He describes himself as a boy: "You tell her she must know who you are. I'm Kafka on the Shore, you say. . . . The boy named Crow" (KS 332).

Crow uses Kafka to speak to the others and Kafka depends on Crow to make some major decisions for him. Crow appears to be the 'Grown-up' that Kafka turns to in the time of uncertainty. Crow is also described as a bird in the later parts of the novel:

The boy named Crow flew in large, languid circles above the forest . . . Resting on the branch, he gazed, unblinking, expressionless, at the man. Occasionally he'd incline his head to one side . . . The boy named Crow kept his mouth shut, holding his wings close in against himself . . . the boy named Crow spread his wings wide, leaped off the branch, and darted straight at him. He seized the man's chest with both talons, drew his head back, and brought his beak down on the man's right eye, pecking away fiendishly like he was hacking away with a pickax, his jet black wings flapping noisily all the while. (KS 451-53)

The dual narrative brings out dissociation in Kafka. The dual personality of Kafka and Crow are seen in the protagonist. It may be deduced that Kafka is the predominant personality in the protagonist and Crow is seen to make an appearance every now and

then. The reader senses the struggle for dominance between Kafka and Crow.

Idealization is also shown with the help of the dual narrative. Kafka's perception of Miss Seiki is that she is a woman of perfection, but Crow's perception of Miss Seiki is not very ideal. Nakata is not impressed with Miss Seiki either. On arrival at the Komura library, Nakata does not pay any attention to Miss Seiki as she gives the tour. He is distracted and his attention springs to her only in connection with the 'entrance stone' that has brought Nakata all the way from Nakano ward to Shikoku and the Komura Library.

Crow on the other hand does not bother to make an appearance when Kafka first meets Miss Seiki. Later when he speaks to Kafka about her, he is very distant and objective. "Like Oshima said, Miss Saeki's a smart person. Plus she has her own way of doing things," the boy named Crow says. He's sitting next to me on the sofa, just like when we were in my father's den. "She's very different from you," he tells me." (KS 367). In comparison with the narrative of Nakata and that of Crow, Kafka's narrative elevates the description of Miss Seiki and puts her on a pedestal. He uses adjectives such as "excellent posture" and "refined and intelligent looking". He is quick to idealize a person he hasn't met before "She makes a strong impression on me, making me feel wistful and nostalgic. Wouldn't it be great if this were my mother?" (KS 42-43).

It is with the dual narrative that Murakami brings out the multiplicity of Kafka's character. He also uses the different narratives to show the extreme emotions that one character feels in comparison with the others and by this Murakami is able to lay emphasis on the idealization that Kafka uses as a teenage boy in a difficult predicament of loneliness against the world he ventures out into.

The dual narrative also brings out Narcissism in Kafka as a comparison to the narrative of Nakata. Kafka is a boy of few words. He does not speak much to any other character and appears to be a shy child. The narrative of Kafka is the main source through which Murakami paints the readers' imagination. The thoughts of the protagonist are revealed to the reader as and when it emerges in his mind. This spontaneity divulges his plan to run away from home. Kafka plans his getaway with Crow. He reveals in his narrative that he has planned to run away for a very long time and he knows that he will stay in a library. His father is a famous sculptor and his relationship with him is strained. He carries out his decision to run away on his fifteenth birthday. "My fifteenth birthday is the ideal time to run away from home. Any earlier and it'd be too soon. Any later and I would have missed my chance." (KS 8). The actual act of running away is narrated with cool candour: "I switch off the light and leave the bathroom . . . It's nearly time for me to say good-bye. I pick up my backpack and slip it over my shoulders. I've carried it any number of times, but now it feels so much heavier. Shikoku, I decide. That's where I'll go" (KS 11).

A trace of narcissism is seen in Kafka, as he is obsessed with his appearance. Although he justifies his indulgence saying that he needs to look older than his true age, he is seen to spend a great deal of time on his appearance. Kafka describes himself, "I'm pretty tall to begin with, and with all this exercise I've developed pretty broad shoulders and pecs" (KS 9). He repeatedly speaks about visiting the gym, the kind of routine he follows and how that has changed his body. The author's choice to use the first person narrative for Kafka's story and the third person limited narrative for Nakata suggests the presence of narcissism as a defense mechanism in Kafka Tamura.



Kafka's choice to run away from home is concerned with *his* well being alone. His narrative itself is a strong indicator of the great importance that Kafka lays on the 'self'. His narration has not just the 'self' but the 'shadow' as well. In Jungian terms the 'Self' is equivalent to the 'Ego' of Freudian psychology and the 'Shadow' can be equated to the 'Id'. According to Jung "the self is a quantity that is supraordinate to the conscious Ego. It embraces not only the conscious but also the unconscious psyche, and is therefore, so to speak, a personality . . . The shadow personifies everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly – for instance, inferior traits of character and other incompatible tendencies" (Vaknin 34). The importance that the protagonist places on himself is reflected in the narration of Kafka as well as Crow; both of the self and the shadow respectively. The dual narrative is a key tool in bringing out the defenses like acting out and narcissism without which the view of the narrator's mind is limited.

In WSC and DDD the narrative is a conventional and straightforward narrative. It does not resemble the narrative type in HBEW and KS, yet the psychological impact in the characters can still be seen through the single narrative and the single narrator. The main defense mechanism seen in these two novels is dissociation. The single narrative brings out this defense mechanism just as the dual narrative brings out the dissociation in HBEW and KS. In these two novels the dissociation causes two or three identities of the same character, but in WSC and DDD it appears to cause more than two identities, which the single narrator is unaware of, but it gradually dawns on the readers.

There is no specific way to ascertain the existence of certain characters outside the imagination of the narrator. Two such characters are the Sheep Man and the Rat.

Although the Rat wrote a letter to the narrator, the postmark was not visible, so the authenticity of the letter may be questioned. Apart from that, the Rat speaks to the narrator even after he is dead. The Rat may have been a person that the narrator had known and idealized, to an extent that he soon created an alter ego in his mind. The dialogue between the Rat and the narrator provokes the reader to look at this deeper layer of the novel to identify dissociation. The Rat's letter to the narrator emphasizes this: "Of course, you come up with some likely name and life story. So that by now I've got a string of names and identities like you wouldn't believe. At times I forget what I was like originally" (WSC 77). Although the epistolary form is used, the dialogues between the Rat and the narrator may be considered as a conversation in the mind of the same character. The same can be said of the Sheep Man. The protagonist and the Sheep Man seem to meet when no one else is around and the language of the Sheep Man is indicated differently from the normal language, which the narrator has no difficulty in understanding. The Sheep Man and the Rat do not interact with anyone else but the narrator in the novels. No other character is aware of their existence. Those that come to learn of these two characters do so from the narrator alone. Most often the Sheep Man and the Rat seem to help the narrator discover something about himself or to try to advise him, for example the Sheep Man tells the narrator about the bell to keep away bears or to inform him about his disregard for his girlfriend.

