

**Tribhuvan University**

March 2022

**Parodic Intertextuality in Haruki Murakami's *Kafka on the Shore***

Darshana Sapkota

**A Thesis Submitted to Central Department of English, T.U.**

**in Partial Fulfillment of the Requirements for the**

**Degree of Master of Arts in English**

**By**

**Darshana Sapkota**

**Symbol No.: 00006037**

**T.U. Regd. No.: 6-2-463-157-2012**

Parodic intertextuality in Haruki Murakami's *Kafka on the Shore*

**Central Department of English**

**Kirtipur, Kathmandu**

**March 2022**

---

## Letter of Approval

This thesis entitled "Parodic Intertextuality in Haruki Murakami's *Kafka on the Shore*" submitted to the Central Department of English, TU, Kirtipur by Darshana Sapkota has been approved by the undersigned members of the research committee.

Members of the Research Committee:

---

Internal Examiner

Mr. Badri Prasad Acharya

Assist. Professor,

Central Department of English, TU

---

Dr. Rajkishor Singh

External Examiner

---

Prof. Dr. Jib Lal Sapkota

Head

Central Department of English, TU

Date: \_\_\_\_\_

## Acknowledgements

I would like to express my sincere gratitude to my thesis supervisor Mr. Badri Prasad Acharya, Assist. Professor of the Central Department of English, TU for his intellectual guidance, critical comments, and genuine suggestions. His supervision and inspiring suggestion helped me to prepare this thesis on time.

I am deeply indebted to Prof. Dr. Jib Lal Sapkota, Head of Central Department of English, Tribhuvan University, for approving this thesis in present form. I am grateful to him for his valuable suggestions and guidance.

I would also like to express my gratitude to other professors and lectures who really motivated me while making my thesis paper.

I would like thank my colleagues for their help.

Likewise, I must wholeheartedly acknowledge my deep gratitude to my father, mother, sisters, and brother for their encouragement.

March 2022

Darshana Sapkota

## Parodic Intertextuality in Haruki Murakami's *Kafka on the Shore*

### **Abstract**

*The present thesis paper, entitled “Parodic intertextuality in Haruki Murakami's Kafka on the Shore”, analyzed the novel Kafka on the Shore in terms of parodic intertextuality. This study aimed at discovering why the novel gives its meaning only with relation to other works. Intertextuality, the idea that the meaning of a text is shaped by other texts, is one of the dominant ideas in contemporary literary studies. Parodic intertextuality regards a literary work as an open artifact holding hints of other texts, providing the reader with many fascinating ways to decipher and appreciate a work of art. Theoretically, this thesis borrowed some relevant insights from postmodern theorists like Linda Hutcheon, Jacques Derrida, and Jean Francis Lyotard to study the novel from disparate dimensions. To be precise, these theorists develop their thought on postmodern studies, which manipulates the postmodern studies as the matter of social discourse to the great extent for the acknowledged position. Here they suggest that postmodernism must be changed from a mere literary and cultural discussion into social, political, and economic practices. In the process of re-inscribing Western texts, the novel provides an alternative perspective on the issues that confront Japanese society and by extension of other Asian cultures as well. Therefore, taking all these issues in consideration, this paper has evaluated and analyzed the cultural and textual references that are prevalent in the text to exhibit the significance of intertextuality. From the analysis, it has been discovered that the novel marks its position as the self-reflexivity and paraodicintertextuality to show the current question of representation.*

Keywords: intertextuality, postmodernism, parody, ideology, the West, the non-West, critique, grand narrative

This research paper attempts to show the implication of parodic intertextuality in Haruki Murakami's *Kafka on the Shore*. Instances of intertextuality are signaled by literary devices that include direct references, allusions, quotations, plagiarism, translation, adaptation and pastiche. These devices function as different types of intertextuality depending on the author's intention and the reader's encounter with them.

This novel attempts to show issues like human desire, thoughts, class and different individual self. It explores the global phenomena and depicts the social, moral, cultural degradation and murder mystery. Therefore, this text tries to reintegrate and resynthesize the traditional norms and values. It is because it attempts to answer how history represents in the documentation of human collectiveness or governance. Translated into English by Philip Gabriel, the novel combines speculative fiction and magical realism and is replete with psychological, religious, and artistic references that render it a fitting subject for an intertextual study.

By depicting the contemporary Japanese society, Murakami raises the psycho-social aspects. With the exact equivalence of the fact Murakami creates the questionable representation of past, truth and cultural practices and puts forward an idea to re-integrate or re-synthesize it by presenting the lives of private and public world. Re-integration and re-synthesization as the fundamental theme, he considers the difficulties of his character like Kafka, Nakata, Saeki, and Oshima who are being dissatisfied with the socio-cultural practices of the then Japan. The whole part of the novel is an attempt to show how and why they are dissatisfied with the socio-cultural representation and entangled in the criminal activities. Thus, here it questions the nature of truth, past into a particular condition of crisis in representation but not to show the total unaccountability of history and the grand narrative. It has the key

consideration of the question of representation and their attitude, ability, problem, and necessities which are set up of the condition and living on the basis to figure out self-reflexivity and parodic intertextuality.

