

Long Paper

Finding Meaning for the Abandoned “Effective Protagonist”: A Jungian Psychoanalytic Reading of Haruki Murakami’s The Wind-up Bird Chronicle

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Date received: January 23, 2024
Date received in revised form: April 8, 2024
Date accepted: April 16, 2024

Recommended citation:

Perez, A. C. D., & Perez, L. B. (2024). Finding Meaning for the Abandoned “Effective Protagonist”: A Jungian Psychoanalytic Reading of Haruki Murakami’s *The Wind-up Bird Chronicle*. *Puissant*, 5, 2141-2162.

Abstract

This qualitative research is a literary analysis of Haruki Murakami’s popular book, *The Wind-up Bird Chronicle*. Using psychological literary criticism, particularly Jungian archetypal criticism, this study deciphered how the author portrayed complex emotions like abandonment, emasculation, and renewal of resolve through the four major Jungian archetypes, namely the Persona, the Shadow, the Animus/Anima, and the Self. Results of the study show that Murakami utilized the four major archetypes to embody repressed and/or suppressed elements of personality. The results of the analyses also highlight how Murakami’s works can be utilized in the field of teaching literature as the works embody contemporary themes of psychological ills, replete utilize popular culture and historical events, serve as fertile ground for further literary analyses, and introduce a unique style of writing.

Keywords – Murakami, Wind-up Bird Chronicle, Jungian, Psychological, Literary Criticism



INTRODUCTION

Renowned worldwide for his surrealistic style of writing reminiscent of Nobel Laureate Gabriel Garcia Marquez, Haruki Murakami first blended realistic and fantastic elements in tackling physical and emotional violence in his 1995 novel, *The Wind-up Bird Chronicle*. The novel, originally published in three parts, later won the Yomiuri Literary Prize in Japan and was awarded to Murakami by one of his harshest critics, Nobel laureate Kenzaburo Oe.

The Wind-Up Bird Chronicle has long been the subject of literary critics and analysts, often employing various literary theories and lenses to better understand Murakami's work which was much more socially conscious than his other works.

Of particular note is how Murakami's works, along with *The Wind-up Bird Chronicle*, are often subjects of literary psychoanalysis using the principles of various renowned psychologists like Sigmund Freud, Carl Jung, Aldred Adler, and Jacques Lacan.

Using Jungian Psychoanalysis, this work hopes to add to the body of knowledge on the conduct of psychological literary analysis by further providing "structure" to a process that some literary scholars regard as "theory-ridden" and cause others to "miss the wider significance" of literary works. This was mainly done by anchoring the Jungian principles of main archetypes with Terence Dawson's (2008) *Methodological Postulates on Jungian Criticism*. Additionally, Dawson's principle of "Effective Protagonist" was utilized to better ground the perspective of the analysis.

LITERATURE REVIEW

On Psychoanalytic Criticism

In terms of applying psychological principles and ideas to literature, Freud was the foremost in doing so. Freud even went to great lengths to utilize literary texts to ground his theoretical psychological notions. Chief of this is his critique of Sophocle's play *Oedipus Rex*, with which he expressed an assumed "universal law of mental life" that a boy naturally develops an unconscious infatuation towards his mother, and in turn fears his father as a rival, hence the use of the term Oedipus Complex, after the tragic Greek hero Oedipus who unknowingly killed his father and married his mother. According to Freud, the fate of Oedipus is but the materialization of an internal necessity and is also seen as governing the same tragedy in Shakespeare's *Hamlet*.

In the 21st century, Freud's methodology in critiquing literary pieces continues. Winning (2015) utilized Freudian analysis of the narratives of Adam and Eve in the bible to explore the phenomenon of dysfunction. Yahiaoui (2021) also utilized Freud's

methodology in understanding the infinite meanings beneath Hermann Hesse's *Steppenwolf*. Similarly, Zhu (2020) illustrates the Freudian notions of pleasure, reality, and libido in the works of New Literature Chinese writer Shi Zhecun. Finally, there is the analysis conducted by Hecker (2022) on Edgar Allan Poe's short stories with Freud's theory of the uncanny, and by doing so, exploring the concepts of intellectual uncertainty, unknowability, and death.

On Jungian Literary Criticism

The application of Jung's psychological ideas has since been passed down to his successors, establishing the field of Analytical Psychology, distinct from Freud's Psychoanalysis. Like Freud, Jung did not limit himself in applying his principles to just his patients. To Jung, the application of psychology to literature is obvious, because the human psyche is the womb of all the arts and sciences. He goes on to analyze several literary works like Johann Wolfgang von Goethe's (1962) tragic play *Faust* (1832) in his *Memories, Dreams, Reflections* (1993), Richard Wagner's German epic drama, *The Ring of the Nibelung* (1876) in *Letters* (1973), and James Joyce's modernist novel *Ulysses* (1920) in Volume 15 of his *Collected Works* (1970).

In modern studies of literature, the application of Jung's ideas in literary criticism, popularly called Archetypal criticism after the Jungian concept of personality Archetypes, peaked in popularity in the 1940s and 1950s and has progressively advanced to this day. Graven (2013) utilizes Jung's major archetypes of Persona in analyzing the works of Oscar Wilde (1891), eventually contributing to understanding the influences and creative process behind pieces of literature like *The Picture of Dorian Gray* (1891), *Lady Windermere's Fan* (1892), and *The Importance of Being Earnest* (1895). Similarly utilizing archetypal analysis, Rottermundt-de la Parra (2015) analyzes Miguel de Cervantes' *The Trials of Persiles and Sigismunda* (1617), elucidating much on Spanish cultural concepts such as the *hidalgo* and the *caballero*, and the repressed sexuality androgyny of the titular characters. Ersoz (2019) also utilized Jungian, along with other psychological concepts, the concept of the "outside" in Irish novels – McGahern's *The Dark* (1965), Trevor's *The Children of Dynmouth* (1976), and McCabe's (1992) *The Butcher Boy* (1992) – eventually uncovering the intertwined individual and social reality of their respective writers, proving the influence of the outer world on the human psyche. Piddock (2020) establishes the same in his study of M.R. James' ghost stories, also stressing the impact and power of societal factors and concerns of the author's era.

