THE SELF AS MULTIPLICITY IN THE WORKS OF MURAKAMI HARUKI

by

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(Under the Direction of Masaki Mori)

ABSTRACT

The works of Murakami Haruki often explore problems of self and identity, particularly in relation to society. In *Kafka on the Shore*, *Hard-Boiled Wonderland and the End of the World*, and *The Wind-Up Bird Chronicle* in particular, the self is presented as a multiplicity, both mutable and divisible. Using Gilles Deleuze's model of the two-tier world of the baroque and Paul Ricoeur's living metaphor, I examine the ways the self enacts change, despite dangers present in the very act of confronting the self. I argue that, as a multiplicity, the self emerges as a site of potentiality.

INDEX WORDS: Murakami Haruki, Identity, Self, Deleuze, Fold, Baroque, Double, Ricoeur, Metaphor, Memory

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DEDICATION

To my parents, for their unflagging support and encouragement.

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CHAPTER 1

INTRODUCTION

Themes of self and identity are prominent in all literatures, particularly during times of social change. In the Japanese literary tradition, a major change in terms of discussions of identity occurred during the Meiji period (1868-1912), when the country was undergoing rapid westernization and the western-imported idea of an individual-focused identity was clashing with the traditional idea of identity based on the family/group/community. This conflict was a source of much anxiety, not least of all for many Japanese authors, in whose works it was reflected. Natsume Sōseki (1867-1916) is a prime example, and his novel *Kokoro* evinces the conflict of identity and increasing sense of isolation playing out during the Meiji period through the friendship of a younger student and an older man whom he refers to simply as Sensei.[1]

In many instances, these authors turned to the fantastic as a means by which to explore issues of identity and society, not unlike how Todorov describes the fantastic as a reaction to modernity, as "the bad conscience of this positivist era" (168). Natsume Sōseki's *Ten Nights of Dreams*, as Susan Napier notes, "problematize[s] … the question of what it is to be a modern Japanese, trapped in a world where the 'guardian gods' have disappeared," while also grappling

[1] Sensei (先生) himself is largely representative of the Meiji in which the conflict of identity is playing out strongly. Even the division of the first half of the novel (part one "Sensei and I," part two "My Parents and I") suggests the conflict between the individual (represented by Sensei/Meiji/narrator) and the group (the narrator's parents/tradition).

with “the dark side of Meiji success” (2). Even well after the Meiji, authors like Abe Kōbō (1924-1993) continue to use the genre of the fantastic in exploring issues of identity. Napier notes an increasingly bleak trend in contemporary Japanese fiction during the 1990s wherein the future of society and individual is presented as particularly dark (3). Murakami Haruki (b.1949) explores such themes in many of his works. Most notably, in *Hard-Boiled Wonderland and the End of the World* (1985), the protagonist ultimately chooses the isolation of his subconscious over further interaction with a corrupt society dominated by feuding corporations in a futuristic dystopia.

Murakami’s works are not, however, all so bleak. Both *The Wind-Up Bird Chronicle* (1994) and *Kafka on the Shore* (2002) are far more positive in terms of narratives of self.[2] *KS*, in part a retelling of *Oedipus Rex*, is primarily concerned with the attempts of its young protagonist, 15-year-old Kafka Tamura, to rid himself of the identity foisted upon him by his father and create a new one. *WBC*, on the other hand, superimposes its conflicts of self and shared consciousness over a domestic drama, culminating in its protagonist beating the villain and hoping for an eventual reunion with his missing wife. All three novels deal with issues of identity that are largely ambiguous in terms of the placement of the self. *HBWEW*’s structure is split between two versions of the same protagonist, with each narrating alternating chapters and marked by different personal pronouns.[3] Kafka, too, is split between the self dominated by his father’s prophecy and the self he wants to become, which is frequently marked by the inclusion of the boy named Crow. Kafka’s self is largely mutable throughout the novel as a

[2] Hereafter, *Hard-Boiled Wonderland and the End of the World* will be abbreviated as *HBWEW*, *The Wind-Up Bird Chronicle* as *WBC,* and *Kafka on the Shore* as *KS*.

[3] 私(watashi) is more formal, while 僕 (boku), is a little informal. In chapters about the dystopic world of Calcutecs and shuffling, the protagonist refers to himself as Watashi, whereas, in chapters that occur in the End of the World, he refers to himself as Boku. This distinction will be maintained throughout the thesis.

whole, and is often influenced by outside forces, such as Oshima, who works at the library in which Kafka finds refuge.

The self in Murakami is overall a multiplicity, subject to change and external as well as internal forces. Although the self is typically at odds with society, this is not always the case. As Napier notes:

> In recent decades, however, this unease [with individual identity *vis-à-vis* society] seems to be being replaced by a new sense of security and even desire for self-exploration on the part of contemporary fantasists. Thus, Murakami's protagonist [in *HBWEW*] retreats into the security of his own mind, stating that he has "responsibilities" to the thought world he created. (94)

The same can be said to hold true for Kafka, who is more concerned with self-exploration than with how his self relates to society. Murakami often uses the self as multiplicity to frame this self-exploration, which can be seen in all three novels discussed in this thesis. In many cases, selves in Murakami are doubled, and those doubles become integral to any eventual resolution that the protagonist may experience.

Within the genre of the fantastic, the figure of double has been particularly prolific in western fantastic fiction featuring issues of identity, notably in Hoffman, Dostoyevsky, and Hogg, to name a few. Doubles, too, appear in the Japanese fantastic, although not often in the western sense of *doppelgänger*. There are exceptions of course, as in Endō Shūsaku's *Scandal* (1986). Murakami's doubles, however, are not usually so black and white in terms of morality, and many of them are portrayed quite positively. In this thesis, I will argue that these doubles manifest themselves as a sign of change for the self, often at the site where change occurs,

which in Murakami's works is the boundary between the external world and the internal world of self and dreams.

In the second chapter, I will examine themes of the self in *KS* and *HBWEW* in terms of their mutability. Drawing from Paul Ricoeur's work on metaphor, particularly the idea of a living metaphor,[4] I argue that Kafka and the protagonist of *HBWEW* both have selves which are primed to change based on their interaction with and internalization of metaphor.

In the third chapter, I will focus on the division of and interplay between external and internal, using Gilles Deleuze's discussion of Leibniz in regards to the fold to frame a division of self modelled after the two-tier division of the baroque. As Deleuze notes in the first chapter of *The Fold: Leibniz and the Baroque*:

> The Baroque refers not to an essence but rather to an operative function, to a trait. It endlessly produces folds… [T]he Baroque trait twists and turns its folds, pushing them to infinity, fold over fold, one upon the other. The Baroque fold unfurls all the way to infinity. … A labyrinth is said, etymologically, to be multiple because it contains many folds. The multiple is not only what has many parts but also what has been folded in many ways. (3)

The baroque is a "trait" which produces folds, or a principle Deleuze describes as encompassing the external and the internal, the virtual and the real, body and soul, etc. The movement of folds "is elusive and multiple … where the subject/object distinction collapses" (Dimakopoulou 4). Deleuze's discussion of the fold is based around the concepts of the monad and the division of façade and elevated "upper chamber" found in the world of the baroque, both of which he

[4] A living metaphor is entirely unique and through that uniqueness is able to enact change on the world or on a person's worldview. I use it expressly in discussing the change in Kafka's self.

adopts from Leibniz. The monad is a "'metaphysical' block" which works both as a whole in folding and as a multiplicity in unfolding (Roraback 41). It internalizes the world, but as it exists as a "room with neither doors nor windows, where all activity takes place on the inside," the monad mirrors the world based on perceptions it has drawn from itself (Deleuze 28).

Souls work in much the same way as the monad, maintaining the two-tier division of an upper cell/chamber without windows and doors that internalizes an external and a "lower" façade which is "riddled with holes [that] open or even close only from the outside and onto the outside" (Deleuze 28). Reaching the upper tier of the soul is tied to a spiritual ascension, ecstasy, or elevation. The monad is also described as "an active divine being and unit that comprises a sacral passageway" (Roraback 43). It expresses the real event as it happens as well as "incompossible events," or singularities, which still exist as potentialities (Deleuze 69). In other words, the monad contains the instance of Murakami writing *Kafka on the Shore* as well as instances where he does not write *Kafka on the Shore*. Or, to follow Deleuze's example, it refers to the world where Caesar crosses the Rubicon and to the one where he does not (69). Likewise, souls contain possibilities of self, existing both as multiplicity and as whole. It is based on this framework that I will examine the self in the works of Murakami. I will argue that Murakami's presentation of the self can also be analyzed within the division of the two-tiered baroque, with the self acting both as whole and as multiplicity.

In the fourth chapter, following directly on the discussion of the self within the two-tier division of the baroque, I will discuss further the self as multiplicity within Murakami's works, and focus in particular on doubles, comparing the double in its traditional sense as *doppelgänger* with the ways Murakami uses doubles. I will examine the ways these doubles

interact with and affect, or are affected by the protagonists of *KS*, *HBWEW*, and *WBC*, and consider dangers that arise from contact with the self of the upper tier. I will continue to use the two-tier division of the baroque to argue the special position of these doubles in respect to the self as multiplicity. Finally, in recalling the mutability of the self discussed in the second chapter, I will discuss the ways these doubles evoke change within the self.

