

Tribhuvan University

Cultural Ambivalence in Haruki Murakami's *South of the Border, West of the Sun*

A Thesis Submitted to the Central Department of English
In Partial Fulfillment of the Requirements for the Degree of
Master of Arts in English

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March 2017

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Letter of Recommendation

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Approval Letter

This thesis entitled “Cultural Ambivalence in Haruki Murakami's *South of the Border, West of the Sun*” submitted to the Central Department of English, Tribhuvan University by Mrs. Manju Purja has been approved by the undersigned members of the Research Committee.

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Acknowledgements

I am indebted to a number of people for their help with this project. First and foremost, I would like to express my thanks to my dedicated supervisor and mentor, Shankar Subedi, a Lecturer at the Central Department of English, for his expertise, patience, perseverance and guidance at all the stages of the thesis. His willingness to motivate me contributed tremendously in this research for its completion. So, I would like to extend my sincere and hearty gratitude to him.

Thanks are also due to Prof. Dr. Amma Raj Joshi, Head of the Central Department of English, for his friendly presence and approval of this research work in its present shape. Similarly, words cannot express my gratitude toward respected teachers Prof. Dr. Ram Chandra Poudel, prof Dr. Anirudra Thapa, Dr. Shiva Rijal, Dr. Taralal Shrestha, Badri Acharya, Raju Baral, Maheshwor Poudel and other sirs for their feedback, insights and valuable questioning.

Last but not least, I want to express my love and gratitude to my parents for their constant and lifelong support and encouragement. Finally, and most importantly, thanks to all my friends near and far who have been there for me through all the ups and downs and help me to complete directly and indirectly. Resunga Computer Service also deserves gratitude for its typing and other technical support.

Manju Purja

March 2017

Abstract

This research paper explores the issue of cultural ambivalence in the characters of the novel *South of the Border, West of the Sun*. This is the story of Post-Second World War Japanese society. Inferiority complex cut upon Japanese people when Japan was defeated in the Second World War. As Japan badly lost its imperial power, Japanese people had misconception that western culture especially American way of life or culture to be more advanced and superior to their own. Therefore, Japanese people started to follow western culture in the name of being modern without thinking it's probable consequences. In this way neither Japanese people totally forget their own Japanese culture nor they could totally adopt western culture, rather collision of two totally different ways of life caused cultural ambivalence on Japanese youth. Confrontation of two totally different ways of life create a kind of confusion and in betweenness upon Japanese people known as '60s complex'. With the motives of upgrading their native culture, they started to adopt or imitate western way of life. Hajime including other major character of the novel, starts listening to western music, read to English books, drink to English wine, wear to tie and shoot, open and celebrate Jazz bar and music, believe in extra marital relationships, seek for individual life and ideologies which brings negative impact on them

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I *South of the Border, West of the Sun* as a Cultural Document

This research paper explores cultural ambivalence in the characters of *South of the Border, West of the Sun*. The main thrust of this research paper is to show the cultural ambivalence through the characters of the novel. While reading this novel, one sees that fluctuation, dilemma, cultural destruction, inferiority, cultural hegemony in the life of Hajime and Shimamoto. The story of this novel is about the destruction of Japanese people's psychology after Second World War. As mentioned in the novel, when America dropped B-29 raid in 1945, Japan lost its supreme power and it destroys its cultural norms and values. In this way, this novel captures the time frame of late 1960's, the period after Second World War, particularly the period of psychological trouble and confusion among Japanese people.

Prior to the Second World War, Japan used to be Asia's power holding nation, but the moment Japan was defeated in the Second World War, It lost its imperial charm which caused Japanese people some kind of inferiority complex. Therefore, they with the motif of upgrading their native aura, started to adopt or imitate western way of lifestyle and ideologies without thinking its possible consequences. After all, Japanese people neither completely abandoned their own native culture nor they could adopt western way of life completely. This incompleteness leads them towards cultural ambivalence. The collision of two completely different culture created a kind of confusion upon Japanese people which is known as '60s complex' which can be associated with familiar disruption, cultural perversion, dash identity, hybridity and mimicry. The loss of culture is the loss of identity, when people cannot locate themselves in a fixed cultural legacy they suffer from sense of identity crisis which causes frustration and dilemma. Hajime and Shimamoto are the representatives of the subversion of western culture because they unable to follow the dimensions of each

and every aspect of it completely. Thus, it can be claimed that *South of the Border, West of the Sun* is the document of cultural ambivalence where characters are ambivalent towards both eastern and western culture.

After the Second World War, Japanese people neither completely abandoned their own Japanese culture nor could they totally adopt English culture, they were unable to decide about what course to follow English or Japanese. In this way they were ambivalent towards both cultures. The collision of two cultures created a kind of confusion upon Japanese people which resulted into failure of cultural assimilation. There comes inferiority complex in the characters psychology. As an inferior creature they critique their own culture which ultimately makes them adopt western imperialism interms of civilization and upgrade their native Japanese culture. They start to adopt and follow western lifestyle while adopting western tradition they do not care upon their own originality, they just take western tradition as their own originality.

This novel was first published in 1992 with the title *Kokokoyo no minamitaiyo no mshi* in Japanese language later translated into English by Philip Gabriel in 2006. Murakami in the novel intuitionally has captured the essence of westomenia in Japanese people's psychology as they recognized themselves inferior when they badly defeated in Second World War. As an inferior creature they critique their own culture which ultimately makes them adopt, imitate and follow western lifestyle.

This novel depicts with the issue of cultural ambivalence which generally caught Japanese people after World War Second, where Murakami truly portraits its cultural traits minutely through the character of the novel. Presentation of hybridity, mimicry, in betweenness, loss of cultural values, attempt of cultural assimilation,

inferiority and superiority complex, cultural hegemony, hyphenated identity in characters of the novel *South of the Border, West of the Sun* are key factors of post-colonial Japanese society. It is a cultural ambivalence, which after Second World War Japanese people adjusted. Murakami's main motto is to show the cultural clash can be taken as asset of his novel in 20th century Japanese literary arena. Haruki has recovered several noted awards for his fictional and non-fictional works. Most of the characters of his novel are in the condition of cultural in betweenness, obsession for Englishness. Hajime and Shimamoto in *South of the Border, West of the Sun* are his representative characters longing for foreign culture.

South of the Border, West of the Sun is primarily about the confusion faced by the youths of Japanese in rapidly changing world of late 1960's along with the nostalgia and sexuality of the characters. The story of the novel is set back to the time when protagonist Hajime was a school student in elementary school. Hajime is 'only child' of his family in post war Japan meets another 'only child' Shimamoto, a lame girl. In their child hood, they share their thoughts and feeling by listening English music. At the age of twelve they involved in sexual activities. This sexual activity listening English music slowly and gradually leads Hajime western life style. This even of physical intercourse makes him erotic in such a way that he never forgets her throughout his life. But the moment he migrates to another city. Despite their separation, Hajime cannot forget the image of Shimamoto's alluring body from his mind. In the course of time, he makes pornographic relationship with other girls like Izumi and her cousin which brings cultural perversion on him.

Hajime got married with Yukiko, a daughter of business man. As he gets married he poses the property of her father. Her father affords him money to open Jazz bar in Tokyo. After getting material support from her father, he opens Jazz bar, Jazz bar runs smoothly as Japanese people start to change themselves as if they are English man by joining Jazz bar, listening English music, wearing English dress and he becomes a successful business man. Outwardly, he pretends to be an honest husband and father, loves with his wife and daughter but inwardly he makes extra marital relationships which is the outcome of his culturally fractured mentality as well as cultural ambivalence.