On the Works of Haruki Murakami as Subjects of Literary Criticism

One aspect that has been regularly explored in understanding and critiquing Murakami's works is his use of space and elements of magical realism in storytelling. Asfahani (2009) explores the latter in *After Dark* using Wendy Faris' (1995) framework for magical realism. Akins (2012) also explores the world of Murakami, particularly the

transformations in the notions of individual and communal identity within Murakami's cosmopolitanism, ultimately concluding that Murakami's depiction of time and space portrays his own imagined space vis-à-vis Japanese cultural and communal history. Finally, Lindgren (2012), employs Mikhail Bakhtin's theory of the chronotype in analyzing the elements of magical realism in Murakami's novel *The Wind-up Bird Chronicle*, establishing further the existence of four chronotypes in Murakami's world: everyday life, the road, the crisis, and the castle.

By utilizing the psychological concepts of conscious and unconscious, Wilkey (2020) analyzes the interplay between dreams and reality in Murakami's novel *Hard-Boiled Wonderland and the End of the World*. By providing the readers with two main characters that seem to flicker between reality and dream, Wilkey posits that Murakami provides his readers with the contemplation on the nature of existence and that the existence of Shadow grants meaning to existence, illuminating the reality that without darkness, light becomes imperceptible. Depci (2019) also analyzed Murakami's works in the same vein, analyzing the existence of Murakami's main character's "other" and "shadow" and suggesting that the identity conflicts of the main characters all stem from the effects of globalization, overproductivity, and consumerism of Japanese society. Herring (2020) builds on these and explores the effects of capitalist systems and globalization on the identity and psychological well-being of Murakami's characters. By exploring the novels *Kafka on the Shore* and *The Wind-up Bird Chronicle*, Herring shows the seemingly inescapable grasp of capitalist society and advises that it is up to the readers to repudiate and reject these ideals.

METHODOLOGY

Methods and Techniques Used

This study is qualitative in nature, particularly literary research, falling under the general umbrella of psychological criticism that utilizes psychological theories and ideas in the analysis of literary works. Though literary research originally started with the study of how language was used in particular works of literature, it has since evolved into a field of inquiry that utilizes principles across the social sciences and humanities (Khan, 2013).

In particular, this literary research explored the psychological underpinnings of the select works of Haruki Murakami using the psychological principles of Analytical Psychology founder Carl Gustav Jung. While the works of Jung encompass many fields of inquiry like cosmology, mythology, and religion, the main principle to be utilized in this specific literary research is his Theory of the Archetypes (CW, Volume 9), and shall utilize the post-Jungian Terrence Dawson's (2008) concept of Effective Protagonist, and his methodological postulates on the application of Jungian principles to literary criticism.

Instruments of the Study

The main data-gathering instrument of the study is Terrence Dawson's (2008) methodological postulates on Jungian Literary Criticism as outlined in his article *Literary Criticism and Analytical Psychology* (2008).

Rather than providing a strict rudimentary guideline, the methodological postulates of Dawson (2008) instead outline considerations and important points, these being;

1. Not Dogma but Working Hypothesis – Jung's psychological theories are working hypotheses, and are therefore open to further interpretations and developments, which should not be discounted for the simple reason that they are not originally Jung's.
2. Not Surface but Depth – Instead of focusing solely on the text, a critic should instead investigate the hypothetical subtext driving the text, particularly in uncovering the unconscious dynamics responsible for the creation of the text.
3. Not Hero but Text – More interest should be directed in the psychology of the literary work itself, rather than a central figure in the literary work.
4. The Social Significance of Art – Literary works bear a social aspect in their creation, and as such, their social significance should always be taken into consideration.
5. A Historico-Cultural Theory – Literary works are considered cultural products. Literary critics should therefore be aware that culture and its role in the social and political upheavals are driving forces in the creation of literature.
6. Reader-Response/Personal Myth – Jung viewed reading a text as not merely about the decoding of an objective narrative but instead more about uncovering the individual and collective significance of the various subjective responses the text may generate.

Data Analysis Method

After a close reading of the novel, the analysis was subjected to three steps.

The first part of the methodological postulate of Dawson (2008) is what he terms the identification of the "effective protagonist" of the literary text being analyzed or the character who is most psychologically affected by the events of the narrative. While oftentimes synonymous with the main character, it is not always the case. The effective protagonist is mainly identified as the "axial character to which all the events of the novel can be related, without exception" and therefore determines the structural and psychological coherence of the entirety of the narrative being analyzed. A sample application of the concept of effective protagonist as the crux of a Jungian literary analysis is Elliot's (2005) Jungian literary critique of Edward Morgan Forster's *A Passage to India* wherein Adela Quested was determined as the effective protagonist along with Mrs. Moore as they have experienced the most psychological development throughout

the novel in the Marabar caves, as opposed to the novel's main character Dr. Aziz who barely undergoes psychological development, virtually remaining the same from start to end of the novel save for a final realization at the end.