The narrator's discretion about the Rat causes the readers to question the existence of the Rat. The readers can clearly see that he is very tight lipped about the Rat. He tells his girlfriend about the Rat and he speaks as if his wife knows about him too, but they have never seen the Rat and they have only heard about the Rat. The credibility of the narrator is in question. There is no real proof that the Rat is a

different person from the narrator. The Rat could be a character, who is part of the narrator. The narrator alone brings the Rat, and the Sheep Man to the knowledge of the reader and they do not interact with any other character in the novel. The unreliable narrator brings out dissociation that the readers can realize through the first person narrative.

When the narrator receives a letter from his friend the Rat, he does not disclose his location but from what the narrator tells the readers it is clear that he was curious to know where his friend was.

I read the letter through three times before I brought out the envelope to check the blurred postmark. It was a place I'd never heard of. I got the atlas down from my bookshelf and looked the place up. The Rat's words had reached me from a small town on the northern tip of Honshu, smack in the middle of Aomori Prefecture. According to my book of train schedules, about an hour from the city of Aomori. Five trains stopped every day, two in the morning, one at noon, two in the evening. (WSC 78-79)

He has tried hard to figure out the postmark, checked it on the atlas, and located the nearest city after having consulted his train schedule book. Yet after having gone through all that trouble, he did not try to locate the Rat. It was not until the Strange Man threatened to cause trouble in the narrator's life that he decided to go looking for his friend. He does not give up his friend and agrees to go in search of him on the insistence of his psychic girlfriend. This attitude of the narrator can be a form of sublimation. Although the narrator wants to know where and how his friend is, social etiquette does not allow him to go looking for the Rat. He has to respect his friend's choice and stay away from him and be oblivious of his whereabouts, but he readily

uses the chance to go looking for the Rat instead of giving up the location and name of the person who photographed the picture, which caused the uproar in his life. The Strange Man is aware that it is not the narrator who shot the picture:

“According to our investigations, the photograph was taken within the last six months by a total amateur. The camera, a cheap pocket-size model. It was not you who took the photograph. You have a Nikon SLR and take better pictures. And you haven’t been to Hokkaido in the past five years. Correct?” ...

“What’s more, there are ways to make people like you talk.”

“I suppose there are,” I said, “but they take time and I wouldn’t talk until the last minute. Even if I did talk, I wouldn’t spill everything. You’d have no way of knowing how much is everything. Or am I mistaken?”

(WSC 109)

It would have been much easier for the narrator to give up his friend rather than risking his job and his life. He uses the occasion to find his friend, which was something that he always wanted to do but couldn’t because of propriety. This allows the readers to see that the narrator uses sublimation as a defense mechanism. With the use of interior monologues that expresses his eagerness to know the location of his friend and the dialogue that shows his need to protect and find his friend, the single narrative brings out sublimation as a defense mechanism used by the narrator.

The narrator seems very distant in the novel. As discussed in the previous chapter, he seems to be a man who is not forthcoming with his emotions. He is more reserved when it comes to expressing his emotions. As the novel begins, his description of the funeral of the girl whom he calls “Back then, there was this girl

who'd sleep with anyone." (WSC 5) is narrated without any emotions. This eventually sets the tone of the novel and the expectations of the readers towards the narrator. Isolation is the separation of feelings from ideas and events, for example, describing a murder with graphic details with no emotional response (Vaillant *Ego Mechanisms of Defense* 15-16). The behavior of the narrator shows the presence of isolation as a defense mechanism.

It was a wood-frame house with a brown board fence around it. A small yard, with an abandoned ceramic brazier filled with standing rainwater. The ground was dark and damp. She'd left home when she was sixteen. Which may have been the reason why the funeral was so somber. Only family present, nearly everyone older. It was presided over by her older brother, barely thirty, or maybe it was her brother-in-law. Her father, a shortish man in his mid-fifties, wore a black armband of mourning. He stood by the entrance and scarcely moved. Reminded me of a street washed clean after a downpour. On leaving, I lowered my head in silence, and he lowered his head in return, without a word. (WSC 4)

The house, the ground, the people in attendance and the dead woman's father are described but he does not touch upon the emotional aspect of the situation. Funerals almost always warrant the emotion packed moment, but Murakami's protagonist seems very much like Meursault in Albert Camus's *The Outsider* (1946). The woman who died had spent intimate time with the narrator. Even when they were together, the woman describes the narrator as aloof. The conversation that the narrator reminisces over reveals this to the readers. The woman tells the narrator, that she feels lonely when she sleeps with him. To which he responds saying, "I'm sorry I make

you feel that way,” (WSC 8). His response is neither intended to hurt her nor is it a conscious reaction to anger or frustration that the narrator feels. This lack of emotions brings out the isolation as a defense mechanism in the narrator, which the first person narrative of the novel brings out.

The narrator has a disconnected attitude throughout the novel. His relationship with his girlfriend is worth a mention in this regard as he does not show his emotional attachment with the woman. Having felt a strong attraction toward her ears, he feels that her ears have magical powers. His emotions are barely present when he speaks about his intimate moments with his girlfriend. Although the narrator seems to have a complete and fulfilling relationship with his girlfriend he is more matter of fact and devoid of passion when he mentions them. This isolation is felt by the girlfriend:

“But why should I go breaking my back over this one lousy sheep? And then drag you into this mess on top of it?”

“I don’t mind. Your mess is my mess,” she said, with a cute little smile.

“I’ve got this thing about you.”

“Thanks.”

“That’s all you can say?” (WSC 135)

The girlfriend cares for the narrator but he does not think much of it. Besides his usual courteous self, he does not extend the extra love that most intimate relationships display. He withholds his feelings on an unconscious level.

Apart from propriety and ignorance of the Rat’s exact location, the passive attitude of the narrator keeps him from going in search of his friend. Even after the coercion of the Strange Man, he needs to be further pushed by his girlfriend, who has no stake in it, before he embarks on this journey.