Shimamoto, Hajime's previous girlfriend, comes to meet him by seeing the advertisement of his bar on newspaper. Though he has beautiful wife and daughter at home, his debauch mind diverts towards Shimamoto. He is physically as well as mentally attached with his wife but his psychic realm is covered by the sensual image of Shimamoto. He indulges physical intercourse with Yukiko, his legal wife in the fabric of Shimamoto. After disclosing the secrecy, Yukiko becomes restless and asks to clarify their plan; he neither gives up his wife nor adopts Shimamoto which exposes the dual nature of Hajime.

Hajime is a bundle of contradictions, on the one hand he seems to be loving husband and father follows Japanese culture, responsibility of good husband but on the other hand, keeps extra marital affairs such as rousing behavior of loving skirts and pronoficks. He reads and read piles of English books in terms of broadening is mind. Once he begins a book does not let it down until finished to read. He rejects his own culture programs such as games, competitions among and between Japanese people rather he wants to show himself different from them as if he is superior from them by his birth. He had left to read and study Japanese culture and music rather

listens Jazz music restlessly. He reads and reads English but could not understand, listens English music but could not even understand the English lyrics meant. Perceives it as a 'chant'. In this sense he makes himself as 'mimic man' as described by Homi K. Bhabha.

This novel has drawn the attention of many critics since its publication in 1992. Richard Bernstein analyzes this novel as a presentation of human fragility caused by erotic desire. He claims that the dark forces of human psyche are prevailed in the protagonist. In his article, "An Obsessive Attraction that Cripples Two Lives" says:

The mistakes that the Hajime commits in *South of the Border, West of the Sun* are not more than the usual act of selfishness that are prone to as they pursue experience and gratification [. . .], *South of the Border West of the Sun* in this sense a curious and absorbing psychological mystery set in modern Japan, a probing meditation on human fragility, the grip of obsession and impenetrable erotically charged enigma that is the other. (1)

Bernstein though these lines indicates the weak aspect of human beings which brings him into the verge of danger. He claims that the protagonist Hajime hurts his beloved and his wife that shows because he is guided by selfishness and obsession. Human mind is victim of erotic desire so as all his activities are under the control of his psycho-sexual obsession. Though he raises the question of psychological mystery, but neglects the issue of Hajime's expressed in the novel.

Likewise, another critic James Urquhart claims that the novel, *South of the Border, West of the Sun* is presentation of irrational power of love and desire that damage human life. He further argues that the protagonist loses his rationality due to

domination of physical and sexual desires. In his article "An Old Flam in Jazz Bar" says:

South of the Border, West of the Sun is an eloquent treatise on the vertiginous, irrational power of love and desire. Physical desire can attract without rational, but love's bloom of sensibility can be lost before we know we are holding its vulnerable beauty to the wind. By the time he is indulging in frenzied sex, Hajime is already aware that he may have lost his opportunity for a soul mate. With hind sight we mourn what was in our grasp, but we can never reach back to the moment of indecision that alters or shatters our lives forever. (1)

Through these lines, critic indicates that the protagonist, Hajime is entangled by irrational physical desire. Irrationality and sensibility prevail in the life of Hajime in particular and human psyche is general. He claims that most of Murakami's characters are victims of physical desire and Hajime is not an exception. Here, Urquhart highlights the physical domination in protagonist. Because of that he is magnetically attracted with various girls and abandons them after sexual works. According James Urquhart physical desire plays vital role in progress of story. But he neglects the issue of psychosexual repression and melancholia of protagonist.

In the same way, another critic Ariel Swartley evaluates this novel as the presentation of sensual love affair of adolescent. He highlights the issue of adolescent's sensual love affair by relation it with magic realism. In the article "Love Songs of a Japanese Yuppie Everyman" he opines:

South of the Border, West of the Sun is a frankly imaginary country. As adults, the reconnected loves confess the disappointment they each encountered growing up, when they had learned enough English to

realize that 'South of the Border' was just a song about Mexico. In the heightened state of perception that exists just before the fall into adolescence, (for Murakami a place of sexual missteps and dark self-knowledge), where the slant of winter sun and every fiber of a girl's blue sweater remain etched in memory, Hajime and Shimamoto each constructed a magical country out of the sound of Cole's words, a place 'beautiful, big, and soft.' And it is perhaps not innocence per se but the state of unfettered possibility which not-knowing makes possible that Hajime hopes to recover by embracing his past. (3)

In these lines, Swartly shows that the *South of the Border, West of the Sun* as a fine example of love story in which lovers confess their disappointment. Hajime and Shimamoto exchange their love affair with Cole's music and words. According to Swartley, with the help of the music, Murakami shapes this novel as beautiful example of the adolescent's sensual love story.

Similarly, another critic Philip Weiss analyzes this novel as search for self. The journey of the protagonist is nothing more than his search for self. According to him, Murakami's mouthpiece character Hajime is in the journey to search the self. Hajime follows various girls with hope to get something special. In his article "Another Spiritual Ghost Story From a Fine Japanese Realist" he insists:

This story contains passages that are among Murakami's finest. The protagonist claims recollection of his boyhood search for a girl who had "something special that existed just for me" is haunting and natural. He is still struggling over his betrayal of his first lover, Shy Izumi. After Hajime fell helplessly into a torrid sexual relationship with Izumi's

cousin, Izumi discovered it and it broke her forever. The betrayal also shaped Hajime's understanding of himself. (2)

According to him, Hajime is on the way of searching the self. He runs after the various girls to whom he hopes to get something special for him. Hajime becomes obsessive to get Shimamoto by abandoning Izumi as he hopes to get something special with her. Shimamoto also reenters in the life of Hajime because she feels that something is missing in her life in the absence of Hajime. Weiss claims that all the characters in the novel are on the way of searching their self.

Another critic Mary Hawthorne in her article "Love Hurts" evaluates *South of the Border West of the Sun* as fine example of love hurt. According to her, main concern of the novel is to expose the plight of lovers. The protagonist of the novel, Hajime express his true love with Shimamoto by abandoning his own wife, to whom he attracts for property. She says that the nostalgia of lovers is expressed beautifully. She argues:

Murakami's latest novel *South of the Border, West of the Sun* also concerns the plight of a pair of lovers. Only this time the couples, even though they are too young to fully realize their fated rightness when they separate, never lose their vivid memories of each other. Their recognition, when they meet years later, is one of joyous disbelief, and in this version of the tale Murakami contemplates the way in which memory not only lingers but gives rise to overwhelming longing for the unreclaimable past. (2)

Above lines depict about the love relationship of the people in Japanese post war scenario. She further claims that novel is about the deception and selfishness of post war era in Japan as Hajime just fulfills his selfish desire rather address the feeling his

beloved. She argues that the plot of the novel revolves around stupidity of the protagonist.

Another critic, Elizabeth Ward evaluates *South of the Border, West of the Sun* as an expression of dark forces of human mind. The protagonist Hajime expresses his passionate love affair with his girl friend. According to her, Murakami depicts the obsession of the protagonist and his childhood nostalgia beautifully. She further opines, "Surface of all and it's not nearly enough obsession, nostalgia, passion, possession. All the dark forces of human mind are here, right enough, but they have above as much substance as the cheap perfumes suggested by that tawdry row of nouns" (1). Ward claims that the dark force of human beings are exposed through this piece of creative art. She further argues that this novel is a fine example of artistic presentation of irrationality, nostalgia, obsession and possessions that existed in human mind.