Once the effective protagonist has been identified, the next stage of analysis was to determine how the major archetypes – persona, shadow, anima/animus, and self – are portrayed. Of important note here is that all the aforementioned archetypes should be anchored on the identified effective protagonist, that is the persona, shadow, anima/animus, and self of the identified protagonist. While identifying the archetypes, the theory of magical realism by Faris will be the main consideration, particularly the five primary characteristics of magical realism. As such, the overarching consideration in the identification of the archetypes shall be their conformance with magical realism – that is subjecting the identified archetype to the question of what role magical realism plays in this particular archetype. For the specific archetypes, the following criteria shall be considered:

1. Persona – What personality does the effective protagonist choose to assume or don for specific interactions?
2. Shadow – What aspects of the personality of the effective protagonist does he/she try to suppress or does not acknowledge, but is made apparent in certain circumstances?
3. Animus/Anima – What feminine/masculine aspects of personality does the male/female effective protagonist exhibit?
4. Self – After the events of the novels, was the effective protagonist successful in integrating his/her shadow and is now cognizant of his/her anima/animus? If so, how is the effective protagonist in terms of full realization of his potential?

A visual representation of the steps of the data analyses is presented below.

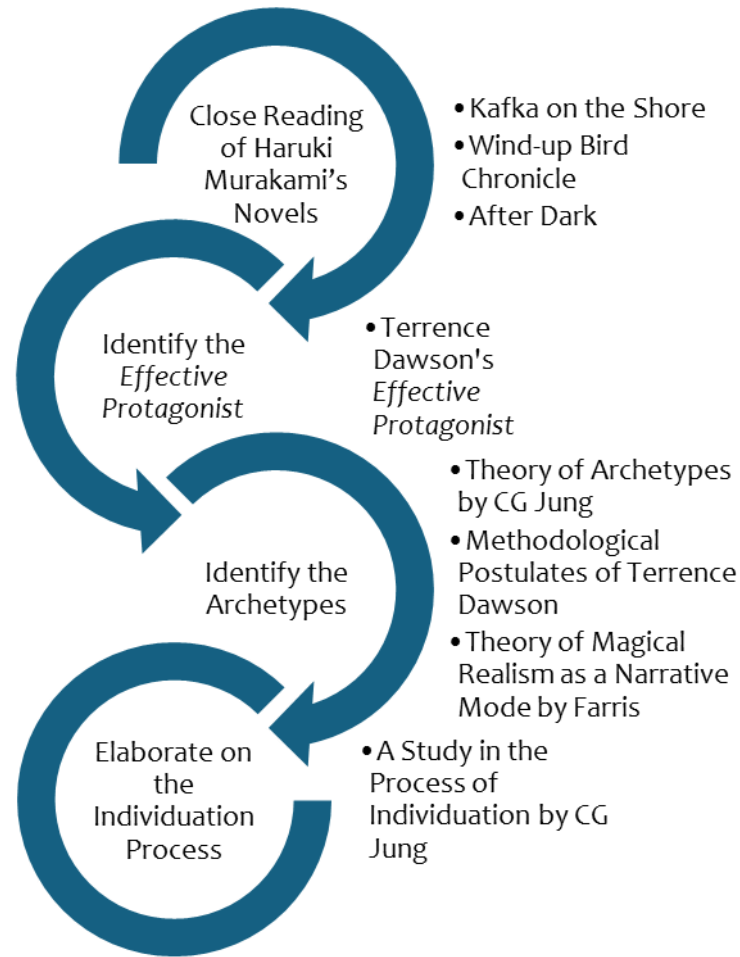


Figure 1. Data Analysis Flow of the Study

RESULTS

Serving as the novel's main protagonist and at the same time the effective protagonist is Toru Okada, a recently unemployed paralegal who lives in suburban Tokyo in 1984. Right at the onset of the first chapter, Toru is presented as a man with a lot of uncertainty and is racked with indecision.

Set against the backdrop of the Cold War, *The Wind-up Bird Chronicle* introduces the main character in a nondescript manner. Toru Okada is a recently resigned paralegal who is staying at home in a suburban home that he shares with his wife of six years, Kumiko Okada. Before he resigned from work, Toru believed that they had a firm, solid, if not plain and stable marriage. The psychological development journey that solidifies Toru Okada as the Effective Protagonist is presented below.

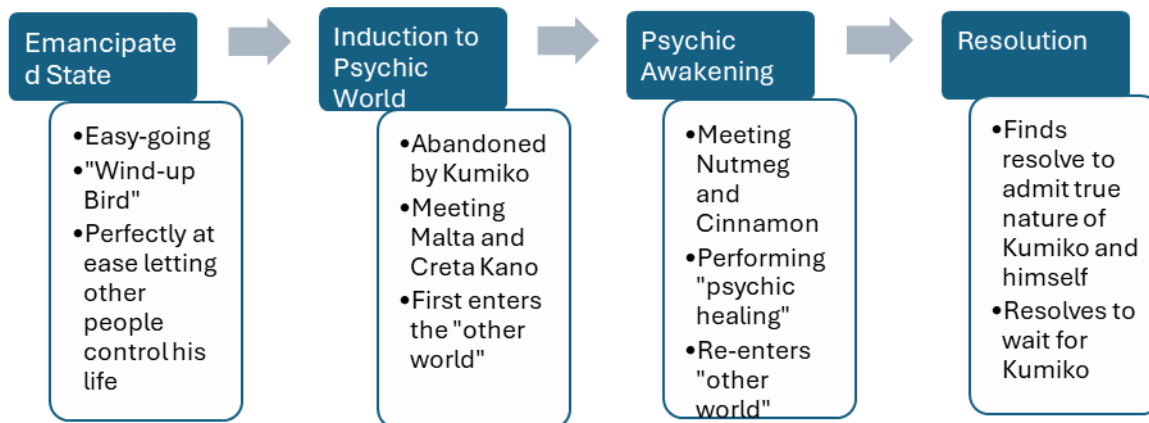


Figure 2. Toru Okada's Psychological Development

At the start of the story, most of Toru's actions are motivated by simple daily chores such as cooking spaghetti, ironing shirts, and looking for a missing cat. What becomes evident towards the end of the first chapter, however, is that Toru's belief of a stable and firm marriage is far from the truth as deep trouble and anxieties plague their relationship.