“So when do you leave?”

“Leave?”

“You have to find the sheep, don’t you?”

I looked up at her, the pull-ring of my second beer still on my finger. “I’m not going anywhere,” I said. (WSC 133)

The narrator hasn’t begun the groundwork for the search, while his girlfriend has visited the library and researched on the number of sheep and is even willing to join him on this expedition. The narrator is unhappy with the whole event with the Strange Man and does not like the idea of being bullied into this. Since he was unable to stand up to the Strange Man and refuse him, he tries to put off this work that is assigned to him. Procrastination is a great tool of the passive aggressive. The dialogue with his girlfriend brings out the passive aggression. The desire to go after his friend and the desire to stand his own ground and not be bullied into submission causes this conflict of contradictory feelings in the author. The use of sublimation and passive aggression show this contradiction in the mind of the narrator.

The narrative includes the epistolary form through which the Rat communicates to the narrator. The Rat has become a recluse and decides to contact the narrator just twice in the novel. Withdrawal is a severe form of defense mechanism, where the person retreats from all social activity and contact to protect oneself from hurt and painful feelings. The Rat’s withdrawal is a result of his inability to conform to society and accept that the sheep has entered him. His struggle against conformity causes him to withdraw from society and stay alone in those hills in Hokkaido, avoiding all human contact.

“The same goes,” said the Rat. “I got to say that this was the last place I wanted to come back to. Yet when I came across the photograph of this place in the Dolphin Hotel, I wanted to see it one more time. ...

“That’s when you ran into the sheep?”

“That’s right,” said the Rat.

“What happened after that is difficult to talk about,” said the Rat.

(WSC 279)

When the narrator finds out that the Rat is dead, he shows no surprise. Instead he is unperturbed about it. He does not ask him the reason for his death, or does not show any signs of emotion. Instead he asks him if it was the Rat who wound the clock that was still ticking in the empty house. This further shows the play of isolation as a defense mechanism in the narrator. He distances himself emotionally from the events that take place around him.

When his psychic girlfriend leaves the house in Hokkaido without leaving a note or informing him, the narrator does absolutely nothing to look for her. He simply assumes that she has left. He does not wonder how she might have made it back to the Dolphin hotel or worry about her safety. He assumes that she will be fine. This further brings out the use of isolation as a defense mechanism in the narrator.

I went upstairs to check. I opened the closet doors. No sign of her. Her shoulder bag and down jacket had vanished. So had her boots in the vestibule. Without a doubt, she was gone. I looked in all the places where she might have left a note, but there was nothing. She was probably already down the mountain ... There was almost nothing one could do except let things take their course. (WSC 243-44)

The narrator is indifferent and removed from the situation and relates the incidents without emotional attachment. His friend the Rat had chosen the life of a social recluse and finally hanged himself. The defense mechanisms like dissociation, sublimation, withdrawal, passive aggression and isolation are seen in WSC through



the single narrative of the protagonist. The first person narrative allows the readers to discover the thoughts of the protagonist closely.

Since DDD reads like a sequel to WSC the narrative style remains the same and the narrator of WSC and DDD are the same. A single narrative from the perspective of a nameless protagonist takes the readers on a journey in search of someone who seems to be calling for him.

One of the most obvious defense mechanisms in DDD is Idealization. The narrator is very impressed with Gotanda. As an actor, Gotanda happens to land roles where he plays the charismatic dentist or doctor. He is not impressive as an actor and his movies are not something that the narrator raves about, yet he perceives Gotanda as an icon for style and beauty. He sets him on a pedestal for his suave nature: “His nonchalance oozed style. As soon as we entered, everyone's eyes were on him. They stared for two seconds, no longer, as if it were some unwritten law of etiquette.” (DDD 137). The narrator repeats this admiration many times through the novel. He speaks about the effect that Gotanda has on others and it shows that the narrator is in awe of him. “Everything he ate looked appetizing. He was charming. He had a grace you don't encounter every day. A woman would be snowed.” (DDD 140). When he thinks about Gotanda during their school days, he is still full of praise for him. Being a mediocre student, the narrator envied the sophistication and finesse that surrounded Gotanda: “All I remember was that Gotanda was good with his hands. Setting up the microscope, things like that. Meanwhile, I could relax precisely because he tended to all the hard tasks.” (DDD 147). Everything that was mundane about the world came to life when it touched Gotanda: “Gotanda sighed. A charming sigh, but a sigh no less.” (DDD 146). As the narrator sits in conversation with Gotanda as the two friends meet after many years, his admiration for Gotanda is revealed to the readers through

the first person narrative. He does not tell Gotanda how he feels about him, but the readers are told repeatedly about the refined and poised Gotanda. Idealisation is revealed through the first person narrative here.

Gotanda on the other hand feels that his life is a fish bowl, where he has to worry about expectations and live up to them. As the novel progresses Gotanda reveals that he has trouble controlling himself. He is not the clean-cut personality that the narrator thinks he is. Gotanda reveals his predicament to the narrator: "I'm out of control. I didn't just burn mailboxes. I killed four cats. I used a slingshot and busted the neighbors' window. I couldn't stop doing shit like this. And I never told anyone about it, until this minute. God," he sighed deeply, "it's almost a relief telling you." (DDD 357). Although this does not disturb the narrator, whose admiration for Gotanda does not decrease in the least bit, it shows that Gotanda is not the person that the narrator imagined him to be. Gotanda even believes that he may have killed Kiki. It is the narrator who puts forth the question to Gotanda. He asks the question out of the blue: "Why did you kill Kiki?" I asked Gotanda. I didn't mean to ask it. It just slipped out." (DDD 352) and the reply reveals the predicament of Gotanda. He is unaware of certain events in his life. It is as if he does not remember certain periods in his life.

Then he smiled, ever so peaceably. "Did I kill Kiki?" he enunciated slowly.

"Only joking," I hedged.

Gotanda's eyes fell to the table, to his fingers. "No, this isn't a joke.

This is very important. I really have to think about it. Did I kill Kiki? I have to give this very serious thought."

... "Could there be a reason for me to kill Kiki? I don't even know

myself. Did I kill Kiki? Why?"...