Though many critics have seen and evaluated this novel from different literary angles and lenses. This study is different from aforementioned critics because it focuses on the issue of cultural ambivalence imbedded in the novel and the author's critical position regarding the issue. As this study claims that *South of the Border, West of the Sun* is a novel, revealing the reality of confused Post Second World War Japanese society where Murakami presents the cultural ambivalence. Characters in the novel are demanding to cross cultural and national boundaries in order to enter the space 'beyond'. Thus the departure of the study is not only thematically but also logically researchable and significant.

This study makes a significant use of the concepts developed in postcolonial scholarships, but it does not offer a comprehensive analysis of all postcolonial literary theories. As the study is mainly focused on analyzing cultural ambivalence in the text,

it draws upon the fundamental concepts developed by Homi K. Bhabha, Franz Fanon and other related theorists and critics. Furthermore, the research completely engages in illustrating the textual evidences in conversation with the theoretical concepts introduced above in order to logically prove the claim and hypothesis. As the major objective of the study is to demonstrate the cultural ambivalence that lies in *South of the Border, West of the Sun*, does not incorporate other thematic and structured importance that the text may have.

This paper is an attempt to study Haruki Murakami's *South of the Border, West of the Sun* through the lens of Homi K. Bhabha's concepts like mimicry and ambivalence. It also follows the theoretical lead of postcolonial literary critics like Franz Fanon, Gayatri Spivak along with other relevant theorist and critics.

The research assumes that the collision of two cultures has created a kind of confusion upon the post-second world war Japanese people. The author is trying to show the cultural ambivalence by making characters suffer from confusion and dilemma.

Basing upon the reflections and dramatizations of cultural ambivalence this study hypothesizes that Haruki Murakami in his novel *South of the Border, West of the Sun* forwards the concept of cultural ambivalence as the crisis of identity, mimicry, superiority and inferiority complex, rootlessness, inbetweenness, hyphenated identity, cultural perversion, hybridity and diaspora. Cultural ambivalence is not only a reason of diaspora, hybridity and unbelongingness, but it is also the power of resistance.

Above mentioned concept of cultural ambivalence is not only shown as the negative way but also in a positive way through which characters are entering into the new epoch. In the depiction of such issues Haruki Murakami, through his character is

not pessimistic rather he presents the state of cultural ambivalence as a demand to cross the cultural boundaries and enter into the space, what Homi K. Bhabha calls 'beyond' where space and time cross to forge new identity for the subjects formed 'in-between'.

In order to meet the above mentioned claim and hypothesis, this study brings postcolonial concepts like cultural ambivalence, in-betweenness, multiculturalism and space 'beyond' conceptualized by Homi K. Bhabha. As a postcolonial critic and theorist Bhabha has forwarded such theoretical concept in his various texts in order to deal with the problems of immigrants and the literature written on the theme of the cultural collision.

Postcolonial Studies, itself is generally regarded as the "critical analysis of the history, culture, literature and modes of discourse that are specific to the former colonies of England, Spain, France and other European imperial powers" (Abrams 245). As a literary theory and tool of critical analysis 'Postcolonial Studies' can be taken as a double movement. On the one hand it observes and analyzes the imperial literature of the eighteenth and nineteenth centuries, viewed through a perspective that reveals the way in which the social and economical life is represented. When two cultures collide with each other, there appear many effects in the overall domain of the peoples' activities. It may result the cultural violence, suppression, diaspora, identity crisis etc. This gets reflected and represented in the literature produced by the people, who involved in experiencing and observing such effects of the collision.

One of the major effects of cultural confrontation, as provided by Ashcroft, Griffiths and Tiffin is the "hybridization of colonial languages and cultures in which imperialist importations are superimposed on indigenous traditions" (Abrams 245). Such hybridity involves the culture of both sides although in a disproportionate

way. Literature dealing with this issue involves in the reflection of both cultures and their effects to each other. Ashcroft in his profound work *The Empire Writes Back* claims that "All postcolonial literature is cross-cultural" (39). Further, he argues that due to the theme of multiculturalism "the postcolonial text is always complex and hybridized" (110). Considering hybridity and complexity as the defining characteristics of postcolonial literature moreover he writes "Hybridity is the primary characteristics of all postcolonial societies" (185).

Hybridity results from the confrontation of the two or more than two cultures either due to the voluntary migration to the new cultural space or due to the envision of the foreign culture in native land. Ashcroft argues that the hybridity is the defining feature of such socio-cultural identity and the literature produced in such socio-cultural realities. Living in the society, every individual posses some sort of identity or is in search of social recognize but the concept of hybridity cannot offer recognizable identity to the people living in the border line of two cultures. So, they suffer from identity crisis.

The sense of identity crisis is another important effect of the collision of two different cultures, geographically, institutionally, linguistically they may belong to one cultural space and historically, nationally, culturally they may belong to another cultural space. Such division of the individual in two cultures hyphenates their identity which indicates the identity crisis or non-belongingness to either culture.

Along with the concept of the hybridity and identity crisis there follows the concept of diaspora and displacement as another important effect of cultural confrontation and feature of postcolonial literature. When someone migrates to geographical and cultural location he/she starts to assimilate and adopts other's culture, language, custom etc. in order to survive there. Gradually, to some extent

becomes success to transform oneself as an inhabitant of that new location but not completely. At some point, that person wishes to return back to his native land or cultural location in such condition he/she feels the sense of displacement, loss and alienation which, in literature is termed 'diaspora'. It is the position from where the longing of stable home and identity starts.

Homi K. Bhabha in his profound work *The Location of Culture* writes that cultural confrontation results hybridity, identity crisis and diaspora which further causes ambivalence in people. Writers, critics or people living in 'no men's land' or between the border lines of two cultures experience such things, they possess conflicting view towards both culture and to their own position. Bhabha is not pessimistic towards the situation and forward the nation of crossing national boundaries in order to enter the new sphere called 'beyond' where the heterogeneity of cultures exists in equality.

Going 'beyond' does not mean really travelling into the new horizon and crossing the national and cultural boundaries and it does not mean leaving the history, it means bringing and practicing new paradigmatic changes in the concept of nation and culture where all culture finds their respected position. Bhabha argues, "The 'beyond' is neither a new horizon, nor a leaving behind of the past" (1). It is rather a liminal phase where the world shrinks and then expands enormously at once.

Bhabha further writes, "What is theoretically innovative, and politically crucial, is the need to think beyond narratives of ordinary and initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences (2). According to Bhabha theoretically going beyond the narratives of national and cultural differences is always fruitful. Cultural ambivalence or liminality demands such traversing into the 'beyond'. Here, Bhabha clearly points

towards the concept of multi-cultural nationalism that promises the equal ground for all existing cultures.

Cultural ambivalence plays important thematic role in Murakami's *South of the Border, West of the Sun*, author's critical position towards the issue remains as a weaving thread to the study. Grounding upon the above introduced major concept of postcolonial study.

The narrative of cultural confrontation and peoples' conflicting psychologies due to the cultural ambivalence interests the readers from every place and society in the present era where the concept of multiculturalism, question of identity and globalizations are in hot debate and discussion. This study finds Murakami's *South of the Border, West of the Sun*, the text that involves in the debate of cultural confrontation and its various dimensions. This study touches the subject matter that is highly in value, the significances of the study lies in its contribution of finding the overlooked but most important issue of the novel.