This crack in their marriage first manifests when all of a sudden, a cat they named Noboru Wataya after Kumiko's brother, suddenly goes missing. Already racked with anxiety from Toru's indecision and seeming lack of direction, Kumiko nears her tipping point when the cat they have had since they got married and moved into their house goes missing and tasks Toru to look for the cat. Ultimately, it becomes apparent to Toru that Kumiko's despair goes beyond the missing house pet when she lashes out at Toru for buying blue tissue paper, and flower-patterned toilet paper and cooking beef stir-fried with green peppers. On that same night, Toru realizes that not everything is fine in their marriage and that by realizing he does not fully understand his wife, he may have realized the core of the problem.

This realization of Toru is true and made manifest towards the start of the second book when Kumiko suddenly did not come home one night and seemingly disappeared without a trace or a message. This presented a dilemma to Toru, who was at first in denial that his wife had actually left him and only seriously considered the reality of the situation two days later. Even then, Toru was still second-guessing himself as to the reason why Kumiko had left him without so much as a note. On a closer analysis, however, it appears that Kumiko had long since planned to leave home and had a lot of reasons to do so such as Toru's indifference to their situation, his laidback and go-with-flow attitude, Kumiko's seemingly romantically involved with another man as per the perfume gift she tried to hide, and a hidden nature of Kumiko that she had been trying to suppress for so long that has recently surfaced.

Over the course of several months, Toru would actively search for Kumiko, both on his own and with the help of eclectic people he met along the way. What is even more remarkable is how Toru in this search also undergoes a psychological journey of enlightenment and identity. Of particular interest amongst the people he meets are the psychic medium sisters/pair of Malta and Creta Kano. Originally introduced to Toru as a means of locating their missing cat, Malta and Creta become instrumental in his search for Kumiko, and in extension, himself. Malta, the older of the sisters/pair, provides Toru with assistance through his psychic and largely unexplained ability to find missing items and people. She does this by sharing insights she gleaned through her dreams and her analysis of the elements and the imbalance therein. While she ultimately was never fully able to ascertain Kumiko's location and motivation behind her disappearance, she nevertheless introduces Toru to her sister, Creta, a "prostitute of the mind". This particular self-bestowed title of Creta is explained as her ability to enter someone's unconscious, couple with them, and in the process, help them release their innermost desires and emotions.

Toru, through the help of Creta as a "prostitute of the mind", uncovers certain aspects of his identity, and in the process, also reveals some aspects of the nature of Noboru Wataya, the person that Creta refers to as the direct opposition of Toru. This is verbalized by Creta herself.

This particular conversation with Creta finally highlighted one of the main crux of the story of Toru; that while he is searching for his wife and himself, he will be opposed at every opportunity by Noboru Wataya. Much like how Gingrich (2020) puts it, the link between Toru, Kumiko, and Noboru appears seemingly as a simulation of controlled explosions brought about by nuclear reactions between their very nature. While Creta and Malta Kano never again appear in the novel after revealing the direct polar opposition of Toru and Noboru, they nonetheless prove as an important catalyst for Toru to be introduced and eventually accept the rather mystical elements of the world, something that later on figures a very important part in his search for himself that he takes on personally.

As was mentioned earlier, Kumiko tasks Toru to look for their missing cat at the start of the novel. While the significance of the cat was never explicitly mentioned, it signifies the link between the husband and the wife who are strangers to both their nature and of each other. As a result, the sudden disappearance of the cat that was never actually theirs but rather a stray cat that took refuge in their house greatly disturbs Kumiko. In this search for the missing cat, Toru is strangely drawn towards a nearby abandoned house and the dried-up well in its backyard that he hears and is introduced to by May Kasahara, a teenage out-of-school girl.

Believing that Kumiko had left him for another man, and after recalling the advice of a seemingly clairvoyant monk that Kumiko's father introduced to them when they got married, he soon decided to descend into the dried-up well. Swallowed up by the

darkness at the bottom of the well, Toru meditates and allows the total darkness and silence to immerse fully into his memories, desperately trying to make sense of his situation. He recalls their first meeting, the first time they had sexual intercourse and the unexplainable feeling of emptiness and unease he felt inside her, and more importantly, how Kumiko once had an abortion while he was away on business, exemplifying how they as a couple were unable to progress on their own (Samuel, 2015). With these memories coming back to Toru, slowly yet moving towards certainty, he realizes how little he understands and knows of Kumiko. He verbalizes this some two months after Kumiko had left while alone in the house.

This instance of Toru descending the well happened several more times. After one such incident, Toru discovers a blue-black stain on his right cheek that seems to be slightly warmer than the rest of his face. Believing that the stain was some sort of a “mark” he received from his meditations at the bottom of the well, Toru takes it for granted until he later comes into contact with Nutmeg, a secretive psychic healer for the rich and powerful, and her equally secretive yet extremely efficient son, Cinnamon. While their first encounter was entirely due to coincidence, Nutmeg soon deduces that Toru also possesses the power she has to relieve the anxiety and pain of her elite and powerful customers. As such, she soon enlists Toru to become her substitute and to this end, buys the abandoned house with the dried-up well, erects a new house on the property, and has her son, Cinnamon, chauffeur her customers for their sessions with Toru. Even with his new profession as a psychic healer, Toru still continuously descends the well regularly to meditate and reflect.