CHAPTER 2

THE METAPHORS TRANSFORM: CREATING SELF THROUGH METAPHOR

Murakami often presents the self as mutable, and many of his works focus on the ways by which the self can change or is changed. Typically this occurs by some supernatural means, as in *WBC* when Creta Kano is able to witness the transformation of her prior self into her "true" self, or when Lieutenant Mamiya is bathed in light and afterwards finds himself a mere husk. In *KS* the protagonist, Kafka Tamura, spends most of the novel reconciling himself with his father's oedipal prophecy and seeking a self shaped by his own hands, rather than his father's. Early on, Kafka, due to the influence of friend/mentor Oshima, begins to rely on metaphor to shape his self. Kafka's reliance on metaphor in terms of self and his relationships with others becomes central to his character. It is also through his use of metaphor that we can witness his self change. It is in this change that what approximates Ricoeur's living metaphor occurs. Kafka transforms Oshima's metaphors, internalizes them, and grants them a new meaning which in turn impacts both his worldview and his self or narrative identity.

The repeated invocation of metaphor, not as literary device but as trope, in *KS* becomes more pronounced as the novel draws to a close. Initially, "metaphor" is introduced as a kind of inside joke between Kafka and Oshima. Kafka collects and builds on the metaphors that Oshima provides him with, until near the end of the novel it has nearly become a running gag. Kafka eventually uses metaphor with Miss Saeki as well, both in an effort to "reduce the distance"

and later when his entire relationship with her appears encapsulated into metaphor after metaphor (294). Metaphor, as used by the characters, naturally spins out of a conversation on literature, specifically on Franz Kafka and 'In the Penal Colony.' Oshima has asked Kafka about his name as well as his thoughts on his namesake's works. Kafka gives him an answer, yet thinks to himself: "Kafka's complex, mysterious execution device wasn't some metaphor or allegory—it's actually *here*, all around me. But I don't think anybody would get that. Not Oshima. Not anybody" (58). This is not the last time Kafka emphasizes an actual/metaphorical dichotomy, or a confusion of it. This dichotomy is strengthened, however, largely through Oshima and even Miss Saeki as the novel progresses. The "actual" is always opposed to the "metaphorical," which is later expanded to include dreams. This dichotomy parallels the worlds of dream/reality that Kafka finds himself traversing.

There does not, at first, appear to be any real value placed on the real/actual or on metaphor/dream. The two are merely a means of categorization, as when Oshima asks: "Are you asking about the human spirit in a literary sense—metaphorically, in other words? Or do you mean in actual fact?" (224). For Oshima, the distinction is academic, merely an offshoot of their continued conversations which have ranged forward and back from literature to "the real." Oshima makes the distinction in order to frame the conversation. This is also not unlike when Miss Saeki asks: "Actually getting closer to a metaphorical truth? Or metaphorically getting closer to an actual truth? Or maybe they supplement each other?" (294). Oshima and Kafka's, and to a lesser extent, Miss Saeki and Kafka's, conversations become increasingly framed in the actual/metaphor dichotomy. It is no coincidence that this tendency begins with literature, such as Franz Kafka and later Natsume Sōseki, but Oshima expands from there to

Aristotle and the Spanish Civil War and Mesopotamian labyrinths. The "another metaphor" running gag comes into play simply because conversation with Oshima is impossible without it. His parlance is steeped in metaphor, and Kafka's borrows from it. Kafka internalizes Oshima's metaphors in such a way that his understanding of the actual becomes dependent on them. It is a sort of free association where everything leads him back to metaphors: "Guts. Oshima told me once that intestines are a metaphor for a labyrinth…The cup looks like a metaphor" (415, 443). It is not that Kafka loses his sense of the distinction between actual/metaphor but that any such distinction holds increasingly less relevance for him. When Miss Saeki protests that she and Kafka are not metaphors, Kafka agrees but notes that "metaphors help eliminate what separates you and me" (294).

Part of "eliminating" the distance between Miss Saeki and Kafka through metaphors is the way in which Kafka links metaphor to dream. Oshima links the two as well, but in an offhand manner (204-205). Dreaming, as well as dreams, becomes increasingly important, particularly to Kafka, as the novel progresses. "In dreams begin responsibilities," Kafka quotes Yeats, referring to the seeming reality of him having killed his father despite the fact that there is no "reality" to it (204). There is the physical distance from Takamatsu to Tokyo, which is impossible to cover in order to commit the murder unless it is crossed via dream, or metaphor, as Oshima suggests. Nakata, acting as Kafka's proxy in completing his father's prophecy, murders Kafka's father and wakes without a drop of blood on him, while Kafka in making no physical, or actual, moves to do so wakes with the sense of committing a murder and actual blood on his hands. Kafka has assumed responsibility for what is only metaphor. He acts similarly later, when he dreams of raping Sakura and then later wishes to take it back "[e]ven if

it was in a dream" (387). This is tied to his father's prophecy, in that Sakura is a stand-in or even a metaphor for his sister.

He thus fulfills another aspect of the prophecy via dream. And as with the murder of his father, his dream of the rape ends when he looks down to find blood on his hands: "Your hands are sticky with something—human blood, by the look of it. You hold them in front of you, but there's not enough light to see. It's far too dark. Both inside, and out" (371). The darkness coupled with the inside/out dichotomy is naturally a reference back to a conversation with Oshima:

> The world of the grotesque is the darkness within us. Well before Freud and Jung shined a light on the workings of the subconscious, this correlation between darkness and our subconscious, these two forms of darkness, was obvious to people. It wasn't a metaphor, even. If you trace it back further, it wasn't even a correlation. Until Edison invented the electric light, most of the world was totally covered in darkness. The physical darkness outside and the inner darkness of the soul were mixed together, with no boundary separating the two. They were directly linked. (225)

The inside/out dichotomy is later repeated by Oshima during his discussion on Mesopotamian labyrinths:

> "Do you know where the idea of a labyrinth first came from? … It was the ancient Mesopotamians. They pulled out animal intestines—sometimes human intestines, I expect—and used the shape to predict the future. They admired the complex shape of intestines. So the prototype for labyrinth is, in a word, guts.

> Which means that the principle of the labyrinth is inside you. And that correlates to the labyrinth *outside*."
>
> "Another metaphor," I comment.
>
> "That's right. A reciprocal metaphor. Things outside you are projections of what's inside you, and what's inside you is a projection of what's outside. So when you step into the labyrinth outside you, at the same time you're stepping into the labyrinth *inside*. Most definitely a risky business." (352)

Even in the midst of a dream, Kafka has so internalized Oshima's metaphors that the darkness of the grotesque couples with the inside/outside labyrinth metaphor to indicate, at least to dream-Kafka, that what is both inside and outside of him is, in fact, grotesque. For Kafka, what happens in dreams have actual repercussions in reality. Metaphors can eliminate distance, and thus can Kafka murder his father and rape his sister in a dream.

Metaphor, for Kafka, culminates in the final scenes of the novel, once he has reached the town in the woods. This town cannot exist in reality, most notably because Kafka here is able to speak with Miss Saeki after her death. And yet it cannot be demarcated simply as "dream." It is actually more metaphor than dream, for the two parallel each other. It is "just a formless sign" (369). If it is signifying anything, the sign system is lost. In the town are "no signs or bulletin boards" or no books or words at all (416). Furthermore, Kafka actively tries to make sense of it but with no real success:

> Those ripples seem to be a sign, a signal of some sort, but it's like a foreign language I can't decipher… These signs reconfigure themselves, the metaphors transform, and I'm drifting away, away from myself… Beyond the edge of the

> world there's a space where emptiness and substance neatly overlap, where past and future form a continuous, endless loop. And hovering about there are signs no one has ever read, chords no one has ever heard. (416)

It is here that Kafka grasps at metaphor more avidly than ever, in a free association that more often than not brings him back to Oshima. The soldiers' bayonets slice through guts, which brings to mind the labyrinth. Losing sight of himself, he strains to feel the wind, or the metaphor, to which Oshima had asked him to listen carefully (415, 387). "The metaphors transform," and suddenly even "the cup looks like a metaphor" (443). It is here, too, that he admits: "She's right—I do know the answer. But neither one of us can put it into words. Putting it into words will destroy any meaning" (441). This is a sentiment repeated shortly afterward by Oshima's brother, who despite their shared experience refuses to speak of it to Kafka, for in speaking it, it loses its meaning. This is not the first time a loss of meaning has been correlated with words. Much earlier, Oshima explains to Kafka why Miss Saeki's song is so evocative, arguing that: "Symbolism and meaning are two separate things. I think she found the right words by bypassing procedures like meaning and logic. She captured words in a dream, like delicately catching hold of a butterfly's wings as it flutters around. Artists are those who can evade the verbose" (244). Miss Saeki's song is, like the town, another formless sign.

In "Exposing the Prime Origins of Public Stories," Marc Yamada argues that Kafka is attempting to form his own narrative and shake free of the one his father has foisted upon him: "Kafka…exercises his powers of improvisation to disrupt the smooth refrain of the master plot that directs his life and to find a vantage point above a narrative flow that threatens to envelop him and move him inexorably toward a dark fate" (13). He accomplishes this primarily through

the boy named Crow, who gives him an objective view of his actions. Yamada argues that the invention of Crow "allow[s] Kafka to understand his experiences in a larger context, to gain more insight into the events of his life, and to claim a measure of independence from the 'closed narrative' handed down to him" (13-14). As Yamada notes, there are other new influences on Kafka. Most of these influences are cast immediately into roles from the narrative his father has created for him, such as Sakura as sister and Miss Saeki as mother. This is an instant association in both cases. Before even learning Sakura's name, Kafka thinks: "Just then a thought hits me. Maybe—just maybe—this girl's my sister" (24). Later, immediately after seeing Miss Saeki for the first time, he thinks, "Wouldn't it be great if this were my mother?" (40). Indeed, much of Kafka's vocabulary prior to coming to the library does seem borrowed from his father's prophetic narrative. Kafka sees omens, and he sees himself fulfilling in dreams what he cannot fulfill in actuality. Yet in creating a new narrative for himself, Kafka borrows, as has been shown, extensively from Oshima, who is outside of his father's prophecy. Kafka adopts Oshima's metaphors and in so doing, creates a new vocabulary for himself outside of his father's narrative.