This research has been divided into three chapters. The first section is the introduction to this research which is entitled as *South of the Border, West of the Sun*. This chapter portrays the problematic issues the research tries to address. It also gives short glimpse of this novel and introduces relevant theoretical insights along with important reviews on the text in order to demonstrate how the study is going to analyze the issue, how the study departs from all other previously imposed claims and logically proves the issue be researchable one.

Similarly, second chapter, entitled as "Cultural Ambivalence in *South of the Border, West of the Sun*" is the textual analysis of the novel which explores issue with reference to the theoretical concepts developed in post colonialism. It is the actual study that analyses the cultural ambivalence reflected on text and demonstrates how

the author has handled the issue of cultural ambivalence and get involves in the debate of multiculturalism. Finally, remaining last chapter is entitled as "*South of the Border, West of the Sun: A Critique of Cultural Ambivalence*" is the conclusion of the whole study which asserts that westernization of Japanese culture has created some sort of anarchy and frustration upon Post Second World War Japanese people. It puts all the findings of the study in logical order and proves the claim or hypothesis of the study. In this way the study gets a systematic and logical end or completion.

II. Cultural Ambivalence in *South of the Border, West of the Sun*

Haruki Murakami's novel *South of the Border, West of the Sun* reflects cultural ambivalence in the arena of post second world war period through the lives of Japanese youth people. Before Second World War, Japanese used to be Asia's power holding nation. It has expanded its imperialism throughout Asia. It has even colonized many fellow Asian countries but unfortunately Japan was badly defeated in Second World War with America. In World War Second it loses not only its imperialism rather it loses its cultural aura, which caused some sort of inferiority complex upon its people in their lives.

After defeated in the war, a kind of inferiority complex caught in the lives of Japanese people. Their misconception of American way of life and culture to be more advance and superior to their own Japanese way of life and culture obliged them to adopt American way of life and culture. In this way, in the name of upgrading their culture, Japanese people started to adopt western way of life without considering of its probable consequences.

Haruki intentionally in the novel reflects the psycho-social trouble faced by the Japanese youths in the post war Japanese society. Before Second World War, Japan was totally detached from western way of cultural phenomena and it was trying to establish and impress its good image throughout the globe. Upton that time Japan was guided its own cultural norms and believes, but after its unsuccessful ending in the war western way of life entered into Japan in the name of modernization.

Murakami, through this novel shows the confrontation of two cultures. When Japan loses its battle with America, American commandoes entered into Japan. As Americans entered into Japan, Japanese people started to copy western way of life in terms of modernization which brings cultural destruction in their lives. Western

cultural hegemony blazed Japanese culture where Japanese people neither completely adopt western culture nor they totally forget their own cultural aura which leads themselves into cultural ambivalent.

In the novel, Hajime is a first person narrator as he narrates the story. In the post war Japanese landscape, Japanese people are influenced with western tradition. He is 'only child' of his family and meets another 'only child' Shimamoto in his elementary school. She is lame. Hajime and Shimamoto become good friends too. Her father works for company. He was a professional in a tax office. "She lives in a company housing, but the house was later than norm, a western-style house a low, solid, stone was surrounding it" (6). After post-war Japanese people are started to live and spent western type of life style. They are living western style houses and way of thinking is also changed with it. Hajime recently triggers towards his past memory recollected in is tranquility when he sees "Above the wall was an evergreen hedge and through gaps in it you could catch a glimpse of a grade with a lawn" (6). In these lines of the novel Hajime explores diasporic experience of his life in post-war period in Japan. In these lines, whenever he sees "a garden with a lawn" he triggers past Japanese culture and he remembers his childhood recollections. When he was child, Japan was flourishing on its own culture. They "lived in a small, quiet town, in a house which my father's company provided. The house was pre-war, somewhat old but roomy enough. Pine trees grew in the garden and we even had a small pond and some stone lanterns" (3). Hajime, the protagonist of the novel has triggered his memory and brought him back to the time of his childhood. In his childhood Japan was taking its own breath. Japanese people were lived in their old but sufficient roomy house. Pine trees, within garden, small pond and artistically designs of stone lanterns were there. All of them were in their own cultural harmony. Murakami has

explored diasporic experience of character through Hajime's recollection of past life in Japan. The entire novel is a treatise of the power of memory and nostalgia.

South of the Border, West of the Sun is a semi-autobiographical novel where novel is based upon the story of the author himself where he has mentioned his past experience life. The protagonist of the novel, Hajime living his western type of life as he is totally detached from parental property, married to a only child of her father, running jazz bar in Tokyo where his father-in-law invested money, he has beautiful wife and daughters. But he reverently remembers Shimamoto of his past life, whom he visits in his own Jazz bar and makes relationship.

Hajime and Shimamoto as they are school friends remember their past and they are longing with past nostalgia. They are guided with erotic desire as cultural perversion has come on them. The following lines show cultural ambivalence as:

Our hands were clasped together for ten seconds at most, but to me it felt more likely thirty minutes. When she let go my hand, I was suddenly lost. It was every natural, the way she took my hand, but I knew she had been dying to. The feel of her hand has never left me. It was different from any other hand I had ever held, different from any touch. I've ever known. It was merely the small, warm hand of a twelve year old girl, yet those fingers and that palm were like a display case crammed full of everything I wanted to know and everything I had to know. (14)

In these lines the cultural perversion can be seen on Japanese people. After the defecation of Japan with USA Japanese people slowly and gradually underwent through foreign cultural norms and values. In the given narration, the event that happens among and between them makes them compelled to breakthrough Japanese

culture. Both of them are school children, use to listen western music and read English text. They avoid Japanese music and left to read their own texts, which shifts them to possess American way of life. While adopting others culture, there comes problem on them i.e. neither they completely adopt foreign culture nor they left their native culture. As a result there comes problem on them. They left follow their own culture rather they were listening, "Nat King Cole was singing "South of the Border." The song was about Mexico, but at the time I had no idea. The words, "South of the Border" had a strange, appealing ring to them " (13). As they are listening Mexican song which appeals erotic desires on them and they violets original cultural norms and values, owns cultural perversion in this way, "when I opened my eyes, Shimamoto was still moving her fingers along her skirt. Somewhere deep inside my body I felt an exquisitely sweet ache" (13). In the novel time and again appearing western tradition, art and music shows that Japanese youth of 1960s were familiar with the test of western art and music. As like Hajime and Shimamoto, many post Second World War Japanese youth were familiar with western tradition, art and music because after Second World War Japan has intentionally promoted western artifacts in Japan with the motives of uplifting its own native culture. With the time, Japanese youth started to enjoy western art and music but somewhere deep down in their there was nostalgia of past, their longing can be seen here in the novel as:

The collection in her house included one record each by Nat King Cole and Bing Crosby. We listened to those two a lot. The Crosby one featured Christmas songs, which we enjoyed regardless of the season. It's strange we could enjoy something like that over and over again [. . .] of course; we had no idea than what the English lyrics meant. To us they were more like chant. (10-11)

In these lines cultural loss and nostalgia of post Second World War Japanese people seems overwhelming. No matter, in the name of upgrading their culture, they are adopted alien culture but equally on the other hand, they are longing for their own Japanese culture. In nostalgic situation, they are in the verge of psychological dislocation as Homi K. Bhabha argues culture can be interpreted as a sense of dislocation. He further argues:

Culture is a strategy of survival. It is transactional because contemporary post-colonial discourse is rooted in specific histories of cultural displacement. It is transnational because such spatial histories of displacement make the question of how culture signifies, or what is signified by culture. (420)

According to Bhabha, Culture is an strategy which provides survival ground. Culture is a complex phenomenon which changes survival strategies of the people in a new way. In this new concept of diaspora insights the idea that gives the details of complexity, fluidity and diversity of psychologically dislocated mentality.