"I said, I'm thinking about it. Did I kill Kiki, or didn't I?" "I can't be sure. Sounds stupid, doesn't it? But I mean it. I'm not sure. I think, maybe, I tried to strangle Kiki. At my place, I think. "Why would I have killed Kiki there? I didn't even want to be alone with her. No good, I can't remember. But anyway, Kiki and I were at my place—I put her body in the car and took her someplace and I buried her. Somewhere in the mountains. I can't be sure if I really did it. I can't believe I'd do a thing like that. I just feel as if I might have done it. I can't prove it. I give up. The most critical part's a blank. I'm. trying to think if there's any physical evidence. Like a shovel. I'd have to have used a shovel. If I found a shovel, I'd know I did it. Let me try again. I buy a shovel at a garden supply. I use the shovel to dig a hole and bury Kiki. Then I toss the shovel. Okay, where?"

"The whole thing's in pieces, like a dream. The story goes this way and that way. It's going nowhere. I have memories of something. But are the memories for real? Or are they something I made up later to fit? Something's wrong with me. It's gotten worse since my wife and I split up. I'm tired. I'm really . . . lost." (DDD 353)

Gotanda relates these ideas to the narrator, which seems as if Gotanda is foraging through his memories to find out if he actually killed Kiki. This questions the credibility of Gotanda's memory. The trauma of murder could have caused Gotanda to repress his memories. Repression as a defense mechanism could be the reason for Gotanda to forget what happened. He appears to have no motive for killing Kiki, but Gotanda has lost credibility as he has lost his memory of the incident. The internal

monologue and the dialogue with the narrator allow Gotanda to remember snippets of the incident but the whole memory does not come back to him.

Dissociation is seen in the narrator on a deeper layer of interpretation. On peeling away the first and explicit meaning of the novel, each of the characters in the bizarre room may be seen as different identities of the same person – the narrator. The Rat, Kiki, Mei, Dick North and Gotanda are in the form of skeletons in the ‘bizarre room’, which is seen as a symbol of the mind in the previous chapter. The role of dissociation is seen when each character is seen as an identity of the individual. Just like in WSC, the narrator’s association with each of these characters is on a personal level. The Rat does not make an appearance in DDD. Kiki does not interact with anyone else in the novel but appears to be a part of the narrator’s mind. The plot revolves around the voice of Kiki in the narrator’s head, which suggests some form of guilt. Gotanda is his high school friend who takes him out and gives him a good time. The narrator admires Gotanda for his lifestyle and the way he carries himself to the point of idolizing him. Mei is a girl that the narrator spent a night with in the company of Gotanda and Mami. He refers to her as the goat girl. Although he met Mei just for one night, he is able to appreciate her innocence and he is able to feel completely calm and at peace in her presence. Dick North is Ame’s boyfriend and his ability to care for Ame impresses the narrator, who is not someone who expresses himself well emotionally. It is quite possible that these characters existed merely in the imagination of the narrator. Or even if they did exist in real life as well, the narrator has created a similar identity for himself and these identities are due to dissociation, which are shown to be in the bizarre room of death, which is his mind. Looking at the novel from a psychological perspective, these characters may be interpreted as the projections of the mind due to dissociation, resulting from the conflict that the

protagonist faces, due to the pressure of social authority to which he is forced to succumb.

In DDD Kiki is the psychic girlfriend with the exquisite ears, who accompanies the narrator in WSC but she is not given a name in WSC. It is only in DDD that she is referred to as Kiki, which is not her real name, but one that she uses where she works as a call girl. Her characterization is different in DDD from that in WSC although she is the same person. The bizarre room is the mind of the narrator where he hides the skeletons of his identity. As a character dies, the skeleton of the person is recognized in that bizarre room.

Odd pieces of furniture were arranged in the corners of the room. Gray silhouettes that might be a sofa, chairs, a table, a chest. Peculiar, very peculiar. The stage had been set as if by centrifuge, surreal, but real. I mean, the furniture looked real. (DDD 270).

The narrator sees six skeletons in the room. It can be interpreted that the narrator has six different identities. Idealization, repression and dissociation are seen in the characters of DDD, who may be considered as one person.

The technique of juxtaposition is seen to bring out the defense mechanisms in the novels. They are extremely evident in the dual narratives and can be spotted in the single narrative of WSC and DDD as well. The life of Nakata and Kafka are narrated alternately and simultaneously just as the tales of the Calcutec and the Dreamreader. The reader cannot but compare the characteristic qualities of the two protagonists who seem poles apart. Juxtaposition brings out certain defenses like narcissism and passive aggression that can be seen in Kafka when compared with the life of Nakata in KS.

According to Merriam Webster, juxtaposition is defined as “the act or an instance of placing two or more things side by side” (“juxtaposition,” def.). As a

literary term, it is described as “The arrangement of two or more ideas, characters, actions, settings, phrases, or words side-by-side or in similar narrative moments for the purpose of comparison, contrast, rhetorical effect, suspense, or character development” (“Juxtaposition”). Gail McDonald relates juxtaposition and multiple perspectives and allusions. He asserts that they are interdependent (142).

Whether designed to move between one eye or voice and another or between one historical moment and another, techniques of discontinuity require a reader to move mentally as well. Whereas a traditional narrative usually offers a single protagonist or an omniscient narrator to give the story coherence, these methods intentionally court incoherence so as to expose the constructed nature of all stories, an acknowledgement that every story changes with the change of teller and that every point of view is limited. Further multiple points of view within a character, the rendering of self-consciousness, and the adoption of multiple roles and masks dramatise the alienation and psychic fragmentation characteristic of modernism . . . the presentation of multiple perspectives often depend upon the . . . technique . . . Juxtaposition. (144)

He clearly brings out the importance of juxtaposition as a technique in giving a deeper psychological perspective to the novel. Juxtaposition is used along with multiple narratives in many other novels such as Faulkner’s *The Sound and the Fury* and in *As I lay Dying*; in Eliot’s *Wasteland* , Dante’s *Purgatorio*, John Toomer’s *Cane* and Hemmingway’s *In Our Time* (Mc Donald 148).

Juxtaposition is a technique that Murakami orchestrates on many levels. In HBEW the protagonist uses certain defense mechanisms to cope with the intrusion on

technology, which is illuminated by juxtaposition in this novel just as in KS. The alternating narratives bring about a spontaneous juxtaposition that highlights the contrasting elements of the two worlds, the style of narration and the characterization of the protagonist. HB is a materialistic world, where the use of technology is indispensable to daily life and is given center stage. The characters in this section are in search of some materialistic gain. The Semiotecs who belong to the “Factory” are in search of information on the Professor’s research, just as the “System” wants to know the latest developments in the Professor’s research. The Professor is in search of a method to reduce sound.