To focus only on Kafka, however, is to ignore half of the novel. Nakata's sections are equally important, especially in regards to Murakami's use of language. Nakata consistently speaks of himself in the third person, even while speaking to cats. Much of his story is told through documents interspersed among the chapters, which tell us about what Nakata himself cannot. Nakata is followed by the bizarre and seemingly impossible, yet the rains of mackerel and leeches occur in "reality." The unreal is made "actual" in the same way the mysterious events around Nakata's past are made "actual," via the use of official documentation. Rather

than recounted through government documents and interviews, the mackerel/leech rains are chronicled in newspaper articles. Upon being shown one such article by Oshima, Kafka suggests that it might be a metaphor, but Oshima is doubtful, wondering "[w]hat kind of metaphor is *that*?" (201). These events are as seemingly without meaning to Kafka and Oshima as are the lyrics of "Kafka on the Shore." But, as with the rains, these lyrics are given meaning through Nakata and Hoshino. Nakata, who since his introduction has been marked by the "unreal," nevertheless occupies a more actual/real place within the novel than does Kafka, who acts so often in dreams/metaphor.

Hoshino's interaction with Colonel Sanders should also be noted. The Colonel refuses to admit to a form beyond the mascot of a restaurant chain: "As I've explained, I don't have any form. I'm a metaphysical, conceptual object. I can take on any form, but I lack substance" (285). Colonel Sanders is, essentially, another "formless sign." Murakami's focus on such formless signs complements his use of metaphor/dream, particularly in regards to Kafka recreating a narrative identity for himself. The narrative crafted for Kafka by his father is filled with signs that Kafka struggles to give form to, such as his sister, his mother, and his father's murder. In running from his father's prophecy, Kafka must, as Yamada suggests, create his own. Adopting Oshima's metaphors is merely the beginning of a new narrative identity. It is through steeping himself with them that Kafka begins to see metaphors everywhere, such as during his trek through the forest, where, almost as if by free association, he recalls metaphors, such as the labyrinth, the wind, etc., which are, in their new usage, merely formless signs.

Ultimately, in the process of creating his own narrative he ends up in a town intentionally reminiscent of the End of the World from Murakami's earlier novel *HBWEW*. The

End of the World is a reproduction of the protagonist's subconscious, to which only he has access. It is a dangerously pure encapsulation of self, through which the narrator can be stripped of "mind" and memory and become a "pure self" bereft of either.[5] In recalling the End of the World for the image of the town Kafka visits, there is a necessary connection to "self," or even a process to becoming a "pure self," to which the younger vision of Miss Saeki alludes. This is notable in regards to metaphor precisely because it is this town that is so blatantly described as a "formless sign." Additionally, Kafka's metaphors begin to go awry here, to "transform," or arguably to become more definitively his own. Yamada notes that Kafka's creation of a new narrative identity is not solely dependent on ridding himself of his father's narrative, but of ridding himself of *all other* narratives (Yamada 12). Although Oshima has been instrumental in Kafka's ability to fight back against his father's narrative, internalizing Oshima's own narrative is objectively no better. In this town Kafka realizes that speaking destroys any meaning it may have had. Speaking in metaphor, adopting formless signs, is one way to talk around this destruction.

If communication, typically defined through speech, is defined as a transmission of meaning, and Murakami has relegated speech to a destruction of meaning, then communication must adopt an alternative method. Miss Saeki, as well as even Hoshino, is integral to explaining how communication works within *KS*. As Oshima posits with his explanation of Miss Saeki's song, in bypassing meaning she is able to find words that more effectively capture her listener. For Murakami, communication is not solely linked to meaning

[5] In the End of the World, there is a Town much like the one Kafka visits, where memories and mind are partially removed from the protagonist when his shadow is severed from him. The more memories/mind continue to be removed, the longer he stays in the Town. The other townsfolk have all lost their memories/mind and serve as examples of what is to become of him if he does not escape. For further discussion of this process, see p. 20.

through speech. Although, as it has been noted, there is a meaning inherent in her spoken song lyrics, Kafka and Oshima are better able to understand the song, or Miss Saeki's emotions, without knowing the meaning or the words. "Symbolism and meaning are two separate things," Oshima says, and for him the symbolism of "Kafka on the Shore" is meaningless, in much the same way that the soldiers Kafka meets in the forest carry symbols that have lost their intended meaning. Like Colonel Sanders, for Oshima and Kafka, the song lyrics are a "formless sign," yet this nevertheless does not impede communication. Hoshino's sudden interest in music also feeds into the idea of music as communication. In fact, Murakami's use of music as communication is not unique to *KS.* In *KS,* music as communication becomes almost loftier than words as communication, for, as Miss Saeki and Kafka ultimately agree, in speaking, its meaning is lost.

Ultimately, Kafka's new narrative identity hinges on this redefinition of communication and meaning. Ricoeur's analysis of metaphor, specifically the potentiality of metaphor allowing for new meaning, can be used to better outline Kafka's repurposing of metaphor. Although Ricoeur's "living metaphor" is problematic, or as Morny Joy notes, has "not yet been fully realized," it can nonetheless be applied quite well to Kafka's experience. Joy elaborates:

> For Ricoeur, the final referent of a metaphoric expression is then not so much the novel meaning encapsulated in the expression but the impact of this expression on a person's worldview. It is in this connection that Ricoeur will say that a living metaphor has the capacity to change the world (521).

As has been stated, it is not the meaning of the metaphor, but what metaphors allow him to do that matters to Kafka, especially near the end of the novel. When he speaks to Miss Saeki of

metaphor, it is to insist that metaphors allow the distance between them to diminish. Kafka in the town of the forest is alluding to the "ghost" of Miss Saeki which, opposed to the "actual," inhabits the world of metaphor/dream. It has been explained previously how the song "Kafka on the Shore" is used in lieu of spoken communication. The painting fulfills a similar purpose as a symbol, a sign, a metaphor for Miss Saeki's longing, or alternately for her love. Kafka, here as elsewhere, appropriates this symbol for himself, and the painting becomes an extension of Miss Saeki rather than a physical reminder of her dead lover as it exists for her. Kafka frames his relationship with Miss Saeki within these metaphors. Their respective "meanings" are less important to him than how they allow him contact with Miss Saeki, than how they further his relationship with her.

Kafka's journey through the forest to the town is undoubtedly a confrontation with self. Until his isolation in the forest, Kafka has been relying on Oshima's metaphors for a new narrative framework. Once in the forest, and later in the town, however, everything begins to change. While traversing the forest, the rustling of a breeze through the leaves "forms ripples on the folds of [his] mind," and Kafka experiences "the metaphors transform" (416). Notably, Murakami chooses the wind to be the catalyst for the process by which this transformation occurs. Oshima's wind metaphor for the individual is recalled here, as Oshima's labyrinth metaphor, which is another metaphor for the self, was recalled a few pages earlier during Kafka's journey to the town. Kafka "feel[s] those ripples shifting inside [him]" and internalizes this wind metaphor, transforming it by creating a new narrative identity for himself. In creating this new narrative he breaks away, or drifts away, from the old narratives of his father and Miss

Saeki and Oshima. After this experience, Kafka is able to come to the understanding that speaking can destroy its meaning and communication is not just spoken.

While not as overtly as in *KS*, Murakami links metaphor to the self in *HBWEW,* too. Unlike Kafka, the protagonist, Watashi, seeks not to craft a narrative identity but rather to save himself from becoming trapped in his subconscious, named the End of the World by the Professor. The End of the World is described in terms of metaphor, both by the Professor and by the other scientists. Watashi's consciousness is described by the System scientists at first as a "watermelon with an extra thick rind" and alternately as a sea (114). Watashi himself only ever speaks of his consciousness in the mechanical terms of shuffling, and understands the End of the World as the "mechanism" through which he can shuffle data (114-115). The Professor later expands the metaphor:

> [W]e all carry around this great unexplored 'elephant graveyard' inside us. Outer space aside, this is truly humanity's last terra incognita. No, an 'elephant graveyard' isn't exactly right. 'Tisn't a burial ground for collected dead memories. An 'elephant factory' is more like it. There's where you sort through countless memories and bits of knowledge, arrange the sorted chips into complex lines, combine these lines into even more complex bundles, and finally make up a cognitive system. A veritable production line, with you as the boss. Unfortunately, though, the factory floor is off-limits. Like *Alice in Wonderland*, you need a special drug t'shrink you in. (256)

The image of an elephant factory recalls Murakami's short story, "The Dancing Dwarf," published just a year prior to *HBWEW*. Aside from the titular character, the most prominent

image from “The Dancing Dwarf” is that of the elephant factory where the protagonist works creating elephants piece by piece. The Professor uses the same image to explain Watashi’s consciousness. Even as an alternative to the mechanical vocabulary he has been using, referring to the End of the World as a “black box” and Watashi’s “precision programming,” the Professor essentially continues to talk around the issue with an expanded mechanical metaphor (255-256).