One of the peculiarities of Toru’s meditative sessions at the bottom of the well is the unexplained ability to somehow enter a labyrinthian hotel where he would come into contact with mysterious beings, some overtly sexual and some confrontational. The labyrinthian hotel, however, did not appear first in his meditative sessions, but rather in a surrealistic erotic dream of Malta and Creta Kano, a faceless man who offers him whisky, and room 208. The erotic dream soon stirred up a memory in Toru that again made him realize how little he understood Kumiko’s feelings. In particular, this memory is that of him failing to understand how Kumiko felt when he spent the night at another woman’s house, and though nothing happened between them, he never felt the urge to call and inform Kumiko of the situation, and even lied to her about when he was confronted. This became what Toru termed as “the greatest crisis” of their marriage. Toru, after recalling this particular memory that he had already forgotten, would again re-enter room 208 of the labyrinthian hotel, and again have an erotic encounter, but this time with an unknown woman that resembled in voice the prank caller Toru had at the start of the story.

With this, Toru believes that the answer to what he is seeking can be found in the aforementioned room 208, hence his repeated meditative sessions at the bottom of the well while working as a substitute psychic healer for Nutmeg and Cinnamon. Finally, after several days since their operation ceased due to the increasing attention and intrigue

being drawn to the secretive nature of the psychic healing sessions, Toru manages to enter room 208 of the labyrinthian hotel while meditating at the bottom of the well.

In the labyrinthian hotel, Toru encounters yet again several mysterious, enigmatic figures like the "hollow man" who acts as his guide and proclaims that he is his only ally, and yet again, the woman who very much resembles Kumiko. In room 208, Toru finally affirms that the woman who speaks to him is Kumiko. This marks a significant development in Toru's psychological state as he appears to finally accept that he does indeed know very little of the woman he chose to marry. He also affirms that he intends to take the woman he now affirms as Kumiko out of the room, signifying his actual desire to not only truly know his wife, but despite it all, still want them back together. Amid their conversation however, an unidentified man enters the room with a knife and Toru ends up killing the man with the bat that he just recently received from "Kumiko", mirroring exactly the events he believes he saw happen to Noboru Wataya while also at the hotel. While explicitly warned by Kumiko not to look at the man's face, Toru nonetheless does and is wracked by intense nausea, ultimately ejecting him from his current reality in room 208 into the bottom of the well that now seems to be filling up with water.

When Toru wakes up, Nutmeg explains that Cinnamon rescued him from the well but is unable to offer any real explanation as to his multiple bruises and lacerations. Nutmeg also conveys to him that they will have to demolish the house soon, and more importantly, that Noboru Wataya suddenly suffered a violent stroke while delivering a speech, is currently unconscious, and that there is little to no hope of full recovery. Immediately, Toru identified himself as the reason for this, particularly how his actions in room 208 beating the man with a bat, caused a ripple effect in the real world that sent Noboru Wataya into a vegetative state.

In the end, after finally confronting his uncertainty borne of his seeming inaction and his tendency to let others take control of his life, Toru slips back into reality and receives a letter from Kumiko. She confesses to him that she also experienced defilement from his brother's hands, much like their sister who took her life, and that, try as she might to cleanse herself of it, it has taken hold of him. Kumiko also confesses that she has had multiple sexual partners while married to Toru and as a result, contracted a venereal disease. Ultimately, she also mentions how she plans to kill her brother by pulling his life-support machine at the hospital, which she indeed does well on. In the final moments of the story, Toru mentions to May Kasahara that Kumiko would plead guilty to killing his brother and intends to accept whatever punishment will be given to her. As for Toru, he resolves to wait for Kumiko no matter what it takes.

DISCUSSION

When subjected to Jungian psychological analysis, Toru Okada's psychological development can be presented through the four major Jungian archetypes.

Persona. The image that Toru Okada presents to the world, in general, is that of an easy-going and sometimes indecisive man. He lives a relatively peaceful, if not mundane, life in suburban Tokyo with his wife, Kumiko Okada. To his co-workers at the law firm, before he resigned, he was a competent, practical, and efficient worker. Though he was not an actual lawyer as he has not taken the bar exam, he is nonetheless important for the people at the firm. This is evident as the senior partner of the law firm even offered a small raise to Toru when he broached the topic of him quitting the job. For Toru, what he did every day at the law firm was enough, and he was never left wanting. With the never-ending tasks given to him in the law firm, Toru proceeds with nary a care, lost in the hustle and bustle of everyday tasks. This particular persona of Toru that he projects, however, starts to show cracks when he starts to consider his options, specifically quitting his current job. In this particular light, Toru appears as what Samuel (2015) terms the “typical Murakami postmodern hero”; a man living an unburdened yet unambitious life.

The other persona that Toru assumes is towards his wife, Kumiko. Ever since they met, Toru had a habit of suppressing his innermost desires and feelings whenever it concerned Kumiko. It is evident in the first date they had in the aquarium where Toru, even though he was deathly traumatized by jellyfish, did not say anything to Kumiko amidst the slowly building tension in his chest. Even after he was forced to slump on a bench to try and recollect himself, he still did not admit to Kumiko his fear of jellyfish. This continued and was greatly exacerbated as they got married.