Being badly defeated in Second World War, American commandos were kept in Japan. This debut of foreign Arm force in Japanese territory created big humiliation on Japanese government so the major concern of the Japan after Second World War was to require that lost power and charm. In terms of regain lost dignity, Japan was guided with the belief that modernization comes through westernization. Although Japan might have the vision of inventing alternative modernity, it hardly takes any actions on the direction. It has simply concentrated its efforts on winning western approval. Frequently appearing references of western art and literature among post Second World War Japanese youth which can be further see in the novel as:

My parents did not care much for music. So, I was always listening to music on small plastic AM radio. Rock and roll was my favorite, but before long I grew to enjoy Shimamoto's brand of classical music. This music was from another world, which had its appeal, but more than that I loved it because she was a part of that world. Once or twice a week, she and I would sit on the sofa, drinking tea her mother made us for, and spend the afternoon listening to Rossini overtures, Beethoven's "Pastorale," and the *Peer Gynt* suit. (9)

In the above lines, the characters of the novel talk about their favorite music and music brands. All of them are habituated with foreign music as if they are not Japanese. It is quite odd to find out that no single characters of the novel are shown listening Japanese music, talking Japanese culture and collecting Japanese brand. All of them are fascinating towards "Rossini Overtures," "Beethoven's pastorale" and "Peer Gynt". The magnetic attraction of western art and music is clearly projected in Murakami's novel *South of the Border, West of the Sun*. According to Homi K. Bhabha:

In the ambivalent world of 'no quite/ no white'. On the margins of metropolitan desire, the founding object of the western world become the erotic, eccentric accidental objects troves of the colonial discourse. The body and book lose their past object of presence. It is then the body and book lose their representational authority. (131)

According to Bhabha, colonizer uses colonial discourse to colonize people. When colonial art and music are mimicked in colonized territory, colonized people lose their body and soul of representational authority. The effect of mimicry on the authority of colonial discourse is profound and disturbing.

After the World War Second, American culture enters in Japan which dwindles down native ethos. Haruki Murakami in the novel explores the ambivalent notion of the characters. . While adopting western modernity, Japanese youth paid huge price. The protagonist of the novel, Hajime firstly accepts western way of life, keeps multiple sexual relationships, opens Jazz bar, listens western music but after all he regrets on losing them in the name of being modern. In this regard Ashcroft, Griffiths and Tiffin talk about the cultural confrontation and nostalgic situation of the people in contact zone. According to them:

Ambivalence therefore gives rise to a controversial proposition in Bhabha's theory, that because the colonial relationship is always ambivalent, it generates the seeds of its destruction. This is controversial because it implies that the colonial relationship is going to be disrupted, regardless of any resistance or rebellion on the part of the colonized. (13)

Here, in these lines borrowing Bhabha's ideas, writers put forth their argument that colonial discourse compels to colonizeto be ambivalent because it never really wants colonial subjects to be exact replicas of the colonizers which is more dangerous and threatening. It means, colonized subjects neither completely forgets their own culture not adopt completely foreign customs which compels to react an ambivalent situation in the lives of the characters. For instance, Murakami in his novel presents the ambivalent nature of Hajime where he is in nostalgia as:

Not that I didn't like talking to them. It put me in a pleasant, nostalgic mood. And they seemed happy to see me. But frankly I could not care less about the subjects they brought up. How our old home town had

changed, what others school friends were up to now. As if I cared. I was too far removed from that place and time. (72-73)

Here in these lines Haruki Murakami explores the huge price paid by Japanese youth while adopting western modernity. Firstly Hajime accepts western modernity but later when he finds himself in betweenness he faces psychological trouble. As he utters, westernization of Japanese culture has led to the loss of original cultural value. Japanese aura is torn into chaotic condition. Hajime is not in a position to assimilate western culture, nor is he able to keep his native Japanese culture in contact. Out of his cultural ambivalence many Japanese youths including Hajime are suffer from schizophrenia. When the western culture invades the pristine cultural legacy of Japan, the native structure of Japanese culture gets fragmented. This fragmentation creates despair and agony in those youths who are in favor of keeping cultural ethos entirely.

What ambivalence is that when cultural confrontation meets each other, there appears some sort of confusion in people which Homi K. Bhabha defines as a 'cultural ambivalence'. He posits, "Ambivalence is the complex mix of attraction and repulsion that characterizes the relationship between colonizers and colonized. The relationship is ambivalent because the colonized subject is never simply and completely opposed to the colonizer" (17). Therefore, ambivalence gives rise to a controversial statement in Bhabha's theory. According to him when two cultures come into conflict, there appear many effects in the overall sphere of the peoples' activities. It may result the cultural violence, suppression, diaspora, identity crisis, dash-identity, cultural perversion and so on. This gets reflected and represented in the literature produced by the people, who involved in experiencing and observing such effects of the collision. For instance, Haruki Murakami himself had faced second post-world war condition in

Japan which is reflected through *South of the Border West of the Sun* as a literary artifact.

Murakami expresses his marginal status in the *South of the Border, West of the Sun*. He deals with the diasporic elements mainly focusing on memory, nostalgia, sense of loss and cultural ambivalence and identity crisis. There is no doubt that Murakami is a diasporic writer, who has experience of living abroad in a diasporic condition. Murakami has tried to recover his sense of loss and displacement through this novel. He exposes the condition of people living in Japan in an ambivalent way as they adopted western type of living and thinking style. In the novel Hajime has opened Jazz bar in Tokyo with the name of 'Robin's Nest.' Customers come there and celebrate western music, no one cares upon their Japanese culture. They prefer more emphasize on tie and suit. They follow western moral and value but they fail to adopt western culture completely, which makes them hybrid as, "The Piano trio wound up its version of "Corcovado", and the customers applauded. As always, as the night was on, the trio's playing grew warmer, more intimate. Between numbers the Pianist drank red wine, while the bass player smoked. Shimamoto sipped her cocktail. (78)

In post-world war scenario of Japan and its people seems to be chaotic. All of them are hybrid as they left their customers. Loss of originality as they are follows of western culture. They abandon their Japanese classical music and started to longing with English music, piano and red wine are employed in terms of being modern. As they are hybrid, their taste also changed and Shimamoto started to drink cocktail drinks.