The elephant factory in “The Dancing Dwarf” is divided into stages based around each part of the elephant that is being constructed. The protagonist is currently working in the ear section, for example, which he admits is a relatively easy stage to work in. The parts of the elephants are eventually joined together to form whole, living elephants:

> We don’t make elephants from nothing, of course. Properly speaking, we reconstitute them. First we saw a single elephant into six distinct parts: ears, trunk, head, abdomen, legs, and tail. These we then recombine to make five elephants, which means that each new elephant is in fact only one-fifth genuine and four-fifths imitation. This is not obvious to the naked eye, nor is the elephant itself aware of it. We’re that good. (*The Elephant Vanishes* 246)

The elephant factory of “The Dancing Dwarf” is working identically to the Professor’s metaphor. As the Professor explains, Watashi’s memories and knowledge are sifted through and reconstituted in the same way as the elephants. Likewise, the results are similar. The elephants can no more tell they are only one-fifth genuine than Watashi can tell the verity of his memories. As his consciousness destabilizes, more and more bleed-through occurs from the End of the World into the “actual” world. Memories are being created from the End of the

World as factory. Boku's experiences there are reconstituted into "memory" for Watashi, who in turn experiences these memories in the physical world, as when he "remembers" an instance from his childhood: "My shadow stays on screen… The shadow cannot speak...is helpless, like me. The shadow knows I am sitting here, watching. The shadow is trying to tell me something" (238). Although Watashi has no knowledge of Boku and his shadow, this pseudo-memory clearly evokes what Boku has been experiencing, which in this instance is his shadow's attempts to communicate to him the danger of the End of the World. Watashi accepts this previously "forgotten" memory as a "real memory" until the Professor explains otherwise.

These reconstituted memories, only in part genuine, act as a bridge between Watashi and the End of the World. The professor explains: "[Y]ou've already started bridging. In other words, you've begun t'produce memories. Or t'fall back on our metaphor, as your subconscious elephant factory changes, you're making adjustments via a channel to surface consciousness" (282-283). The false memories created in Watashi's subconscious go on to change his reality, or his "world as perceived" (284). Meanwhile, Boku is rapidly losing his own memories within the End of the World. He has been releasing his memories and the memories of the Townspeople through the act of dreamreading. The memories/minds of the Townspeople are stored within the skulls of beasts, or unicorns, which travel back and forth through the Wall that surrounds the Town, and when the beasts die, the memories stored in their skulls are released by the Dreamreader. The Townspeople are thus freed from their memory/mind and left as "pure self." Like the reconstituted memories, the unicorn skull, itself a metaphor for memory, makes it across the boundary between subconscious and physical world. Although the Professor has created the skull based on what he was able to see in Watashi's subconscious, it and the

reconstituted memories act as products of the elephant factory, which are exerting change on Watashi's reality.

Watashi is given only metaphor to understand the End of the World. Alternately, in speaking, its meaning is lost outside of what can be gleaned from metaphor. Unlike Kafka, who is able to exert his own will in crafting his identity, Watashi is split off from his self by the shuffling mechanism implanted by the Professor. He can gain access to the End of the World, but only as Boku, who in turn is denied access to the external, or actual world. Watashi internalizes metaphor to the extent that the workings of his subconscious as the End of the World can only be described in metaphor. The changes to his reality occur within his subconscious and manifest as false memories. Kafka, however, not only allows metaphor to create new meaning or a new narrative identity, but it is through metaphor that he is able to change his reality. The final referent of Kafka's metaphors is not the meanings of the metaphors initially given by Oshima, but the narrative identity that Kafka creates from them. This creation of unique metaphors out of those he adopted from Oshima impacts not only Kafka's worldview but has quite literally changed his world, granting him a new narrative identity and allowing him access to what the boy named Crow terms "a brand-new world" (467). He is free from his father's prophetic narrative and has a new means by which he can interact with the world and those around him.

CHAPTER 3

AN INTERNALIZED EXTERNAL: THE FOLD OF THE SELF

As we have seen in the previous chapter, the self in Murakami is mutable. It can be acted on by outside forces but only truly changed by the individual. During this change the self undergoes a doubling through which the self multiplies. In many instances this double is not a separate self but rather the initial self folded inwards, creating a closed cell of the soul/mind that is fronted by a public self, or a façade. This split between selves can be illustrated by the two-tier world of the baroque outlined by Deleuze in *The Fold*. Deleuze describes the baroque in terms of monads, or souls, which produce folds, and a further division of each as a "room with neither doors nor windows" that nonetheless maintains a façade that opens to the outside (28).[6] As the former, here termed the upper chamber,[7] the closed cell of mind/soul is entirely internal and access to an external world is blocked. This is the "pure self" of the End of the World and Kafka's town in the forest. It is a self to which admittance is difficult but possible, and contact with it does not leave the original self of the façade entirely intact. While the upper chamber inherently has certain sublimity about it, it is not without danger. This chapter will discuss how each protagonist in *HBWEW*, *KS*, and *WBC* initially experiences the folding of self

[6] For further discussion of the baroque, see p. 4.

[7] In the two-tier world of the baroque, the closed cell of mind/soul is the loftier of the two. For this reason, and because an act of spiritual elevation is required to reach the closed cell, I refer to it as an "upper chamber." No physical act of elevation is required to reach it. See Deleuze 11, 35.

that allows for the split into façade/upper chamber, thereby gaining admittance to the "pure self" of the upper chamber, and finally how that contact leaves them changed.

In the case of Kafka, the split between the self of the façade and the purely internal self can be seen in the relationship between the Kafka of his father's prophecy and the Kafka of the town in the forest behind Oshima's cabin. The journey through the forest, as has been noted, occasions the change in Kafka's self or any interaction between the folds of Kafka's self. As Deleuze explains with the baroque, the upper chamber is entirely separate from everything external. Lofty and elevated, it is the place of the soul, of greater reason. In following the two soldiers, Kafka is crossing a boundary between façade and elevated:

> "This is the entrance," the brawny one says. "And we're guarding it."
>
> "And right now the entrance happens to be open," the tall one explains. "Before long, though, it'll close up. If you want to come in, now's the time. It doesn't open up all that often."
>
> "We'll lead the way," the brawny one says. "The path's hard to follow, so you need someone to guide you in."
>
> "If you don't come in, then go back where you came from," the tall one says. "It's not all that hard to find your way back… Then you'll return to the world you came from, to the life you've been living. The choice is entirely up to you. Nobody's going to force you to do one or the other. But once you're in, it isn't easy to turn back" (402).

The entrance is not just guarded, but the act of passing through itself is difficult, and returning therefrom even more so. He is warned, furthermore, that, in order to cross, he will need a sign

to hang on to, "[s]omething that has a form or shape is best, if you can manage it" (403). In the two-tier model of the baroque, Deleuze references "a light that has been 'sealed'" inside the upper chamber that is lit "when it is raised to the level of reason" (32). This light is in contrast to the complete darkness of the sealed chamber and is reached through an act of elevation that ultimately leaves the lower level of the façade "a cave hollowed out by caves [and] almost reduced to nothing" (32). Kafka's sign acts as the sole illumination that is permitted within the upper chamber. Kafka chooses his memories to be his sign, which, if we pursue the light metaphor, gives him some leeway as far as illumination goes.

The town-as-chamber is a realm, an internalized external, unto itself. The complete separateness of it is created with Kafka's trek through the forest, and reinforced by the guards:

> The farther we go, the deeper and more enormous the forest gets… The sky has just about disappeared, and it's so dim that it seems like twilight… The silence gets even deeper, like the forest is trying to reject this invasion of its territory by human beings. (413)

The isolation of the forest recalls the isolation of the wells in *WBC*, as does the increasing darkness. This isolation is a key for breaching the upper chamber. Despite the presence of the soldiers, who are for all intents and purposes as much a part of the town-as-chamber as the buildings or the stream or the girl, the oppressive sense of isolation due to Kafka's trek is maintained. In addition, Kafka interprets the increased silence and darkness as a repulsive measure against his approach. Once he breaches the town-as-chamber, darkness and forest are still used as a barrier, now as a means, however, to keep him inside as opposed to out:

> I stand in the doorway long after she's disappeared, gazing vacantly at the scenery outside. There's no moon or stars in the sky. Lights are on in a few other buildings, spilling out of the windows… But I still can't see anybody else. Just the lights. Dark shadows widen their grip on the world outside. Farther in the distance, blacker than the darkness, the ridge rises up, and the forest surrounding this town like a wall. (424)

The descriptions of the town in the forest bear striking similarities to the town in the End of the World, which also aids in creating a sense of separateness. Both towns are entirely cut off from the outside world. The townsfolk residing in each are likewise cut off from their memories. The forest-as-wall evokes the image of the foreboding and impenetrable Wall surrounding the town of the End of the World, which in turn has a forest surrounding it. The forest-as-wall appears to provide just as much obstacle as the Wall, for, as the soldiers warn Kafka, "once you're in, it isn't easy to turn back" (402). Kafka feels early what Watashi learns late, that he is stuck "inside a closed circle" where "[t]ime isn't a factor [and] [n]obody here has a name" (424).

Additionally, the separateness of the town-as-chamber can also be seen in the danger inherent to it. In becoming a pure self, Kafka would become trapped in the town, much as Watashi becomes trapped in his own subconscious. After musing on the girl's namelessness and agelessness, Kafka wonders "[b]ut what's going to happen to *me*?" (424). The upper chamber or the elevated self remains lofty because it remains untouched by everything external. As Deleuze notes, "to fold is to diminish, to reduce, 'to withdraw into the recesses of a world'" (9). To become a "pure self" necessitates the severance from everything except self. Kafka would

be left with his memories, embodied in the specter of young Miss Saeki, but they would act as little more than a beam of light cutting through the darkness.