Even though they were already married, Toru still retained the habit of not voicing his concerns. He always lets Kumiko take the lead in whatever important decision there is to be made. Even in conversations, whether intimate, serious, or mundane, Toru would always let Kumiko take the reins. This also does not escape the observations of Yu (2013) that with even six years of marriage, this has yet to arouse in Toru any desire to truly understand his wife. When they were still dating, for example, Toru already sensed something he could not explain about Kumiko, some unknowable quality of uncertainty lurking inside Kumiko, but he never tried so much as to ask her or try to figure it out. This for Toru even became more pronounced during their first sexual intercourse where Toru explains:

There was something oddly lucid there, a sense of separation, of distance, though I don't know exactly what to call it. I was seized by the bizarre thought that the body I was holding in my arms was not the body of the woman I had had next to me until a few moments earlier, the two of us engaged in intimate conversation: a switch had been pulled without my noticing, and someone else's flesh had taken its place. While I held her, my hands continued to caress her back. The touch of her small, smooth back had an almost hypnotic effect on me, and yet, at the same time, Kumiko's back seemed to be somewhere far away from me. (p.241)

This feeling that Toru had was not limited to during their intimate moments. Toru notes that Kumiko would oftentimes, during their conversations, no matter how mundane or excited, would suddenly fall silent and would immediately seem distant afterward. This overall feeling of distance and detached nature of Kumiko can be described as having what the French philosopher Jacques Derrida (1993) termed a “hauntological feature”. Kumiko chooses to get married to Toru and has idealized the notion of getting married as a means to escape his traumatized past. Much like the etymology of the term, this “haunts” Kumiko when it is never fulfilled and is manifested in her moments of sudden silence and feeling of distance that Toru also notices but never comments on.

Besides Kumiko, Toru also displays another persona to a new acquaintance. May Kasahara is an out-of-school sixteen-year-old girl that Toru meets while searching for their missing cat. For May Kasahara, Toru is disarmingly harmless and mundane in that she does not feel threatened nor is bothered by a man in his thirties who suddenly jumps over a fence and lazes about in an abandoned lot. Again, the easygoing persona of Toru manifests, and in turn, allows him to forge a budding connection with May Kasahara, who upon suggestion of Toru himself, bestows the nickname Mr. Wind-up Bird on him.

This particular nickname of Toru is a very important manifestation of the persona that he projects to everyone. The wind-up bird was originally a name given by Kumiko to a bird that they would hear every morning whose cry eerily sounded mechanical as it was being wound up with a spring. Toru choosing the same for a nickname takes on a deeper meaning, that he, like the wind-up bird, is mechanical, and would only make a sound or act if wound up, or in his case, inquired or pushed to action by someone. This, however, runs counter to what Nygren (2010) observes that the moniker may instead symbolize Toru’s desire to “unlock” his wife’s true nature.

Shadow. Hidden deep within Toru's personality is his violent tendency which is in stark contrast to his persona of an easygoing man content with living a carefree life of domesticity. Additionally, this particular shadow of Toru tends to surface when he is faced with great emotional turmoil and uncertainty. Even as Toru started meditating on events that happened in the past, there was never an instance or recollection that exhibited this violent nature of his. Instead, it only manifests when he is experiencing extreme emotional turmoil and distress brought about by Kumiko’s disappearance and desperation of not being able to fully ascertain the reasons why.

This violent nature of Toru manifests at least twice in the novel, both of which are on seemingly strange characters that seem to transcend the boundaries of reality. The first time happened when, with the advice of his uncle, spent several days aimlessly observing people at a busy train station. While watching the faces of people, he notices the visage of a man he believes he recognizes, in particular, a mysterious singer and enigmatic speaker that he once chanced upon in Sapporo while he was out on a job that coincided with the day that Kumiko chose to have an abortion. The man left an impression on Toru

and was inexplicably drawn to him, and so followed him for some time. Upon arriving at a seemingly abandoned section of the city, Toru unwittingly followed the man inside an apartment where he was then attacked viciously with a baseball bat. However, Toru is inexplicably taken over by the desire to enact violence on the man. For Toru, enacting violence on the man became a way for him to physically vent out the frustration he feels of being abandoned by his wife, of being uncertain as to what to do, and of being helpless and unable to get her back. He thinks to himself that the violence being enacted at that moment was unnatural and has caused an immense change in him, experiencing what Samuel (2015) calls the “dissolution of morality”; a state where Toru is both terrified and fascinated by his unexplained actions that go against his own and society’s moral objectivity.

As to the effects of allowing his shadow to take over, Toru was able to come to terms with what his desires were. After the ordeal, Toru was able for the first time to verbalize what he truly wanted, “I had to get Kumiko back. With my own hands, I had to pull her back into this world” (p.357).

The next time this violent shadow of Toru took over was inside room 208 of the Labyrinthian Hotel. After talking with the mysterious woman and deciding that she is Kumiko and resolving to bring her back, an unknown man enters the room with a knife. Armed with a bat that “Kumiko” gave him, the very same bat that he once yanked out of the man he had beaten to a pulp before, Toru fights the man and manages to seemingly kill him with two well-placed swings on the neck and the head. Much like his first encounter with this violent shadow of his, this experience yet again made it clear to Toru how much he would go to get his wife back, that his doubts about whether his wife is who he believes her to be are immaterial. Toru thinks this to himself before being transported back to the bottom of the well from room 208. “Everything had come to an end. But where was Kumiko? Where did she go? I was supposed to bring her back from the room. That was the reason I killed the man. That was the reason I had to split his skull open like a watermelon (p.606).”