Murakami, in the novel *South of the Border, West of the Sun* has expressed his marginal status. He deals with the diasporic elements mainly focusing on memory, nostalgia, sense of loss cultural ambivalence and identity crisis. In his real life, he has

exiled from Japan and collected many diasporic experiences. Though, he intentionally has raised the issue of cultural ambivalence. Therefore, there is no doubt that Murakami is a diasporic writer, who has experience of living abroad in a diasporic condition. In this sense this novel is an artifact of anti-colonialism, "Anti-colonialism signifies the point at which the various forms of oppositional become articulated as a resistance to the operations of colonialism in political, economic and cultural institutions. it emphasizes the need to reject colonial power and restore local control" (Ashcroft, Griffiths and Tiffin 14). In these lineswriters talk about the anti-colonialism. As being exiled abroad for many years, Murakami is aware of western domination and hetried to recover his sense of loss and displacement though his novel. In the same way, Salman Rushdie as a diasporic writer reflects his past life in India while living in England. He has depicted the post-colonial scenario in his essay and reflected the politicizing ideas and technique in literature. He seeks the memories of past in the homeland life. He exposes his identity, alienation and nostalgic event in the *Imaginary Homeland* in this way:

A few years ago, I revised Bombay, which is my last city, after an absence of something like half of my life. Shortly after arriving on an impulse, I opened the telephone directory and looked fathers name and imaginably there it was; his name, our old address, the unchanged telephone number, as if we had never gone away to the unmentionable country across the border [. . .] then i went to visit the house in the photograph and stood outside it. (9)

Inthe above lines, Rushdie makes clear that a person can be taken outside his or her homeland even after being outside but not from memory and nostalgia. Murakami too has used memory as a power tool to give an escape to Hajime's diasporic pain. Most

of the diasporic writers such as Rushdie and Murakami have used memory as a tool to save oneself from the feeling of displacement and nostalgia. According to Rushdie memory plays an important role for exiled writes. Memory is the only means that connects them with their native land. Though memory is fragmented like a broken glass, still they work as raw materials for diasporic writer.

Murakami tries to explore experiences and condition of diasporic people who willfully and forcefully left their birthplace. He through the characters of Hajime captures socio-political factor behind a person's diasporic condition. He has explored diasporic experiences of Hajime including other characters through their recollections of their past life. Hajime does not forget his childhood memory, the original culture of Japanese people and his childhood friends instead he is a successful business man, which fails to give him satisfaction. The following lines by the protagonist in the novel *South of the Border, West of the Sun* is the strong evidence to prove above mentioned description:

When I was born, though you'd never have known there'd been war.
No more burned-out ruins, no more army of occupation. We lived in a
small, quiet town, in a house which my father's company provided. The
house was pre-war somewhat old but roomy enough. Pine trees grew in
the garden and we had a small pond and some stone lanterns. (3)

Hajime remembers his past life in his village and he loves his village very much as yet. He triggers towards his childhood memory collected in his tranquility. Memory is very strong feeling which sometimes leads people happiness and some time to nostalgia. Even after many years Hajime is able to draw back every detail of his village which shows his longing for the past. Hajime's remembering of his past life is his belongingness of his the then village life which is his nostalgic condition.

Identity crisis is another problem of Japanese people when they adopt western life style in the name of modernization. The sense of identity crisis is an important effect of the collision of two different cultures, geographically, institutionally, linguistically they may belong to one culture space and historically, nationally, culturally they may belong to another culture space. Such division of the individual in two cultures hyphenates their identity which indicates the identity crisis or non-belongingness to any culture. Sense of loss of identity crisis has become the current theme of Murakami's novel *South of the Border, West of the Sun*. The historical loss and cultural conflict are represented realistically. The harmful consequences like the psychological instability and cultural trauma are frequently described in the novel in this way:

There are somethings in this world that can be changed and some can't. And time passing is one thing that can't be redone. Come this far and you can't go back. Don't you think?"

I nodded.

"After a certain length of time has passed, things harden. Like cement in a bucket. And we can't go back any more. What you want to say is that the cement that makes you up has set. So the you youare now can be anywhere else" (12-13)

In the above lines, dialogue between Shimamoto and Hajime clearly presents their identitylessness. Conflict between western and Japanese culture reflect in the above extract in the novel where Japanese people are victims of it. Either Japanese people are cemented as like western people or they seem to be original Japanese. In this dialogue characters are in the verge of anywhere else. This identity crisis and in-betweenness of the character is revealed through the ambivalent and longing of the

past life. Shimamoto and Hajime regret for their past as comment their present. They discuss about their future way out. They think over their future will be run smoothly or not in this way or they will face forth coming dire consequences, they longing for.

One of the major effects of cultural confrontation as provided by Ashcroft, Griffiths and Tiffin is "the cross-breeding of two species by grafting or cross-pollination to form a third, 'hybrid' species. Hybridization takes many forms: linguistic, cultural, political, racial, etc." (118). It means hybridity is the byproduct of essence of two or more than two cultures collision. In this sense hybridity is the combined form of two or more than two cultures, which deals with ambivalent way. Hybridity involves the culture of both sides.

Ashcroft in his book *The Empire Writes Back* claims that "All post-colonial literature is cross-cultural" (39). Further, the post-colonial text is always complex and hybridized" (110). Considering the nature of hybridity and its complexity as the defining characteristics of post-colonial literature Ashcroft again writes, "Hybridity is the primary characteristics of post-colonial literature is hybridity which is presented in the novel though its characters. Hajime the protagonist of the novel gets married with Yukiko according to Japanese culture. But in the same time keeps relationship with Shimamoto. In this situation he shows in hybrid nature either he completely adopts Shimamoto or he breaks relationship with his former wife Yukiko, which brings problematic situation in his life.

Hybridity results from confrontation of the two or more either due to voluntary migration to the new cultural space or due to the envision of the foreign culture in native land. Ashcroft argues that the hybridity is the defining feature of such socio-cultural identity and the literature produced in such socio-cultural identity and the literature produced in such socio-cultural realities. Living in the society, every

individual possesses some sort of identity or is in search of social recognize but the concept of hybridity cannot offer recognizable identity to the people living in the border line of two cultures so they suffer from identity crisis.

Along with the concept of hybridity and identity crisis there follows the concept of diaspora and displacement at another important effect of cultural confrontation and feature of post-colonial literature. When someone starts to perceive new cultural, he tries to assimilate and adopt other's culture, language custom, rituals etc. in order to make himself modern. Gradually, to some extent becomes success to transform oneself as an inhabitant of that new culture but not completely. At some point that person wishes to return back to his native culture, in such condition he feels displacement, loss and alienation which, in literature is termed "diaspora". Diaspora is that very space from where character longing for his identity.

Haruki Murakami is an exiled writer through this novel he is longing of his stable home and identity. In the same way, in the novel Hajime and Shimamoto are in the mission of modernization. After Second World War they are pessimistic towards their Japanese culture. As they are wore American culture, they start to live their life freely. They do the activities what every they want. Mean while Shimamoto becomes pregnant, gives birth to a baby child. An unmarried girl keeps sexual relationships, becomes pregnant as she is diverted from the mainstream Japanese culture but unfortunately, of her child's funeral procession she adopts Japanese culture as:

As she crouched by the river and scattered the ashes, I stood next to her watching. In an instant the small amount of ash was carried away. She and I stood onthe shore, gazing at the water. She stared at her palm, then finally brushed off the remaining ash and put on her gloves.

Will it really reach the sea?" She asked

"I think so, I said. But I wasn't sure. The ocean was a fair distance away. Perhaps the ash would settle somewhere. But even so, some of it would, eventually, reach the sea. (103)

Above lines signify that the ambivalent nature of Hajime and Shimamoto. No matter they are deviated from mainstream Japanese culture but they cannot escape from the habit and essence of their original culture too. As suggest by Bhabha they remain in diasporic condition.

Homi K. Bhabha *The Location of Culture* writes that cultural confrontation resultshybridity, identity crisis and diaspora which further cause ambivalence in people. People living in 'no men's land' or between the border lines of two cultures experience such things, they possess conflicting viewtowards both cultures and to their own position. Bhabha is not pessimistic towards the situation and forward the nation of crossing national boundaries in order to enter the new sphere called 'beyond' does not mean really travelling into the new land, crossing the cultural boundaries and leaving the history, rather bringing and practicing new paradigmatic changes in the concept of nation and culture where all culture find their respected position. In this respect, Bhabhaargues, "the 'beyond' is neither a new horizon, nor a leaving behind of the past" (1). It is rather a luminal phase where the world shrinks and then expands enormously at once.