The Calcutecs work for the “System” which pays its employees very well. The System is a semi-governmental organization. If any of its employees are found to overstep their boundaries, they are stripped of their license. The high remuneration is the main attraction for the Calcutecs in the System. Although the Calcutec says that his job allows him freedom, he soon comes to realize that his job has taken away his identity. The Dreamreader does not have an established identity in EW when the novel begins since he is new to EW and is gradually finding his footing. By juxtaposing the two narratives of the Calcutec and the Dreamreader, the defense mechanisms can be clearly recognized.

Narcissism can be seen in the Calcutec when compared to the Dreamreader. The Calcutec is more concerned with himself than the others, while the Dreamreader gradually begins to care for the walled town, even though it was a new System that he had to get accustomed to. “No one tells you anything in this Town,” says the Colonel. “The Town has its own protocol. It has no care for what you know or do not know. Regrettable...” (HBEW 84). The Calcutec is seen to show his anger through his disregard for the System around him. He realizes that they have used him and that

brings out the narcissistic quality. The System has abused the trust of both protagonists. They were both kept in the dark about something that should have been revealed to them. The Dreamreader did not know about his shadow and the Calcutec did not know about his mind. On learning the truth, their reaction to the situation is different. The Calcutec has a disregard for the System, while the Dreamreader makes an effort to fit in with his system. When the Calcutec learns about his nearing end he reacts immediately “Who the fuck do you think you are? I don't care what you think. Get me back the way I was.” (HBEW 274). The Calcutec thinks more about himself than he does about anyone else. On the other hand, the Dreamreader reacts differently. “I have responsibilities...I cannot forsake the people” (HBEW 399). On juxtaposing the two protagonists, the narcissistic traces in the Calcutec can be seen as opposed to the Dreamreader.

Juxtaposition serves to bring out defense mechanisms like suppression and repression. The reading of dreams and the dream retrieval that is the focus of the protagonist is symbolic of repression and suppression. The Dreamreader is able to retrieve only some of the dreams. The others are left to sleep until the next Dreamreader is able to read them. The defenses are highlighted by juxtaposition of when he is able to retrieve dreams and when he is unable to retrieve dreams.

In EW the dreams that the protagonist reads everyday are explained as traces of the “self” that are consumed by the animals. The Colonel explains the need to read dreams in EW to the Dreamreader. The unicorns feed on the traces of the human “mind” or the “self”. When the beast has had enough of the self in it, the weight of the self, kills the beasts and they die with the traces of self in them. The Gatekeeper then cuts off their heads and buries them for a year. Later they are cleaned and taken to the library where they wait for the Dreamreader. When these dreams are read, they are



released into the air and they dissipate. This is compared to “ a lightning rod” where the Dreamreader’s “task is to ground” (HBEW 336).

All traces of individual fulfillment are removed in EW. This gives the place a sense of timelessness. The reading of dreams, is clearly the recollection of repressed dreams. Suppression is denoted by the inability to read some of the dreams, which are then allowed to “sleep”.

The parallel narrative in KS gives a contrasting effect of the world of Kafka Tamura against that of Nakata thereby laying stress on perception as a major defining factor of the human mind. Both protagonists travel the same route from Nagano ward to Takamatsu. Yet the journey is not quite the same since the characters have a very different set of tools to navigate through life, which thereby shapes their perception of life.

The dual narrative in KS allures the reader to juxtapose not only the narrative style but also those characteristic qualities of the narrators. In doing so, the difference in the two protagonists emerges all too clearly to illuminate the defense mechanisms used by Kafka Tamura. In order to understand Kafka’s self absorption, the contrasting quality of self-negation is seen on Nakata.

Nakata has the ability to talk with cats and he describes himself, as “Nakata’s not very bright, you see I was not always this way, but when I was little I was in an accident and I’ve been dumb ever since. Nakata can’t write. Or read a book or a newspaper.” (KS 51). He lives on a subsidy from the government. Nakata is depicted as a holy fool and a simpleton, who is extremely satisfied with his meager life. He knows no sorrow or regret even though he belongs to the lowest rung of the society.

*It is a pretty good life. Nakata can keep out of the wind and rain, and I have everything I need. And sometimes, like now, people ask me to*

help them find cats. They give me a present when I do. But I've got to keep this a secret from the Governor, so don't tell anybody. They might cut down my sub city if they find out I have some extra money coming in. It's never a lot, but thanks to it I can eat eel every once in a while.

Nakata loves eel. (KS 51-52)

Nakata's childhood is not very different from Kafka Tamura's. He tells a cat about it "My mother died a long time ago, but she used to cry about this a lot. Because I got stupid. My father never cried, but he was always angry." (KS 54). Although the background and the journey that the two protagonists make are similar, their lives are extremely different due to the individual perspective and their ability to cope with their social surroundings.

The way each of the protagonists perceives life is what makes all the difference. Both Kafka and Nakata lost their mothers at a young age and were not on good terms with their fathers. Yet Nakata harbours no ill feelings and no resentment toward his father, while Kafka meticulously plans his getaway from home and dreams of murdering him.

Kafka's world is a contrast when compared to that of Nakata. Kafka wants to be in control of all that happens to him. He wants to be able to make the choices in his life. If life is compared to a gushing river, Kafka is seen to swim against the current while Nakata is seen to swim with it. Kafka fights against all that was prophesied, whereas in Nakata's life, he simply accepts the inevitable. In his adaptation to life, Kafka's burden seems far heavier than Nakata's and so his need for defense too seems far greater. This could be due to the mental limitations of Nakata who lost his memory and thereby parts of his identity, due to an accident during the War.

Kafka is forced to take care of himself and his appearance:

I work out a bit before dinner. Push-ups, sit-ups, squats, handstands, different kinds of stretching exercises--a routine that keeps you in shape without any machines or equipment. Kind of boring, I'll admit, but you get a decent workout. (KS 142)

Even in the solitude of the woods where Kafka retreats to escape the police who search for him, Kafka finds it important to workout to maintain his physique. This overt attention to himself, and his physical appearance is mentioned quite a few times, giving Kafka the narcissistic image. Having dropped out of school, Kafka has all the time to concentrate on himself and he is self-absorbed.

When Kafka's life is compared with Nakata's the passive aggression in Kafka can be seen. Kafka's fight against the prophecy is his reason for running away from home.