Where Kafka avoids the danger of self, Watashi gives into it. The End of the World, like Kafka's town, acts as upper chamber. It is an almost autonomous subconscious entity manufactured from Watashi himself:

> [The System scientists] put me on ice for two weeks to conduct comprehensive tests on my brainwaves, from which was extracted the epicenter of encephalographic activity, the "core" of my consciousness. The patterns were transcoded into my shuffling password, then re-input into my brain—this time in reverse. I was informed that End of the World was the title, which was to be my shuffling password. Thus was my conscious mind completely restructured. First there was the overall chaos of my conscious mind, then inside that, a distinct plum pit of condensed chaos at the center. (*HBWEW* 113)

It may be more accurate to say that the End of the World is a duplicated, or even doubled consciousness, rather than simply manufactured. As one of the scientists tells Watashi: "[It] is your own self, after all. But you can never know its contents. It transpires in a sea of chaos into which you submerge empty-handed and from which you resurface empty-handed" (114). The End of the World is as much part of Watashi's self as is the "overall chaos of [his] conscious mind" (113). Like Kafka's town in the forest, it is disconnected from everything external, and, save for the junction box that acts as a bridge, even disconnected from the rest of the internal. Watashi's self is folded double on itself, with the innermost fold, the End of the World, acting as

an elevated chamber, a site of "pure self," or, as the Professor puts it, the "elephant factory" (256).

Furthermore, thanks to the "junction box" implanted in his brain by the Professor, Watashi is able to reach his subconscious, albeit without retaining any knowledge of the act, via shuffling:

> They instructed me on how to shuffle: … Listen to three repetitions of a sound-cue pattern, which calls up the End of the World and plunged consciousness into a sea of chaos. I would have no memory of anything… The mechanism was programmed into me. An unconscious tunnel, as it were, input right through the middle of my brain (114).

As the System scientist warns him, Watashi enters and exits the End of the World "empty-handed." Returning from this doubled consciousness leaves him bereft of any memories of it, save for some bleed-through that increases as the novel progresses. Watashi first recalls the river on his own, but then later experiences a much more elaborate pseudo-memory of his shadow desperately attempting to talk to him (238). Watashi himself notes that he "couldn't be sure any of it had really happened to [him]," but he just as quickly claims it as real, saying that "[u]ntil this moment the memory, it seemed, had been sealed off from the sludge of my consciousness by an intervening force" (239). Obviously the shadow of Watashi's pseudo-memory is the shadow split from him in the End of the World, but the Professor dismisses Watashi's insistence on this memory's reality, noting that:

> You may have experienced it as a memory, but that was an artificial bridge of your own makin'. You see, quite naturally there are going t'be gaps between

> your own identity and my edited input consciousness. So you, in order t'justify your own existence, have laid down bridges across those gaps (265).

Like Kafka, who relies on his memories as a sign, the narrator of *HBWEW* grasps at memory, even constructed memory. Due to the dearth of memory in the End of the World, memory in *HBWEW* likely carries a far greater weight. Although memories act as illumination for both Kafka and Boku, the "sign," as the soldiers of Kafka's town in the forest would call it, would be the unicorn skull for Boku.

The skull itself is tied to memory, as Boku's shadow explains to him, the beasts, or unicorns, are the embodiment of the mind and memories that have been "skimmed off" the townspeople (335). The townspeople, who are without shadow and therefore memory and mind, of the End of the World are much the same as the young Miss Saeki and the other unseen townspeople of Kafka's town. They have all been stripped of memory, of name, of anything tying them to an external. Although Watashi's duplicated core consciousness bears some resemblances to the external world he interacts with, such as the presence of a librarian, Kafka's draws far more on external appearances. There is the young Miss Saeki, of course, but also the soldiers, who appear almost as if drawn directly from Oshima's story. The young Miss Saeki tells Kafka: "We don't have names here… In a place where time isn't important, neither is memory" (422, 438). Memory is tied to self through name. Boku gradually loses his as he slowly sifts through the skulls in the library. Presumably, Kafka's town has a similar setup, as the girl stresses: "Memory isn't important here. The library handles memories" (438). Watashi's doubled consciousness struggles to fill in its gaps with pseudo-memories, or bridges, as the

Professor calls them. Likewise, Kafka clings onto his memories, partially at the real Miss Saeki's urging for him to remember her (440). Memory acts as bridge for both.

As Watashi's second subconscious is constructed, so too is the skull created for him, modeled by the Professor "after a visualized image of yours" (270). The unicorn skull acts as Kafka's memories in reverse. Rather than an external item brought inside, the skull can be brought external. The Professor has pulled it from Watashi's consciousness and given it physical form. Likewise, the implanted junction box that allows him to jump from one consciousness to the other works as does Kafka's trek through the forest. There is a clear divide that must be traversed before the self of the upper chamber, the "pure self," can be reached. As a manufactured passage, the junction box connecting the End of the World cannot maintain itself as can Kafka's town, and it begins to break down: "The third circuit, strictly speaking, isn't something of your own. If we just let it go, the differential energy is goin' t'melt the junction box, with you permanently linked into circuit three" (272).

While Kafka's danger is subtler, Boku's is comparatively explicit. After all, his shadow warns him from the very beginning: "It's wrong, I tell you. There's something wrong with this place. People can't live without their shadows, and shadows can't live without people. Yet they're splitting us apart. I don't like it. There's something wrong here" (63). The town holds much of the same disquiet as Kafka's town, yet it is far more pronounced. From the oppressive presence of the Gatekeeper and the Wall to the very real dangers of the Woods and winter, it is a place without escape encircled entirely by foreboding boundaries. The town itself is also peopled with very real examples of what is to become of Boku should he lose his mind/memory and shadow, or, in other words, should he become "pure self." Where Kafka chooses to hang

on to his memories, Boku has lost most of his, and continues to lose more and more until his similarly weakening shadow tries to reassure him: “But once we get out and I recover, we can be back together. I won’t have to die like this; you’ll regain your memory and become your former self” (333). The town is, primarily, detrimental to the self, or, to Boku’s “former self,” which is comprised of both shadow and memory, or shadow-as-memory. The shadow ties its death explicitly to Boku’s loss of memory. Murakami shows memory continuously as a tie to self, as a tie to the external. The upper chamber of the town in the forest and the End of the World are dangerous precisely because it exists untouchable and untouched. It is only through a crossing the façade, through an elevation, that the self is permitted access.

Ultimately, Boku learns of the choice he must make, either to escape with his shadow or to remain without mind and memory within the diminished world of his subconscious. “To fold is to diminish,” and so does Boku diminish as his self is folded, as we have seen from his loss of memory/mind. On the other hand, “to unfold is to increase, to grow” (Deleuze 8), which could more accurately describe Kafka, who, as noted in the previous chapter, manages to evoke a change in himself. He traverses from façade to upper chamber and at the site of his journey completes a change. If the folding occurs during the trek through the forest, then the unfolding follows after, when “[t]he spell is broken, and I’m in one piece again” (444). If for Kafka the façade exists as the self that is constrained by his father’s prophecy, then it is in the journey, or elevation, through the forest that he is able to change that self.

Issues of self in *WBC* are less explicit than the overt division of self found in *HBWEW* or even *KS*. In *WBC* as well, however, a similar folding of self into façade and upper chamber can be found. Lieutenant Mamiya’s experience in the well in the steppe of Outer Mongolia and

Okada's own experiences in his well are similar to both Kafka's journey through the forest and Watashi's junction box. The well is essentially a means by which the façade and the upper chamber can be traversed. Lieutenant Mamiya's journey is aborted, as he explains to Okada that "[w]hatever heavenly grace I may have enjoyed until that moment was lost forever" (167). Okada, however, is able to complete the journey.

The world Okada reaches after passing through the well is not quite as explicitly internal as the End of the World, although he does initially take it for a dream. It does, however, bear some resemblances to the ways the End of the World and Kafka's town are constructed. There are figures from the external world that appear internalized, such as Noboru Wataya. There are also boundaries that seem to be far more permeable. In a scene that recalls Kafka's final talk with Miss Saeki, there is also a dialogue with a nameless woman who asks Okada to remember her:

> Toru Okada, I want *you* to discover my name. But no: you don't have to discover it. *You know it already*. All you have to do is remember it. If you can find my name, then I can get out of here. I can even help you find your wife… If you want to find your wife, try hard to discover my name. That is the *lever* you want. You don't have time to stay lost. Every day you fail to find it, Kumiko Okada moves that much farther away from you. (246)

Issues of memory are just as much at play here in this world as they are in the End of the World. When he asks her for her name, the nameless woman in the dark room tells Okada: "You know me very well. But *I* don't know me" (245). Her claim not to know herself is more like the Librarian's lack of mind than the young Miss Saeki's blank namelessness.

Yet, while the town in the forest and the End of the World are entirely isolated, the world Okada reaches through the well appears more as a shared consciousness that can affect the external world. The novel begins with a phone call from the nameless woman, Okada receives a mystical mark on his cheek, and Noboru Wataya suffers a brain hemorrhage, after Okada kills him in the world beyond the well. Much of *WBC* is concerned with issues of shared consciousness, as both Creta Kano and Noboru Wataya appear to have powers that exemplify this. Nevertheless, Okada and Lieutenant Mamiya both experience an elevation from façade to upper chamber. Mamiya does, in fact, describe his experience in the well as one almost painfully internal:

> Outer Mongolian troops had thrown me into a deep, dark well in the middle of the steppe, my leg and shoulder were broken, I had neither food nor water: I was simply waiting to die. Before that, I had seen a man skinned alive. Under those special circumstances, I believe, my consciousness had attained such a viscid state of concentration that when the intense beam of light shone down for those few seconds, I was able to descend directly into a place that might be called the very core of my own consciousness. (208)

Lieutenant Mamiya feels that he has reached "the very core of [his] own consciousness," where he has the sublime experience with the light. Mamiya's missed chance at a revelation there in the light within his core consciousness leaves him "no longer the same person [he] had been" (208). Watashi's exposure to his own core consciousness leaves him notably diminished, split between self and shadow. The figure Mamiya sees in the light recalls the pseudo-memory. Watashi also has an awareness of his silent shadow beckoning to him, but he does not explicitly

see the form as pertaining to himself. Instead, he merely understands that it wishes to communicate with him. Unlike Lieutenant Mamiya, who describes himself as “dead” or an “empty shell” (208) after the experience, Okada climbs into his own well after hearing Mamiya’s story. If he descends in the same capacity, then, it is reasonable to infer that he has also reached his core consciousness. This internalized exterior of consciousness that Okada reaches, however, differs from Watashi’s or Kafka’s in that it is shared, and there still remains the difficulty of reaching it.