Bhabhafurther writes "what is theoretically innovative and politically crucial, is the need to think beyond narratives of ordinary and initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences" (2). According to Bhabha theoretically going beyond the narratives of national and cultural difference is always ambivalence.

After Second World War Japanese people neither completely abandoned their native culture nor could totally adopt western culture. They are ambivalent as they belong both cultures. American and Japanese culture collision creates a kind of confusion upon Japanese people, which caused the reason behind Hajime's dual nature. Hajime is married person with two daughters but whenever he meets Shimamoto, he seems that he could not live without her and going to leave wife and daughters. He is in completely on dilemma that what is right and what is wrong.

South of the Border, West of the Sun is primarily about the confusion faced by the youths of Japanese in rapidly changing world of late 1960s along with the nostalgia and sexuality of the characters. The story of the novel is set back to the time when protagonist Hajime was 12 years old school children in Post-World War Japanese society. Hajime meets Shimamoto in her own house where they listen western music collected by her father. Childhood memory, of their sexual activities suffers Hajime throughout his life.

Hajime shifts from his dwelling place which separates him from Shimamoto whom he likes very much and wants to be with her, but her mysterious disappearance creates incurable pain in his mind. During the course in his life he makes relationship with other girls too because after World War Second Japan is introduced with western cultural norms and value where personal freedom is granted. After longtime, Shimamoto comes in contact with Hajime and disappear after threats from his wife as she comes to know that there is illicit relationship among them. His hope to get and make romantic relationship with her is shattered. Therefore, deep psychic pain prevails in his life. Hajime draws the picture of Shimamoto in his mind and soul despite being beautiful wife and daughters at home. He falls in deep melancholic situation when he loses Shimamoto from his life. He longings over the detachment

with her rather than being responsible towards his family. The nostalgic feeling of Hajime which shows his ambivalent nature in the novel as:

I was abandoned in a lie a lifeless, dried out of land. The vision had drained colour from the world. Everything, every scene before me, lay flat more make shift. Every object was gritty, the colour of sand. The parting words of my old school friend haunted me. Lots of different was to live. And lots of different way to die. But in the end [. . .], all that remains in a desert. (175)

The above lines reflect the Hajime's melancholic state. His psychology gets hurt due to mysterious loosing of his extramarital affair. The extreme obsession to get her becomes worthless and it reaches upto utter nothingness in his life. Despite his wife and daughters at home, he feels that the earth is like desert without presence of Shimamoto in his life and feels that the earth is like desert. Absence of Shimamoto in his life leads him and makes compel him existential crisis. He is suffering from mourning and pain of loss of loving object from his wife. The pain of loss disorders his psyche which affects his daily activities. Though he has wife and daughters at his home, he cannot console his mind from being melancholic. He has beautiful his family and lots of other ways to live with, but his psyche longs to get his soul mate Shimamoto. His desire for extra-marital relationship goes in vain when she mysteriously disappears. Excessive sexual obsession and extra marital desire of his personality leads him towards cultural perversion.

Hajime is guided by cultural perversion principle. He is dominant by American modernism which bitterly brings on him cultural ambivalence. As he is in Bhabhas 'beyond' space he violates Japanese cultural norms and values, and wants to make hybridize culture where he dreams his own world. His libidinal desires do not

give any attention to social norms and values which Murakami writes in his novel *South of the Border, West of the Sun* as:

Away from Tokyo in the country side Yukiko and children were relax and happy. They picked flowers, watches birds with binoculars played tag, Splashed about in the river. Or else they just lay around in the garden. But they did not know the truth. That on a certain snowy winter day, if my plane had been grounded. I would have thrown them all away to be with Shimamoto. My job, my family, my money- everything, without flinching. And here I was, my head still full of Shimamoto. The sensation of holding her, of kissing her cheek, wouldn't leave me. [. . .] no one had a clue to what was in my mind (134-35)

These lines indicate that Hajime's internal feelings. A man living in no man's land is not responsible towards his marriage responsibilities. Hajime by his psychology is fractured and wants to free from familial constraints. His fractured mentality has become him cruel person as he thinks familial bond as bondage of his life. Instead of being responsible towards family, he deviates from his responsibilities. Irrationality dominates him in a bitter way. He could not limited with his wife because pervasive nature and cultural ambivalent are key factors on him. The excessive domination of modernism, unbalanced widely passion and repressed psychosexual desire make him fractured personality.

One of the propounding legacies of colonialism is sexual exoticism, which deliberately found in Hajime. The central character, Hajime is relentlessly obsessed multiple partner, when Shimamoto makes him erotic in such a way in his early age, he never forget her throughout his life, Ashcroft, Griffiths and Tiffin insist as,

“the discourse of colonialism is pervaded by images of transgressive sexuality of an obsession with the ideas of the hybrid and miscegenated [. . .] sexuality is the direct and congruent legacy of the commercial discourse of early colonial encounters, the traffic of commerce and the traffic of sexuality being complementary and intertwined” (41). In these lines cultural perversion is interconnected phenomena is colonized country where in the cover of modernism character deviates from his cultural norms and values. In the same way, Hajime is deviated from his original Japanese culture where multiple sexual relationship and polygamy is not allowed but Hajime is adopted western norms and values and practices such unhealthy activities. That is his ambivalent nature. Supporting to this idea Young in his famous book *Colonial Desire Hybridity in Theory, Culture and Race* talks about the ambivalent nature of colonialism as:

In that paradigm of respectability, marriage, economic and sexual exchanges were intimately bound up, coupled with each other, from very first. The history of the meanings of the word 'commerce' includes the exchange both of merchandise and of bodies in sexual intercourse. It was therefore wholly appropriate that sexual exchange and its miscegenated product, which captures the violent antagonistic power relations of sexual and cultural diffusion, should become the dominant paradigm through which the passionate economic and political trafficking of colonialism was conceived. (181-182)

In these lines Young insists the nature of colonialist discourse is pervaded by sexuality. In colonialism one is guided by his sexually fractured mentality. As insist Young, in the same way Hajime in the novel is obsessed towards erotic desire. The erotic desire can be seen in the narration as:

Memories of the night before replayed themselves over and over. Shimamoto's body. Her naked body as she lay by the stove with her eyes closed, and every detail- her neck, her breasts, her sides, her pubic hair, her genitals, her back, her waist, her legs [. . .]. How her vagina welcomed me ever so gently. And how she called out my name. (167-168)

Above lines clearly show the cultural perversion of the protagonist life. The protagonist after the World War Second in Japan deviates from his morality. In the name of becoming modern, accepts western tradition and does the activities prohibited by his native Japanese culture. He does not keep extra marital relationship either he thinks to abandon his wife and daughters too. "I would have thrown them away all away to be with Shimamoto. My job, my family, my money everything (134). He wants to be with Shimamoto. There is no morality in him, his psyche contradicts with the existing social convention. There can be seen ambivalent nature on him because neither he fully follows western values nor he adopts Japanese culture thoroughly. Hajime is totally engrossed in western life which is the life of sexual gratification. He tries to westernize himself by diversifying his sexual experiences.