"More like a curse than a prophecy, I guess. My father told me this over and over. Like he was chiseling each word into my brain." . . .

*"Someday you will murder your father and be with your mother,* he said . . . But that's not all. There's an extra ingredient he threw into the mix. I have a sister six years older than me, and my father said I would sleep with *her*, too." (KS 212)

Having left his home in order to escape the prophecy, Kafka soon begins to willingly participate in the same prophecy. He believes that he has murdered his father through his dream. This is a kind of fantasy that leads him to believe that the curse has begun to unravel even though he is far away from his father. He soon changes his mind and becomes a voluntary participant in the Oedipal curse.

Before long my mind wanders into the realm of dreams. They come back so quietly. I'm holding Sakura. She's in my arms, and I'm inside

her. I don't want to be at the mercy of things outside me anymore, thrown into confusion by things I can't control. I've already murdered my father and violated my mother--and now here I am inside my sister. If there's a curse in all this, I mean to grab it by the horns and fulfill the program that's been laid out for me. Lift the burden from my shoulders and live--not caught up in someone else's schemes, but as me. That's what I really want. (KS 403-04)

According to De Angelis, when dealing with a passive aggressive person, “the word “blindsided” comes to mind”(6) that is the ability to “surprise unpleasantly”. This is seen in Kafka’s behavior as he changes from the boy who is afraid of the Oedipal curse, to the boy who willingly embraces his situation. His reasons for running away and his reason for fulfilling the prophecy do not quite add up. This brings about ambiguity in his characterization thereby allowing the reader to see him use passive aggression as a defense. The juxtaposition of Kafka’s life with that of Nakata brings out these defenses as they may be easily contrasted with the behavior of Nakata who is very constant in his ideals and a simple person who does not care for his appearance. The juxtaposition technique brings out narcissism and passive aggression in Kafka Tamura, as he tries to cope with the society around him.

Juxtaposition used in WSC is not as prominent as seen in KS and HBEW. WSC lacks the dual narrative that lends to the use of juxtaposition in KS and HBEW. Juxtaposition is still employed on a smaller scale to show the difference between the real and the imaginary in the narrator. The presence of the Rat in the mountains of Hokkaido is not a reality but it occurs in the mind of the narrator. When the narrator stands in front of the mirror, the image in the mirror is juxtaposed with the image of the real room:

I went into the kitchen for another beer. Each time I walked past the stairs, there was the mirror. The other me had apparently gone for another beer too. We looked each other in the face and sighed. Living in two separate worlds, we still thought about the same things.

Behind me the living room was reflected in the mirror. Or else it was his living room behind him. The living room behind me and the living room behind him were the same living room. Same sofa, same carpet, same clock and painting and bookcase, every last thing the same. Not particularly uncomfortable as living rooms go, if not in the finest taste. Yet something was different. Or maybe it was simply that I felt that something was different.

I grabbed another blue Löwenbrau and on the way back to the living room, can in hand, I looked once more at the living room in the mirror, then looked over at the living room. The Sheep Man was on the sofa, lazily gazing out at the snow.

I checked the Sheep Man in the mirror. But there wasn't any Sheep Man in the mirror! There was nobody in the living room at all, only an empty sofa. In the mirror world, I was alone. Terror shot through my spine. (WSC 271-72)

The world of the narrator is reflected in the mirror without the imaginary characters. This juxtaposition brings out the distortion of reality. Distortion is defined as "A gross reshaping of external reality to meet internal needs." (Vaillant *Ego Mechanisms of Defense* 244)

The narrator of WSC and the narrator of DDD can be compared to see the change. The narrator matures emotionally through the course of both the novels. Both

the novels present dissociation in the narrator through dialogues and internal monologues. In DDD the narrator often thinks about his ex-wife, Kiki and Mei. He is in a relationship with the receptionist, Yumiyoshi of the Dolphin Hotel. The ability of the narrator in DDD to be able to emotionally connect to the receptionist unlike his previous relationships is seen when compared to the narrator in WSC. The juxtaposition of the relationship with Kiki and the relationship with Yumiyoshi brings out the courage that the narrator has mustered to begin to contribute to a relationship. This again is shown when he is willing to pass through the wall in the bizarre chamber to get to Yumiyoshi who has crossed the wall. When he tries to get to Kiki by crossing the wall, he is unable to find her on the other side of the wall. Instead he finds himself in his bedroom, but when the same incident occurs with Yumiyoshi and he tries to cross the wall, he finds himself with her on the other side of the wall. The narrator respects the feelings of Yumiyoshi better than he did Kiki's. The journey he undertakes is a journey in search of himself. This development can be seen through the juxtaposition, where courage and respect are considered mature defenses that allow an individual to cope with his society.

Defamiliarization is a technique by which events and things that are usual in daily life are presented in a strange and new way so that the readers see the mundane event in a different light. It is the art of making familiar things unfamiliar.

Defamiliarization is defined as “to present or render in an unfamiliar artistic form usually to stimulate fresh perception” (“defamiliarize,” def.). Shklovsky speaks of defamiliarization in *Art as Technique*:

The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar,' to make forms difficult, to increase the difficulty

and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object: the object is not important.  
(280)

Instances of defamiliarization are seen in *KS*. Murakami uses familiar cultural icons like Johnnie Walker of the Scotch Whiskey and Colonel Sanders, the founder of KFC as characters in the novel. These icons cannot be associated with any familiar notion that is already held about them. *KS* introduces the readers to two characters who are well acquainted with the advertising world. Although Murakami uses them, he gives them a whole new persona; that which is not familiar to the readers:

These cultural icons represent a postmodernism that is antonymous with any corporate ties. Murakami does not follow prescribed notion of what these printed names signify, even though he exploits the significations for an effect that is defamiliarizing . . . Readers must eschew reliance on familiarity and accept a system of coding multiple possible identities to Johnnie Walker. In this way, Murakami's characters, familiar to both Japanese and Americans, are defamiliarized. (Chozick 68)

Colonel Sanders is depicted as a pimp in Tokyo, and Johnnie Walker is shown as a man who kills cats and eats their hearts. These images are far from the conventional idea of these icons. Murakami uses the technique of defamiliarization in *HBEW* to show the mundane existence of the protagonist in a new light. These characters are seen in the narrative of Nakata. If Nakata is interpreted as the unconscious of the protagonist and Kafka as the conscious depiction of the same protagonist, then the murder of Johnnie Walker is a fantasy that allows Kafka to live out his frustrations

and anxiety of killing his father. Similarly Colonel Sanders is depicted as a pimp. The defamiliarized character allows for fantasy as a defense mechanism to allow Hoshino to relax when he is tensed about finding the corner stone.