In reaching their upper chambers, both Kafka and Watashi are facilitated by signs that are either literal memory or a stand-in for memory. Okada also reaches the world on the other side of the well through memory. There is at first the requisite isolation, specifically of Okada climbing down into a well, but then memory acts as bridge from one self to the other:

> Here in this darkness, with its strange sense of significance, my memories began to take on a power they had never had before. The fragmentary images they called up inside me were mysteriously vivid in every detail, to the point where I felt I could grasp them in my hands. (222)

After a series of vivid memories, Okada is able to traverse the boundary from façade to upper chamber. This shared consciousness appears as a hotel rather than a town, and acts as an upper chamber only in the sense that, while events within can affect the external to it, it remains untouched and isolated from the external world.

What makes memory in *WBC* special is the way it is used not just as a bridge to an individual’s core consciousness, but in how it also facilitates links between characters. Creta Kano’s telling of her memories to Okada likely facilitates their experience of a shared

consciousness. As has been mentioned, the memory that haunts Lieutenant Mamiya is told to Okada and spurs him on to climb down into his own well. Nutmeg Akasaka's memory of her father's experience at the zoo is impossible yet resembles the shared consciousness experienced by the other characters. Murakami presents memory as akin to self. While Boku is in the process of becoming a "pure self," he is also losing elements of his self as both mind and memory. His shadow, who has access to the majority of their memories, is physically severed from him. He seeks to return the Librarian's mind/memory to her precisely because he takes note of this loss of self. In addition, Yamada notes that Cinnamon "comes to understand the meaning of his existence by combining stories about his grandfather, handed down to him from his mother, with his own experience" (4). In sharing memory Murakami's characters are sharing parts of their selves, or at the very least bridging the gaps between their selves. *WBC* is, perhaps more so than either *KS* or *HBWEW*, particularly concerned with society. Although it plays out as domestic drama of the wife, Kumiko, leaving the husband, Okada, the overbearing presence of WWII and the sinister form of Noboru Wataya allude to an overarching concern with Japanese society. Susan Fisher summarizes this concern: "[Okada] enters a parallel world where he must do battle with the demons of Japan's recent history—the horrors of the war in China, and the corruption of the modern state" (155). What Fisher terms a parallel world is Okada's shared consciousness, where he is able to confront Noboru Wataya and deal him a blow that eventually ends in two deaths for Wataya, the first occurring within the shared consciousness and the second outside, when Kumiko pulls the plug on his life support.

Okada's experience is broader than either Kafka's or Watashi's. In killing Wataya he has undoubtedly prevented the evils that Wataya threatens to inflict merely by existing. After killing

Wataya and waking to find himself trapped in the well as it is slowly filled with water, Okada's imagined May Kasahara tells him:

> You emptied yourself out trying so hard to save Kumiko. And you probably *did* save her. Right? And in the process, you saved lots of people. But you couldn't save yourself. And nobody else could save you. You used up all your strength and your fate saving others. (589)

Okada probably has not just saved Kumiko but others as well, presumably even the entire country by means of his healing work with Nutmeg and killing Wataya. Okada climbs down into a well and by diving into a shared consciousness becomes a quiet hero. Okada's effect on others is central to the novel, and so his consciousness cannot be entirely isolated. As upper chamber, it does exist in contrast to an external façade and can only be reached via an elevation, but it is also permeable to others.

Okada's imagined May Kasahara points out not only Okada's heroism but also the cost of his actions. The knife wound has followed him from one world into another, and he is dying, "like all the other people who live in this world" (590). Since the very first time he made it through the well, the nameless woman has warned Okada about the danger presented by Wataya: "He's even more dangerous than you think. He might really kill you. I wouldn't put it past him" (246). Each time he visits and finds himself in that darkened room, Wataya there is the largest threat. Like both the town in the forest and the End of the World, the consciousness that Okada reaches is not a harmless one. Danger to the self is all the more tangible when wounds carry over to the physical body. Okada's damage of self is naturally more physical, as can be seen from both the knife wound and the fate of Wataya.

As we have seen, in each instance an elevation of self occurs via traversing the façade/upper-chamber boundary. Lieutenant Mamiya comes the closest to expressing this ascension as akin to sublimity, referring to the light and the form hidden within it alternately as "grace" and "revelation," but Kafka and Okada each experience an elevation as well. Kafka's comes in his exposure to the isolation of the forest, and Okada's with his submergence both into the well and into memory. For Kafka, this elevation is additionally the site at which his self becomes mutable. Watashi is able to transcend the façade/upper chamber boundary via shuffling, thanks to the junction box implanted in his brain. As his upper chamber has been manufactured in a sense, so too is his means of elevation.

Memory also plays a key role in this elevation. Watashi forms bridges between his consciousnesses and pseudo-memories even as Boku is steadily losing his memory within the End of the World. Kafka takes his memories with him as sign into the town in the forest. Okada climbs down into a well after listening to Lieutenant Mamiya's memory and is immediately submerged in his own memories. Additionally, in *WBC,* memory links individual characters' consciousnesses together, as between Nutmeg and her father. Reaching this upper chamber, coming into contact with a "pure self," is not without danger to the self, although memories may mitigate the danger. As with Boku, it cannot be avoided.

Ultimately, the split of self into façade and upper chamber facilitates the mutability of self that has been discussed in the previous chapter. Contact with a "pure self," or upper chamber, is impossible without some form of change. This change can be either positive or negative. Prolonged exposure to the upper chamber, however, does come with negative consequences. Split off as it is from everything else internal, there exists within the upper

chamber a surplus of self. This is what Lieutenant Mamiya experienced, what Watashi experiences. While Okada deals with internalized external threats, namely Noboru Wataya, the danger to Watashi and Kafka is entirely internal. The danger to self stems from too much self. This danger will be discussed at length in the following chapter.

CHAPTER 4

SURPLUS OF SELF: DOUBLES AND SELF AS MULTIPLICITY

Traditionally, the role of the double within the myth of the *doppelgänger* has been as a portent of death. Although *doppelgänger* are a western phenomenon, they are not absent from Japanese literature. Murakami's use of the double, however, is tied to the self as a multiplicity, which is largely positive and at odds with society but can vacillate ambiguously. Murakami's doubles can act as stand-ins for the protagonist, can aid or interfere, or even embody a direct or external threat of death or harm of/to the protagonist. In the novels we have been discussing, *HBWEW, KS,* and *WBC*, doubles also emerge as evidence of danger to the self by the self, which was touched on in the previous chapter. In this chapter, we will explore this danger fully, by looking first at how Murakami's doubles emerge, then how they act with regards to threats to their originals, and finally how each of the doubles problematizes issues of identity in Murakami's works.

In Endō Shūsaku's *Scandal*, these problems of identity are manifest in the Western apparition of *doppelgänger*. In exploring themes of morality, the double of Endō's protagonist Suguro acts out the role of an evil twin. Whether subconscious desire given form or not, Suguro's double exists as a dark and malicious shade, repeatedly problematizing what Suguro understands as his own, unique, singular identity. In a similar fashion Murakami's doubles create problems of identity of their own. Whereas Endō stresses a duality of good and evil,

however, Murakami works with ambiguities, typically presenting doubles in a positive light. Nakata at times acts as Kafka's double. Neither a malicious or even shadowy double, Nakata is a double in deed, acting out in the physical world what Kafka acts out in mind. Ultimately, the prophecy of Kafka's father is enacted through him. Likewise, Boku's shadow is not an evil figure, but rather one part of a self divided. Watashi's doubles exist in the End of the World as a doubled subconscious that has been further split. They double each other while doubling Watashi. It is in *WBC* that a double begins to appear as malicious. Noboru Wataya acts as a negative double to Okada, as a shade of ill-intent similar to Suguro's *doppelgänger*.

That being said, as we have seen in the previous chapter, there is an inherent danger rooted in each shadow or double, regardless of intent. In Murakami's works, this danger often presents itself as an excess. The town in the forest that Kafka visits, for example, is a danger to him precisely because it creates of him a pure self, which would, in its creation, destroy every other manifestation or potentiality of self. The End of the World works in a similar fashion. By splitting the self from mind, two distinct selves are formed, which again creates an excess. In *WBC* the danger of the double is presented as both spiritual and physical, as acts in the realm of Okada's shared consciousness carry over into the physical world. Furthermore, Noboru Wataya exists as threat not just to Okada, but to Japan as a whole. This danger remains essentially dormant within a concentration of self as seen in the upper chamber of the baroque, but it can be reached and do real damage through that interaction.