Ultimately, for the very passive and easygoing Toru, these episodes of violence were manifestations of his innermost shadow that he unconsciously harbors and suppresses. As such, he only ever comes close to the reality of his situation, his feelings, and his emotions when either the shadow manifests itself unwittingly – as when Toru defended himself from the man he followed and ended up beaten to a pulp – or he gives in and accepts it as a part of himself – as when he knowingly hit and seemingly killed the knife-wielding man that entered room 208 and did so to bring Kumiko back to him.

Anima. Probably the most obvious manifestation of the Anima in Toru is how he seems to be at perfect ease being the homemaker while his wife works and earns a living for both of them. The first chapter introduces him to cooking spaghetti, listening to opera, and even ironing shirts. Immediately, Toru is presented as being content, satisfied, and even relishing a domesticated lifestyle, much like how Akins (2012) observes that this

particular aspect of Toru's is integral, yet also spectral. He had even enacted a system of ironing shirts, further proving how he finds living a domesticated life enjoyable.

I couldn't read anymore. I decided to iron shirts instead. Which is what I always do when I'm upset. It's an old habit. I divide the job into twelve precise stages, beginning with the collar (outer surface) and ending with the left-hand cuff. The order is always the same, and I count off each stage to myself. Otherwise, it won't come out right. (p. 6)

Additionally, while it has been just recently that he quit his job by the start of the novel, Toru appears completely at ease being out of work. He refuses Kumiko's offer to take a part-time job as an editor for a magazine, a job that would be very simple and easy for him. This particular behavior of Toru, when viewed in the context of the very rigid and historically-rooted gender roles of Japanese society, is nothing less of emasculating, affirming what Gray (2022) concluded that the male gender norm in Japanese society is focused on being the economic provider. Such departure from these societally-accepted norms can have pervasive effects, not only on the man, but also on the women, and how society tends to view a married couple with such a dynamic.

The result of this particular emasculating behavior of Toru is felt several times in his interactions with other people. May Kasahara, for instance, immediately feels at ease with Toru and even forges a strong connection with him. While the reason behind their seeming connection can be attributed to their shared unique circumstances of being different from societal expectations, it cannot be discounted that May Kasahara feels at ease with Toru because he does not exhibit what Japanese society expects as proper masculine behavior.

Additionally, this emasculation of Toru can be seen as another important factor for Kumiko leaving him. In a society like Japan where the measure of a man is to be "accepted by men", but a woman's measure is diametrical "to be accepted as a woman by men" (Ueno, 2019), Kumiko loses sexual interest in Toru, leading her to engage in extra-marital affairs with various men, who in contrast to Toru who is very emasculated, are all power-centric and career-driven. Ultimately, this indecision can be attributed to his Anima and is one of the key issues that he resolves towards the end of the story.

Self. The overall journey that Toru Okada takes in the novel, while originally undertaken to find their missing cat and later on his wife, is also a journey towards self-reflection and identity. As Barone (2008) asserted, Toru, much like most protagonists in Murakami's works, actually undergoes psychological awakening. This psychological awakening that Toru undertakes can be broken down into four unique stages: Awareness, Encouragement, Identification, and Fulfillment.

Before undergoing the four stages, however, it is important to establish first who Toru is at the beginning, before he undertakes this psychological journey of confronting his self, and in the end, reconstituting himself. At the start, Toru is described as a recently

resigned paralegal who stays at home doing household chores like cooking dinner, cleaning, ironing shirts, and doing shopping.

This is all upended when Toru, during the performance of these household chores, is seemingly abandoned by his wife without any explanation. He becomes extremely anxious, but at the same time, does not do anything concrete like report it to the authorities, or personally contact people who might have an idea where his wife would be. Instead, Toru is thrust into the first stage of awareness. He is introduced to the psychic nature of the world that he has not given any serious thought to before. This is done when Toru meets the sisters Malta and Creta Kano. Through Malta's cryptic prophecies and Creta's nature as a prostitute of the mind, Toru is inducted into the psychic world, and is made aware of powers beyond his average comprehension. This experience becomes a very powerful stimulus as he soon believes that it is through this newfound experience and understanding that he can get Kumiko back.

Encouragement, the second stage, happens when Lieutenant Mamiya, an old acquaintance of the couple, shares his powerful and moving story with Toru. This story serves as the necessary push that Toru needs to fully devote his energies, not to physically locate his wife, but rather to look for her in the "other world", bring her back to reality, and in the process, also understand himself.

The next stage of their psychological journey of Toru's comes when he takes the advice of Mr. Honda to "find the deepest well and go down to the bottom" (p.74). Once he reaches the bottom of the well in the abandoned house he was mysteriously drawn to since the start of the story, Toru starts meditating and reflecting on the past, believing that that was the true intent of Mr. Honda's advice. While at the bottom of the well, Toru indeed remembers important events in the past that he has since forgotten or chose to forget, from how he and Kumiko met, their first sexual intercourse, the indescribable feeling that he had that lurks inside Kumiko, the greatest crises their marriage faced, and the traumatic ordeal of Kumiko's abortion.

While immersed in meditation at the bottom of the well, however, Toru suddenly drifts towards what he termed "not a dream" but "something that happened to take the form of a dream" (p.254). What transpired in actuality is Toru being transported to the "other world" that takes the form of a labyrinthian hotel where a faceless man serves as a doorman, and a mysterious lady sexually entices him. The first time Toru enters the "other world", the mysterious woman "marks" him through a strange ritual that involves intense kissing. Toru soon unknowingly escapes the "other world", much like how he also mysteriously entered it. At this point, Toru has entered the third stage of identification.

The mentioned "mark" that the mysterious woman bestows upon him, Toru later realizes, fully plunges him into the psychic world. With the help of Nutmeg, he realizes that he has now acquired the ability to somehow "relieve" or "heal" strange psychic afflictions of others. While he was aware of the dangers of these "healing" sessions as

was explained by Nutmeg, Toru nonetheless continues with hopes that by doing so, he can again enter the “other world”, and does so by regularly descending to the bottom of the well.