Murakami has used the technique of defamiliarization to show that the Calcutec lives an artificial life that he is quite unaware of. The technique serves to point out that the cyborg existence of the Calcutec is a deviation from a natural way of life. The extreme stress that his work presents causes his mind to use certain defenses to protect itself. With the use of defamiliarization the author serves to present the stark reality in a different light and thereby reveal the defense that his mind uses.

With the corporate war between the Calcutecs and the Semiotecs, the protagonist soon finds that he is a target for violence when a couple of Semiotecs pay him a visit and threaten him by vandalizing his apartment and slashing his stomach. The incident is narrated without any emotion from the hero. He sees his life in a different light for the first time. The Calcutec was a man who took great pride in being able to tell a good sofa from a bad one. The importance that he places on material things is very well depicted in the first few chapters where his apartment is described. He is very particular about the kind of music he listens to and the books he reads. The incident with the semiotecs brings a shift in his thoughts:

Looking at the assortment of debris around me, I was reminded of a near-future world turned wasteland buried deep in its own garbage. A science fiction novel I'd read. Well, my apartment looked like that. Shredded suit, broken videodeck and TV, pieces of a flowerpot, a floor lamp bent out of shape, trampled records, tomato sauce, ripped-out speaker wires... Joseph Conrad and Thomas Hardy novels spattered



with dirty vase water, cut gladioli lying in memorium on a fallen cashmere sweater with a blob of Pelikan ink on the sleeve... All of it, useless garbage. When microorganisms die, they make oil; when huge timbers fall, they make coal. But everything here was pure, unadulterated rubbish that didn't make anything. Where does a busted videodeck get you? (HBEW 165)

The protagonist finds no anger in him but he simply thinks about the event in an objective way without taking the threat personally. This is a form of Intellectualization.

Intellectualization is the defense that the protagonist uses against the crimes, which he cannot explain, and it is clearly brought out by defamiliarization. The narrator looks at all his belongings in a new manner since they are all taken out of their usual places and strewn together, where they lose their meaning. The combination of tomato sauce, shredded suit, records and dirty vase water, brings out the absurdity of his life, where all his possessions were worthless from this new angle that is presented to him. But the incident does not muster any sort of longing and regret at the loss of his belongings, which he cherished a short while ago. He looks at the threatening situation with distanced and analytical thoughts and is bereft of any emotions like fear, anger or pain. This detachment also shows isolation as a defense mechanism in the narrator.

Technoculture is described as the interdependence of technology and culture (Shaw 176). The term technoculture is a neologism, which is not found in standard dictionaries. It refers to the high degree of dependency that the humans have on technology. In HBEW Murakami's *Calcultec* is a Cyborg and the novel borders on science fiction, psychological thriller and a metaphysical mind bender. The world of

the Calcutec is highly technology ridden. The process of “Shuffling” refers to the data mining that his brain is able to do, having been equipped with a computer program. The human being is part of a world of technology where he is forced to work and compete with technology.

Frederic Jameson, in his essay on “Cultural Logic of Late Capitalism” expresses that in the postmodern existence the humans have moved into an age of information where technology is a constant factor of daily life. The Calcutec’s job is to shuffle information that is classified. In order to achieve strict confidentiality, the man is fitted with a program that does not allow his conscious mind to be active during the data mining process. The protagonist is a human data processor who depends on technology for his livelihood. The technique of technoculture is seen throughout the novel.

Consumers in the 1950s had been goaded into purchasing washing machines, in the 1960s color televisions, and in the 1970s larger automobiles. In the 1980s it was computers, video games, VCRs, and home entertainment systems. The products changed with the technology, but the game was the same. Tanaka Yasuo's 1980 novel *Nantonaku, kurisutaru* (Somehow, Crystal), which celebrated and at the same time poked fun at the plethora of consumer goods available in contemporary Tokyo, also made clear the fact that consumerism was now the symbol of culture in Japan . . . Donald Richie described Tokyo in the 1980s as "consumerism gone mad." (Jameson)

Through technoculture, the defense mechanism of sublimation can be traced in the protagonist. The Calcutec uses sublimation, a mature defense mechanism, to cope with the intrusion of technology. Instead of an immediate breakdown, his mind resorts

to high mental calculations as a positive and accepted channel of expression. He has fabricated a method of counting coins that help him relax when he has nothing on his hands.

I always come prepared with pockets full of loose change. In my right pocket I keep one- hundred- and five-hundred-yen coins, in my left fifties and tens. One-yen and five-yen coins I carry in a back pocket, but as a rule these don't enter into the count. What I do is thrust my hands simultaneously into both pockets, the right hand tallying the hundreds and five hundreds in tandem with the left hand adding up the fifties and tens. It's hard for those who've never attempted the procedure to grasp what it is to calculate this way, and admittedly it is tricky at first. The right brain and the left brain each keep separate tabs, which are then brought together like two halves of a split watermelon. No easy task until you get the hang of it. (HBEW 3)

Although the Calcutec is able to do any kind of calculation and transfer, in an unconscious state of mind, he indulges in a complex form of calculation, when he is conscious, which is more of a pastime rather than a necessity. The need to be able to use the capacity of his brain is satisfied with this aimless calculation.

*Simulacrum* is a Latin word that means likeness or similarity. The term Simulacrum is defined as “an insubstantial form or semblance of something” (“simulacrum,” def. 2). In his essay *The Procession of Simulacra*, Jean Baudrillard explains how the difference between real and imaginary is lost. He asserts that simulation is not a representation of the real but the opposite of it. He shows that a simulacrum occurs in different phases. The first phase is “ the reflection of a profound reality”. The second phase shows that “it masks and denatures a profound reality” and

misinterprets the reality that it portrays. In the third phase “it masks the absence of a profound reality” or that it “pretends” to depict reality, and finally the fourth stage is “it has no relation to any reality whatsoever; it is its own pure simulacrum” (Baudrillard).

In HBEW the world of the Calcutec is the artificial world that Baudrillard’s simulacrum denotes. HB is one that has been wiped clean of the natural world. It is a world filled with computers, elevators, gadgets and other material elements. Just the title of every chapter confirms this. The first chapter is entitled “Elevator, Silence, Overweight, followed by others like “Tabulation, Evolution, Sex Drive”, “Whiskey, Torture, Turgenev”, “Hamburger, Skyline, Deadline”, “Nail Clippers, Butter Sauce, Iron Vase” and so on, where it highlights the focus of the protagonist.