American modernity puts the concern of self at the center. Individual freedom and the solace of inner self is dominant paradigm. American modernity holds different style of dressing, eating, behaving and establishing relation with others. Each and every character of *South of the Border, West of the Sun* are culturally ambivalent in one way or other. Shimamoto, who is like a free spirit embodying a vibrant curiosity about life. She is a bundle of contradictions. One the one hand she keeps free sexual activities with multiple sex partner, she does not know whose infant is growing in her womb, loves short skirt, goes bars and stays there late night, on the other hand,

she surprisingly exhibits the traditional funeral procession of her daughter, where she very generously disposes the ash of her daughter in the rivers, with the traditional Japanese belief that the ash after reaching into the sea will return in the form of raining water on her transforming itself into vapor as "the child's ashes flows to the sea, mix with the seawater, evaporate, form into clouds and fall as rain. [. . .] the sky was covered with heavy clouds no blue visible. It looked as if it would snow at any minute" (103-104). Her motherhood passion regarded as her love or respect towards eastern culture whereas her love of short skirt and sexual activities with multiple sex partner to western on the basis of this argument Shimamoto is also culturally ambivalent.

After the bitter defeat in World War Second, Japan was freely adopting western ethos of cultural modernity. It has faced some sort of resistance from its own citizen which is clearly projected in the novel *South of the Border, West of the Sun*.

I'm serious. If you want to leave me, just say the word. That's all I want to know. I don't want to hear anything else. Just say yes or no" [. . .]

After that, I slept on the sofa in the living room. Sometimes the children would get up in the middle of the night and ask me why I was sleeping there. I explained that my snoring was so loud these days that their mother and I had decided to sleep in separate rooms. (170)

Here in these lines Yukiko imposes the pervasive manner of her husband Hajime normally and particularly she rejects the western cultural hegemony. Here, Yukiko tends to preserve Japanese native culture and wants to correct her husband's culturally ambivalent nature. When western culture enters into Japan the pristine cultural legacy, the arcane structure of Japanese fragments and that fragment creates despair and agony in those youths who are in favor of keeping cultural ethos virgin.

South of the Border, West of the Sun strongly portrays its protagonist Hajime to be a culturally ambivalent character. So long as he is involved in sexual activities, he feels

joyous and for more satisfied but in reflection he faces somehow caged by deep rooted Japanese cultural norms and values. It means he is not totally free from the native cultural norms and values. While scolding by his wife Yukiko, he could not take any profound action against her rather as a guilty person sleeps in a living room in a sofa. He humiliates in front of his daughter to expose his immoral nature and pretends due to his snoring problem they were sleeping in separate rooms. While taking journey he only thinks about ill hazardous thoughts of killing his wife and daughters and live with Shimamoto but could not let out into actions. He wants to live his individual life and tries to westernize himself by diversifying his actions, but he is not totally free from sacred values of his native culture. He could not totally kill his native culture as post-colonial critic Franz Fanon talks about inferiority complex. According to him western culture does not kill the original culture but it is the burial of local cultural originality that causes inferiority complex upon people. He further argues:

A man who has a language consequently possesses the world expressed and implied by the language. Every colonized people in other words every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality finds itself face to face with the language of civilizing nation that is with the culture of mother country.

(18)

Fanon in the above lines talks about the inferiority complex is not the cause of cultural loss, but it is the cultural loss that results inferiority complex upon people. Burial original culture grows inferiority complex upon the people which compels them to adopt other culture. Adopting others culture is not their choice rather it is their compulsion of survival strategy due to the cultural hegemony which leads them to the state of cultural ambivalence.

Western modernity consists of different types of dressing, eating, drinking, behaving and making relationships with others. Existing social rules and social institutions are immensely modified by the structure of western conception. After the World War II Japan also affected by western hegemony when American commandoes enter into Japan as Franz Fanon argues:

Wearing of European clothes, whether rags or the most up to date style; using European furniture and European forms of social intercourse, adorning the native language with European expressions; using bombasting phrases in speaking or writing and using European language; all these contribution to a feeling of equality with the European and his achievements. (25)

In the above lines, Fanon talks about how non-westerners copy westerner's cultural norms and values either they are good or bad and compares themselves at the level of European which makes them mimic man. As insist by Fanon Hajime, Shimamoto, Izumi, Izumi's cousin are mimicking of western cultural values which at last ultimately leads them inferiority complex. They regard Japanese culture inferior to western especially American culture so as to upgrade their cultural equal to American, these characters in the novel adopts western way of life but when they finds themselves in-between of these two cultures they pushed themselves into the condition of cultural ambivalence.

Thus, *South of the Border, West of the Sun* is the document of cultural confrontation. It exposes how Post Second World War Japanese youths are ambivalent in the verge of eastern and western culture. For them, loss of Japanese culture is the loss of Identity, when people cannot locate themselves in fix cultural category they suffer from sense of identity crisis which causes them fractured identity, inbetweenness, hybridity, frustration, confusion. The same frustration and dilemma lead them to become a cultural ambivalence.

III. Ambivalence

In summing up the analysis of Murakami's *South of the Border, West of the Sun* a post-colonial Japanese novel in English, dramatizes the cultural ambivalence through the protagonist of Hajime and Shimamoto. After the Second World War, when American army enters into the Japanese territory, they face the tremendous cultural encounters. When two cultures collide with each other people start to grow ambivalent nature towards both native and western culture. They neither could totally forget their Japanese culture nor could totally adopt American culture, they remain in-between these two cultures which brings on them cultural ambivalence.

Prior to the Second World War, Japan used to be the Asia's power holding nation. It has expanded its imperialism throughout Asia. It has even colonized many fellow countries but when Japan was defeated in Second World War with America, it loosed its imperial charm which caused some sort of inferiority complex upon Japanese people and they adopt western culture.

In the Post Second World War scenario, Japanese peoples started to adopt American way of life in the name of upgrading Japanese culture, but they did not pay any attention towards its probable negative consequences. In this way American way of life and cultural norms and values, entered in Japanese territory. As American and Japanese cultural were totally different there came cultural confrontation which caused cultural Ambivalence on Japanese youths of 1960s. They neither forgot their own native culture nor could totally follow newly introduced American culture, rather they lived in-between there two cultures, which lead them towards cultural ambivalence.

The major concern of Japan after the Second World War is to impress the international community by establishing its good image in the global that Japan is

able to occupy a good position in the world. Upton that time Japan was guided by conviction that modernization comes through westernization. With the motives of upgrading their native culture, they started to adopt or imitate western way of life. Hajime including other characters of the novel starts to listening western music, read English books, drinks English wine, wear tie and shirt, open and celebrate Jazz bar and music, believe in extra martial relationships, seek for individual life and ideologies which bring negative impact on them. Post Second World War Japanese society went into chaotic condition.

Afterall, Japanese people neither completely abandoned their own native culture nor they could adopt western culture completely. This incompleteness leads them towards cultural ambivalence. The collision of two completely different culture created a kind of confusion upon Japanese people which is known as a '60s complex' which can be associated with the reason behind the familial disruption, cultural perversion, dash identity, hybridity, mimicry and so on. Thus, it can be claimed that *South of the Border West of the Sun* exposes how Post Second World War Japanese youth are ambivalent towards both eastern and western culture. The loss of culture is the loss of identity, when people cannot locate themselves in a fix cultural stratum they suffer from sense of identity crisis which causes frustration and dilemma. Hajime and Shimamoto are the representatives of the subversion of western culture because they cannot wear the dimension of each and every aspect of it completely. They always seem to be in a dual consciousness of whatever accepting and rejecting the cultural values. The dilemma leads them to become ambivalent towards their native culture and adopted European culture.

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