When Toru is again abandoned, this time seemingly by his new “partners” Nutmeg and Cinnamon, he is again left distraught and uncertain. Much like when he lost Kumiko, the person who decides for them both, he has now lost Nutmeg who guided him on how to use his newfound psychic powers, and Cinnamon who attends to all miscellaneous tasks so that he can concentrate on what he believes is important. With no other options left to him, Toru descends to the bottom of the well, and this time successfully enters the “other world” of the labyrinthian hotel.

With his understanding of how the "other world" works, something that he did not have before, Toru becomes more certain that the mysterious woman that inhabits room 208 is Kumiko, or at least a part of the real Kumiko, and getting her back from room 208 would also mean her returning to him in reality. This eventually unfolds into a violent confrontation with another inhabitant of the labyrinthian hotel when a knife-wielding man that Toru believes is the reason why Kumiko remains locked in room 208.

Toru is victorious in the struggle and manages to seemingly kill the intruder. However, even as the mysterious woman he believes to be Kumiko adamantly warns him not to, Toru peeks into the face of the intruder. Immediately racked by intense nausea, Toru is brought back abruptly from the “other world” to the bottom of the well. True to the final stage of fulfillment, his actions on the “other world” indeed had immense repercussions on the real world. The first of this is how the long-dried-up well he was meditating at suddenly filled with water, reflecting how the “blockage” in his personality has since been excised. With the intruder killed, Noboru Wataya suddenly collapses onstage from a massive stroke that renders him in a vegetative state and reliant on life support.

Ultimately, Toru returns to the life of a normal man devoid of psychic powers at the end. Having fulfilled the purpose of his journey to truly understand himself and the extremely harrowing past of Kumiko, he nonetheless resolves to wait for Kumiko to be released from prison, and resume their life as a married couple. Overall, Toru Okada’s whole psychological profile across the four major Jungian archetypes is summarized below.

Table 1. Toru Okada’s Psychological Profile Across the Four Major Jungian Archetypes

Effective Protagonist	Major Jungian Archetype	Depiction
Toru Okada	Persona	Mr. Wind-up Bird's moniker. Easy-going, indecisive man.
	Shadow	Violent tendency.
	Anima	Household chores. Manifestation of emasculated nature.
	Self	Losses psychic powers. Acceptance of the true nature of himself and his wife. Becomes fully resolved.

As mentioned above, Toru Okada's main persona, the mask that he exhibits to everyone, is best exemplified by his moniker, Mr. Wind-up Bird. True to its name, Toru is perfectly comfortable and, at some point even relishes having others make decisions for him. Seamlessly integrated into this persona also is his anima or feminine tendencies of performing household chores that run counter to the norms of Japanese society, thereby exhibiting signs of his highly emasculated nature. Buried beneath this persona, however, is his shadow of violent tendency that surfaces during his most troubled times, particularly during moments when his feeling of abandonment is further exacerbated by physical and existential threats. All of this however, culminates in the eventual resolution of Toru's psychological development, constituting for himself a self that is fully cognizant of his true nature, his lack of genuine knowledge of Kumiko's real self, and more importantly, his renewed determination to fully commit in waiting for his wife. Metaphorically, he eventually sheds the springs and mechanisms attached to his "wind-up" nature and finally soared toward his true desires from now on.

CONCLUSIONS AND RECOMMENDATIONS

Based on the findings of the study, it can be concluded that for *The Wind-up Bird Chronicle*, the main character also serves as an effective protagonist. As such, all events in the novel center around Toru Okada, or at the very least, can be related to him. He also undergoes the most profound psychological change. Toru Okada is also portrayed as "normal" and "plain" on the outside but harbors psychological imbalances and personality problems.

Additionally, the four primary Jungian archetypes are regularly utilized to elaborate on the psychological problems of the effective protagonist. Of these, the Shadow archetype is the most utilized in elaborating the psychological problems of the effective protagonist.

From the conclusions drawn, the following recommendations are hereby forwarded.

1. As psychological problems and issues figure prominently in Murakami's works, the analyzed works herein, along with his other works, should be subjected to more psychological analyses using the psychological principles of other prominent classical psychologists like Sigmund Freud, Jacques Lacan, Erich Neumann, and other contemporary psychologists like Albert Bandura, Richard Wiseman, and Steven Pinker.
2. Besides psychological literary criticisms, more prominent critical theories of literary criticism like feminist criticism, deconstruction, post-colonial criticism, and critical race criticism, should also be utilized to better analyze and understand the underlying themes and issues tackled by Murakami in his novels.

IMPLICATIONS

The results of the study make it evident that students should be exposed to more works that make use of creative elements of narrative like Murakami's use of magical realism elements as it can foster more discussions compared to traditional narrative elements.

Furthermore, the works of Haruki Murakami should be regularly utilized in the teaching of literature classes across all levels such as Afro-Asian Literature, Literary and Cultural Theories, Language of Literary Texts, and Constructs of Identity in Literature.

Finally, other novels that deal with other contemporary mental and psychological issues should be added to the reading lists of young adults and students to allow for a better discussion of these issues.

DECLARATIONS

Conflict of Interest

The authors declare that there has been no conflict of interest in the conduct of the study.

Informed Consent

No Informed Consent is necessary for this piece of work as the research does not involve living human participants, and does not utilize any personal data.

Ethics Approval

No ethics approval is necessary for this piece of work as the research does not involve living human participants, and does not utilize any personal data.

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