This artificiality is projected as the normal or the “real” world to its inhabitants. HB is similar to the Disneyland that Baudrillard gives as an example in *The Procession of Simulacra*. “It is no longer a question of a false representation of reality (ideology) but of concealing the fact that the real is no longer real, and thus of saving the reality principle.” (Baudrillard). The world is devoid of the natural world and may be said to mask the “absence of a profound reality” or where the world does not bear any corresponding relation to reality. (Baudrillard).

EW is far removed from HB. The absence of nature in HB is a stark contrast to the natural world of EW, yet it is not the real, but the simulation of the real. This is because EW does not really exist and it is a figment of the protagonist’s imagination. The librarian’s words are testimonial to this: “What resembles meat is not. What resembles eggs is not. What resembles coffee only resembles coffee. Everything is made in the image of something” (HBEW 224). The natural world portrayed in EW is described as a “post nuclear world” where there are ruins of factories and

powerhouses (Rubin “Murakami Haruki” *Modern Japanese Writers* 236). It appears to be a simulated world, which is constructed as differently as possible from the Hard-boiled world of technology.

Baudrillard’s description of the simulated city seems to be an apt description of both HB as well as EW of Murakami:

. . . the energy of the real to a city whose mystery is precisely that of no longer being anything but a network of incessant, unreal circulation - a city of incredible proportions but without space, without dimension. As much as electrical and atomic power stations, as much as cinema studios, this city, which is no longer anything but an immense scenario and a perpetual pan shot, needs this old imaginary like a sympathetic nervous system made up of childhood signals and faked phantasms.  
(Baudrillard)

The “incessant and unreal circulation” are seen in the Hard-boiled Wonderland while the “old imaginary” is seen in *The End of the World* (Baudrillard).

Simulacra is one of the techniques that bring out the use of Fantasy and Dissociation as defense mechanisms. The technique brings out the construction of EW. It is very similar to the medieval world, which existed before the advent of technology. The protagonist is bombarded in every walk of life with the complications of technology in HB that finally threaten to claim his life. This high-strung lifestyle that offers only technological entertainment as a relief is a great source of stress. In an interview with John Wray, Murakami expresses the simulacrum in his writing:

We are living in a fake world; we are watching fake evening news. We are fighting a fake war. Our government is fake. But we find reality in

this fake world. So our stories are the same; we are walking through fake scenes, but ourselves, as we walk through these scenes, are real. The situation is real, in the sense that it's a commitment, it's a true relationship. That's what I want to write about. (Murakami TPR)

The mind of the protagonist is unable to withstand the stress on an unconscious level and begins to break down. It gradually retires to a world that is a product of its fantasy. EW is presented as a metaphysical thriller, where every element is symbolic and the end of the protagonist as well as the world is a mystery that is not revealed till the end of the novel.

Fantasy is used to show the unrealized wishes of the protagonist. He creates a world where unicorns co-exist with men and his work is to read the dreams from unicorn skulls. The world is surrounded by greenery and the wall can be seen as a symbol of surety that will keep the protagonist inside this illusory world, even against his own wishes.

EW as well as HB is seen as phases of simulation that bring out dissociation in the protagonist. The Calcutec of the HB enjoys the artificial world around him. He is extremely interested in the aesthetics of the buildings like designer wardrobes, comfortable sofas, the fragrance of the women, paperclips and other consumerist elements of life. The world does not offer him much choice of natural beauty except at the end of the novel where the protagonist drives up to the shore and gazes into the horizon.

The EW on the other hand shows the same protagonist who chooses to stay in the natural world constituting the forests, the pool and the beasts. The Dreamreader goes against the wishes of his shadow, which tries to tempt him to escape the EW. The two characters seen in each of the two different worlds, present contrasting

natures that highlight the dissociation in the protagonist through simulacra.

Rationalization is another defense mechanism that is brought out with the aid of simulacrum. Rationalization is a way of making excuses for abnormal behaviour. Towards the end of the novel, the Dreamreader decides to stay back in his utopian EW, which he had planned to escape along with his shadow. He explains his choice to stay back in EW to his persistent shadow.

The shadow who is cut off from the Dreamreader cannot survive for a long time. The plan was initiated by the shadow so that the two of them can escape the walled town. The Dreamreader, who agrees with the shadow in the beginning, draws out a map of the town, which is an extremely difficult and dangerous feat. On the last day of their plan, they walk across to the pool, and are about to leave, when the Dreamreader decides to stay back. He explains this irrational behaviour to his counterpart saying that the town is a creation of his own. The river, the wall, the beasts are all other elements of the town are a part of him, and escaping the town will be like escaping himself. He rationalizes the impossible situation and explains his longing to stay, as “duty” to the utopic town.

Thus the various defense mechanisms like: Dissociation, Acting out, Fantasy, Idealization, Projective Identification, Narcissism, Passive Aggression, Humour, Sublimation, Suppression, Repression, Rationalization, Isolation, Withdrawal, Distortion, Intellectualization, Courage and Respect, which allow the protagonists to cope with their conflict are discovered with the aid of various literary techniques like Dual narrative, Juxtaposition, Defamiliarization, Technoculture and Simulacra in the select novels.

The chosen novels are perceived and interpreted on three layers. The first layer scrutinizes characters and events as described by the narrator, the second layer

can be perceived as the psychological manifestation of identities within the character itself and the third and deepest layer will be to unpack the novel for its implications of the individual identity against the social identity of each protagonist.

The first layer which is scrutinized in the second chapter is the most obvious that meets the eye of the reader, which is about the protagonist who is on a journey in fear of something or in search of something. The second layer that is scrutinized in the third chapter shines a torch into the psyche of the protagonist. The different characters that the protagonist meets may very well be identities that the individual creates in his own mind. Some events and situations in the novel provoke the reader to believe that certain characters exist only in the mind of the narrator rather than as real characters in the novels. The second layer brings out the blurred borders between characters, who may be a figment of the narrator's imagination or an identity within the narrator himself, as it occurs when the defense mechanism dissociation comes into play in any individual. The third layer highlights the identities within the protagonist, which will be dealt with in the fourth chapter. The following chapter deals with techniques and the discovery of the social and individual identity within the protagonist through the techniques on the third layer of analysis.