Of the three novels, *HBWEW*'s form most lends itself to a discussion of doubles. The novel itself is structured around two narratives, each focusing on a different version of the same protagonist, who in the futuristic dystopian world of shuffling and the Calcutecs refers to

himself as Watashi and in his reproduced consciousness as Boku.[8] Additionally, within the End of the World, Boku is further split between himself and his shadow. It is in fact Boku's shadow who retains access to Boku's memories and warns Boku of the danger to both of them as long as they remain in End of the World:

> I repeat what I said at the very beginning: this place is wrong. I know it. More than ever. The problem is, the Town is *perfectly* wrong. Every last thing is skewed, so that the total distortion is seamless. It's a whole… The Town is sealed…like this. That's why the longer you stay in here, the more you get to thinking that things are normal. You begin to doubt your judgement. You get what I'm saying? …We're the ones who are right. They're the ones who are wrong, absolutely. You have to believe that, while you still have the strength to believe. Or else the Town will swallow you, mind and all. (247-248)

"There's something wrong with this place," Boku's shadow tells him immediately after they are split, and he repeats the warning every time they meet (63). Then, he outlines the very process that Boku undergoes as long as he remains in the Town. Although Boku retains a unwavering interest in restoring the Librarian's mind, which indicates that he does, at least, register some of the danger present, he ultimately chooses the Town over escaping and being rejoined with his shadow, voluntarily allowing himself to be swallowed up by the Town, as his shadow forewarns. There is a perfection of the Town, although "*perfectly* wrong" as the shadow says. It is a perfection that is appealing, and combined with his hopes of returning the Librarian's mind to her, that is enough for Boku.

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[8] See pg. 2

In addition, by the end of the novel Boku has accepted the Town as a part of himself:

> I have responsibilities… I cannot forsake the people and places I have created. I know I do you a terrible wrong. And yes, perhaps I wrong myself, too. But I must see out the consequences of my own doings. This is my world. The Wall is here to hold *me* in, the River flows through *me*, the smoke is *me* burning. I must know why. (399)

The Town is both Boku's creation and a manifestation of himself. As parts of Watashi's subconscious duplicated and fixed into the ongoing "drama" of the Town by the Professor, the Town is, as Boku says, created by him. Yet as Watashi's double functioning solely within the End of the World, Boku is also correct in claiming himself and the Town as one in the same. The Town is Boku's world because Boku can only exist as Boku, Watashi's double, within the End of the World. Napier notes that Boku here "seems to be abdicating all sense of political and social engagement" (213). This is apparently the case, as the novel does end with a strong sense of isolation, with Boku musing, "I am alone at the furthest periphery of existence" (400). Although Boku immediately recalls the Librarian waiting for him, he has also just admitted to his shadow that the entirety of the Town is a manifestation of himself, and he is choosing the sealed realm of the upper chamber as such over his original self, who retains the capacity to interact with the external world.

Still, Boku ultimately acknowledges the danger posed by the Town to himself and most definitely to his shadow, which, in addition to his repeated warnings, also serves as a visual reminder of the dangers of the Town due to his ever-worsening condition. By the end of the novel, he has barely enough strength to stand and is forced to rely on Boku to carry him as they

make their escape. His worsening condition coincides with Boku's loss of mind/memory, for, as Boku notes, "you ended up with almost all our memories" (247). The Colonel also confirms Boku's suspicions that "the mind is lost when the shadow dies" (170). Napier notes that, in *HBWEW*, the shadow as double acts not as *doppelgänger* in the traditional sense, as is the case with Suguro's double, but rather as a "shadow self who takes care of the other self" (128). When the Gatekeeper severs the shadow from Boku it marks the shadow for death. For Boku, it begins the process of paring down into a pure self without memory or mind. The shadow's actions throughout the novel stem entirely from the desire to rescue himself and Boku from the town. As a double, arguably more knowledgeable and capable than Boku due to the retention of their memories, the shadow constantly intervenes on Boku's behalf to steer them away from danger. In ignoring the shadow's warnings and refusing to escape the Town, Boku admits that "I know I do you a terrible wrong," and furthermore that "perhaps I wrong myself, too" (399). The temptation embodied by the Town, however, with either its perfection or isolation or even the proximity to self-and-only-self is essentially enough for Boku to forsake his double and his self.

Although he shares an eerily similar experience with Boku in terms of parallels between the Town and the town in the forest, Kafka does not experience a similar split in terms of self, either between Watashi/Boku and subsequently Boku/shadow. Rather, he is able to cross from façade to upper chamber while remaining fundamentally whole. Kafka, instead, experiences doubles in the forms of the boy named Crow and Nakata. *KS* begins and ends with the boy named Crow, and he appears often during times Kafka is most questioning his identity, particularly in terms of the prophecy that his father has laid out for him. Yamada places Crow

within the frames of a narrative of identity, in which Kafka is seeking to assert a new identity beyond the one that his father has prescribed for him:

> The narration of Kafka's experiences reflects his desire for an objective perspective; it alternates between subjective and objective registers, the latter allowing Kafka to understand his experiences in a larger context, to gain more insight into the events of his life, and to claim a measure of independence from the "closed narrative" handed down to him. (Yamada 13-14)

Kafka retains free access to Crow and uses him both objectively and as buffer between himself and his father. The chapters titled simply "The Boy Named Crow" deal mainly with Kafka's father, for instance, when Crow confronts his specter in the forest (433). Unlike Nakata, however, Crow is not a full double. He acts more as a tool, as Yamada notes, that Kafka can utilize to sever his identity from the one foisted upon him by his father. Kafka uses Oshima's metaphors in the same way.

Nakata is somewhat different. He is a double not in the sense of a split self, like Watashi/Boku/shadow, or even like Suguro and his *doppelgänger*, but a double in terms of a stand-in. Nakata's actions are a double of Kafka's own. The most notable instance of Nakata-as-double occurs when he murders Kafka's father against his will:

> Johnnie Walker said he wanted Nakata to kill him. But I didn't plan to kill him. I've never killed anybody before. I just wanted to stop Johnnie Walker from killing any more cats. But my body wouldn't listen. It did what it wanted. I picked up one of the knives there and stabbed Johnnie Walker two times. Johnnie Walker fell down, all covered with blood, and died. (166-167)

Nakata's disconnect from his own body and actions is not notable on its own, except that it is following an instance when Kafka wakes up covered in blood with no memory of his actions, which occurs on the same night Nakata kills Johnnie Walker. As Kafka later realizes, "I did the math and figured out he was murdered the same night I woke up with my shirt covered in blood" (69-71, 198). Nakata passes out after the murder, covered in blood, and wakes up, like Kafka, with no memory of how he has ended up where he is, or why there is suddenly no trace of blood on his clothes or the cats (163). It is as if the deed prophesied by Kafka's father is carried out by Nakata in his place, yet the evidence of the murder is still passed to Kafka. Kafka himself believes the same:

> I have no idea how the blood got all over me, or whose blood it could be. It's a complete blank… But maybe I did kill my father with my own hands, not metaphorically. I really get the feeling that I *did*. Like you said, I was in Takamatsu that day—I definitely didn't go to Tokyo. But *In dreams begin responsibilities,* right? …So maybe I murdered him through a dream… Maybe I went through some special dream circuit or something and killed him. (204)

We see again Kafka's duality of reality/metaphor as discussed in the second chapter here, and within that duality lies his belief that what occurs in a dream can pass through into reality. Oshima is understandably dismissive, but Kafka feels, and has seen the results of the murder. Likewise, Nakata, the other half of the "dream circuit," also senses the disconnect from his self prior to the murder, when he tells Johnnie Walker, "I don't feel like myself anymore" (148).

Additionally, Kafka's father tells Nakata he had him brought to his house for the express purpose of killing him (142). Johnnie Walker also appears aware of the transference that seems to be happening between Nakata and Kafka:

> So you're no longer yourself… That's very important, Mr. Nakata. A person not being himself anymore… A person's not being himself anymore… You're no longer yourself. That's the ticket, Mr. Nakata. Wonderful! The most important thing of all. (148)

Nakata already exists as a supernatural figure within the novel. He can talk to cats, and he makes strange predictions of raining fish and leeches. It is likely that Johnnie Walker chooses him expressly because he can serve as a stand-in for Kafka, who has fled in order to avoid the very scenario he still finds himself trapped in. Otsuka the cat notes of Nakata: "Your problem is that your *shadow* is a bit—how should I put it? *Faint*…the shadow you cast on the ground is only half as dark as that of ordinary people" (51). The cat also states that he has seen another whose shadow "looked like half of it had gotten separated from him" (52). Otsuka links the weakened shadow, which even Nakata admits to sensing, to Nakata's accident in the woods as a child, which left him without memory or the ability to read or write but granted him the ability to talk to cats. Essentially, Nakata's weakened shadow is indicative of his unique supernatural powers, and if the cat and Nakata himself can sense it, Johnnie Walker is likely able to as well.

Regardless, Kafka and Nakata share a link through the murder of Kafka's father, and it is implied that the murder is committed twice, once by Kafka and once by Nakata. Like the boy named Crow, who often mediates or provides a second viewpoint for Kafka, and not unlike

Boku's shadow, who tries to save Boku from himself, Nakata, too, functions almost as a shield for Kafka. The father's prophecy still comes to pass, however, rendering Kafka's flight essentially futile, for, as the boy named Crow says, "[d]istance won't solve anything" (204). That very futility causes Kafka to admit to Oshima: "In fact, the harder I try, the more I lose my sense of who I am. It's like my identity's an orbit that I've strayed too far away from, and that really hurts" (199). It is this crisis of identity which, as noted in the second chapter, spurs Kafka to adopt Oshima's metaphors and later leaves him primed for the journey across the boundary of façade/upper chamber.

In contrast to both Kafka and Watashi/Boku, Okada experiences no doubling of self, either within the shared consciousness or without. In *WBC*, the focus is less on the ways the self acts on the self than on the ways the self connects with others. Okada's search for his wife begets a conflict with Noboru Wataya. From the beginning of the novel, Wataya is presented as antagonist, described by Okada as "a fully developed oddity, a thoroughly disagreeable character…an intellectual chameleon" (77). Upon Okada's first meeting with Wataya, he says:

> But as I sat there across from him, an unpleasant feeling began to well up inside of me. It was like having some kind of sour-smelling, alien gunk growing in the pit of your stomach. Not that there was anything he said or did that rubbed me the wrong way. It was his face: the face of Noboru Wataya itself. It gave me the intuitive sense that it was covered over with a whole other layer of something. Something wrong. It was not his real face. I couldn't shake of this feeling. (77)

Although Okada is hardly an unbiased source when it comes to Wataya, his impressions are not very different from Creta Kano's or Kumiko's. Wataya is also consistently described as the

Other, not just "something wrong," but a being that Okada is at pains to even understand, as he says, "[i]t was as though we were speaking to each other in different languages" (78).

Okada even sets Wataya up as antithetical to himself: "Every time I talk to that guy, I get this incredibly empty feeling inside… Because of this feeling, I end up saying and doing things that are simply not me" (204). Creta Kano, too, describes the two as antithetical:

> Noboru Wataya is a person who belongs to world that is the exact opposite of yours… In a world where you are losing everything, Mr. Okada, Noboru Wataya is gaining everything. In a world where you are rejected, he is accepted. And the opposite is just as true. Which is why he hates you so intensely. (312)

Creta's pronouncement recalls Okada's and Wataya's constant pitting one against the other, as well as Wataya's success against Okada's social failure. The two are linked, according to Creta, in such a way that their mutual hatred is practically unavoidable. In this way, Wataya acts as a negative double of Okada. Creta even seeks to use Okada, as Wataya's complete opposite, to rid herself of Wataya's defilement: "I want to pass through you, this person called Mr. Okada. By doing that, I want to be liberated from this defilement-like something inside me" (312). Napier describes Endō Shūsaku's use of double as one by which "[t]he protagonist's depraved *doppelgänger* forces him to confront unknown aspects of himself, and the experience is a terrifying rather than a liberating one" (225). Although Wataya appears as more "depraved *doppelgänger"* than any of the other doubles that have been discussed, and while he does appear as an Okada in negative with each set up in constant opposition to the other, it is through confronting him that Okada is able to find a measure of resolution.

Whereas Kafka and Watashi have each confronted a pure self within upper chamber, Okada faces a life-or-death confrontation with Wataya. Likewise, the danger both Kafka and Watashi experience is a danger of the self by the self that their doubles either work to stave off or warn against. Wataya, however, is a double that harms, not just in the way his continued success is precipitated on Okada's continued failure, but also physically. As was discussed in the previous chapter, the wound that Okada receives in his consciousness carries over into the real world. Okada's repeated visits to his subconscious, and the nameless woman's repeated warnings, have been leading up to his confrontation with Wataya there. For Okada to experience any change to his self, or in other words, for him to escape the unwanted connection to Wataya, it is not possible for either of them to return from this shared consciousness unscathed.

Danger stemming from the upper chamber and the self was discussed at length in the previous chapter, but it is not only from contact with the upper chamber that danger to the self materializes. In each novel there is a sense of danger involved in knowing the self, or, rather, in knowing the self too deeply. When Boku announces his decision to stay to his shadow at the end of *HBWEW*, he intimates that this decision, in part, stems from wanting to better understand his relationship to the Town, in essence, to know more about his self, as he tells his shadow, "I must know why" (399). In *WBC*, when Okada asks what the point of sharing consciousness is, Creta Kano replies simply, "[t]o know more—and more deeply" (212). Kafka, too, has spent the large part of *KS* questioning his own identity, and when he sets off into the forest, he feels the most volatile in terms of self, thinking that "I head off into the heart of the forest, a hollow man, a void that devours all that's substantial" (388). The danger for each does

not come in simply knowing the self, but rather in succumbing to the desire to know, much as Melville's man at the mast-head gazes too long into the sea and takes it for his own soul, becoming lost in it.[9] Like the open ocean, the Mongolian steppe stretches endlessly out before Lieutenant Mamiya, with "nothing to obstruct one's vision as far as the eye could see" (207). Trapped in the well, much as Pip is trapped under the waves when he falls overboard,[10] he is left with nothing other than himself, and, in his own words, ends up descending into "the very core of [his] own consciousness," from which he emerges just as trapped as he was in the well: "If anything, my physical death would be, for me, a form of salvation. It would liberate me forever from this hopeless prison, this pain of being me" (208- 209). What Lieutenant Mamiya experiences on the steppe is a surplus of self from which he has no outlet. He is offered a glimpse of what he terms a revelation to which, however, he is ultimately denied access or knowledge, and he exits the well trapped at that point of denied knowledge, knowing just enough of what he has been deprived. Boku is willingly swallowed by the Town in part due to a desire for similar knowledge. Kafka crosses through the forest and endangers himself in order to settle his identity. The upper chamber is a closed circuit of concentrated self from which there is no easy exit, and in passing through it, one must bear the brunt of that concentration without any way of looking away from it.

Ultimately, knowing oneself and one's identity is not without risk. Creta Kano comes into her true self forcefully and in such a way that her previous self takes the blow, as her sister tells her:

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[9] "[A]t last he loses his identity; takes the mystic ocean at his feet for the visible image of that deep, blue, bottomless soul… In this enchanted mood, thy spirit ebbs away to whence it came; becomes diffused through time and space…forming at last a part of every shore the round globe over." (H. Melville, 1851, p.303)

[10] "But the awful lonesomeness is intolerable. The intense concentration of self in the middle of such a heartless immensity, my God! Who can tell it?" (H. Melville, 1851, p. 765)

> You could have been lost forever… Fortunately, the state of your being *just happened* not to be the real, original you, and so it had the reverse effect. Instead of trapping you, it liberated you from your transitory state. This happened through sheer good luck. The defilement, however, remains inside you… (307)

Creta Kano's situation is unique and, as Malta Kano tells her, more a result of luck than anything. Creta Kano also does not choose to be exposed to her true self but rather as a result of Noboru Wataya's defilement it is forced upon her. Kafka's situation is different in that he goes into the forest expressively to find his "true self," or at the very least to find a self other than the one that his father has crafted for him. If not for the interference of Miss Saeki, who requests that he leave the town, Kafka would have ended up the same as Boku, willingly trapped within his own mind. Okada, in turn, is nearly killed by Wataya while inhabiting his consciousness. Murakami does not present the self, or even the pure self as inherently negative, but merely dangerous because it is so appealing. As Napier suggests, in choosing to stay in the Town, Boku is choosing a life cut off from the external world, from society, and from others (213). He chooses an escapist route, and Kafka nearly does the same. Murakami's protagonists are given the choice of continuing to interact with society or of absenting themselves from it. Or even, in Okada's case, of risking himself to save it.

CHAPTER 5

CONCLUSION

Each of the three novels discussed in this thesis, *HBWEW*, *WBC*, and *KS*, builds on a notion of identity as multiple, mutable, and expansive. Although *KS* and *HBWEW* contain more obvious parallels, Murakami is working in *WBC* with the same constructions of internal/external boundaries, self, and consciousness that are found in all three novels. It is only at the junction of internal/external, or the world of the mind with the concrete world of reality, that the self can transform or be transformed.

This boundary between façade and upper chamber ordinarily receives little traffic. Instead, the boundary requires a special act of elevation to traverse. Lieutenant Mamiya understands this as the revelation or grace of which he only caught a glimpse. Kafka's identity must first reach a level of volatility that leaves him feeling that "there is nothing left to fear" (388), not invulnerable but entirely hollowed out. Okada spends days at the dried out bottom of a well engaged in self-reflection. Crossing from an external façade to the internal closed circuit of the upper chamber is not an easy act, nor is it always without violence, as is the case with Creta Kano. It is through this crossing, however, that the self is able to change. For Kafka, the slow adoption and internalization of Oshima's metaphors throughout the novel allows for a break toward a truer self. Kafka reaches the upper chamber, which is similar in appearance to

Watashi's in *HBWEW*, and is able to begin the formation of a self there beyond the one prophesized for him by his father.

Watashi, on the other hand, crosses from façade to upper chamber via an implanted device, the Professor's junction box, with nearly no knowledge of the passing save for the occasional bleed-through. Instead, his self is split. Watashi of the Hard-Boiled Wonderland and Boku of the End of the World likewise split the narrative. With little to no memory of his time in the End of the World, Watashi moves from subconscious to façade as the junction box is switched. Ultimately, where Kafka ends the novel bound for a "brand-new world," Boku severs himself from his shadow and the external world entirely, choosing, instead, to reside isolated within his own mind (467). Boku evinces the danger of the pure self, or of a desire for too much self. Kafka faces this danger as do Lieutenant Mamiya, Creta Kano, and Okada.

Okada, too, faces the unique danger of a negative double, Noboru Wataya, who exists almost entirely as his antithesis. As long as the two of them occupy the internal space of Okada's shared consciousness, there is no room for Okada as an individual self. Doubles also occur in *HBWEW* and *KS*, although they do not occupy the same functions. Nakata exists as an extension of the Kafka who is still bound to his father's prophecy, while Boku's shadow is the other half of his self, which is split upon entering the Town. Murakami uses each of these doubles differently. Whereas Wataya as an Okada-in-negative evinces a site of moral conflict, Nakata is used as a double in act, linked to Kafka via a supernatural connection not unlike the shared consciousness Okada experiences. Boku's shadow, meanwhile, works to save Boku, ostensibly from the Town, but essentially from himself.

Murakami presents the self as a multiplicity, of which the individual manifestations vary in strength, portrayal, and how close they are to a "pure" or true self. In *WBC,* this self can cross the boundary of internal/external to interact with, and either aid or hinder others. Also branching significantly away from *HBWEW*, *KS* features a prominent interest in connections with others. Although Kafka at first focuses on the difficulties of truly communicating with others, he ultimately leaves the internal realm of the pure self at the behest of Miss Saeki, who urges him above all else to continue living, and to remember her. Rather than a self that turns ever inwards, both *WBC* and *KS* explore selves that engage the boundary of internal/external without turning away from either.

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