Furthermore, the novel *Kafka on the Shore* narrates two parallel plots in alternate chapters. For instance, the plot of the first chapter spins around Kafka Tamura, whereas the latter is about Nakata. Kafka is a 15-year old boy who leaves his home in Tokyo to escape an Oedipal curse that he is destined to kill his father and have sexual relations with his mother and sister. On his way to Takamatsu, he befriends with Sakura who, he believes, is his long-lost sister. Later he finds a job as an assistant in a library because of the kindness of Oshima, an erudite transgender who works there under a mysterious fifty-year-old woman named Miss Saeki.

The other tale is about Nakata, a sixty-year-old man who has become comatose after a mysterious incident during his childhood. However, when he wakes up after a long interval of time, he is not the same person anymore. He is unable to read, yet has a unique ability to converse with cats that help him earn some money as a cat finder. His work leads him to Johnny Walker, a serial cat murderer whom he was forced to kill. Exactly at this time in Takamatsu, Kafka wakes up with unexplained blood on his shirt. Two days later, his father is found murdered suggesting that Kafka killed his own father in his dreams through Nakata.

Nakata confesses his crime to an incredulous police officer and then leaves for Takamatsu to search for a magical entrance stone that needs to be shut. He becomes a friend with a truck driver named Hoshino and together they find the mystic object with the help of Colonel Sanders and close the time portal. Later the two companions drive around the city and wind up at the library where they meet Miss Saeki. In her office, she and Nakata talk like old friends about their lives and the entrance stone.

Meanwhile, Kafka spends a few days in the cabin of Oshima in the woods after which he starts working in the library and befriends Miss Saeki. In a series of conversations and dreams it is hinted that Miss Saeki is Kafka's mother while Kafka is the reincarnation of her former boyfriend whose untimely death drove her into seclusion. They feel strangely attracted to each other and make love as if they were fulfilling another part of the prophecy. By this time, the police are looking for Kafka to question him about his father's death. Oshima takes him back to the forest cabin to hide. He ventures into the woods and is led into a time portal by WW II-era Japanese soldiers. In that other dimension he meets the spirit of Miss Saeki who bids him a final goodbye.

At this point, it becomes clear that Miss Saeki, in her desire to preserve the happy days with her boyfriend, had somehow opened a portal to another dimension which had the effect of distorting events in the real world. Nakata has been destined to set things right by finding the entrance stone and closing it. The same day Miss Saeki says goodbye to Kafka in another dimension, she is found dead in her office. Nakata dies peacefully in his sleep after his mission has been accomplished. Hoshino wraps things up by killing a formless creature that comes out of the old man's mouth. He then leaves the hotel intent on going back to his old job. Kafka, on the other hand, bids Oshima goodbye and goes back to Tokyo with the feeling that he is in a brand-new world.

Critics and reviewers have their own views about Haruki Murakami and his novel, *Kafka on the Shore*. The plot construction in the novel is not chronological; as the narrative technique is fragmented. Readers cannot grasp the plot line smoothly. Steven G. Kellman thus, comments: "Allusions to the author of *Metamorphosis* underscore the uncanniness of Murakami's universe, but in its crosscutting structure,

talking cats, burning of manuscript, and enchanting fantasy the novel is more akin to Mikhail Bulgakov's *The Master and Margarita* than anything by Kafka" (127).

Murakami's *Kafka on the Shore* is drastically different from the grand narrative. It is ironic towards contemporary consumerist society. The single moral and plot line of the grand narrative, that is platonic and mythical innocence is distorted by presenting sexually active characters. The plot is varied and scattered with fragmented narrative which creates different perspectives for analysis. As Hugo Barnacle defines, "His novel is a disciplined mix of the thriller, the fantasy genre and the literary novel, and it carries the certain peculiar conviction yet again he has created a tale that you can steam through surprisingly quickly, but are likely to remember and puzzle over for a long time" (134). There is no attention paid to the standard elements such as plot, characterization, descriptions of states of mind, normal setting in time and space and the frame of reference to the world in which the novel is set. The novel does not lead readers' consciousness in a linear way. The characters act against the expectation of the readers. In this case, Malcolm Jones expresses her view as: "Kafka is definitely worth the trouble: it may be Japanese author's weirdest novel yet, but it is also one of his best. Murakami burrows from everyone and everything" (13).

Murakami is open to interpretation. He thinks that it is not necessary to pretend reality. So the novel *Kafka on the Shore* is a curious as well as an innovative novel which is being stylistically appropriate and remarkably entertaining performance that is sufficient to ensure its worth. Murakami strives to blur the generic boundaries by using the language of newspaper in this novel. He also makes fun of hackneyed opinions and styles; and mocks at Freudian psychology, existential patterns and silly concrete poems. In this regard, Larry McCaffery says:

Often Murakami incorporates into his work the sorts of events, names, facts

and data which can be found in the daily newspaper. Even more often, however, these fragments are drawn from clichés of learning hackneyed opinions dressed up in even more hackneyed styles. We find, for example, parodies of specific literary styles and conventions, pseudo- learned digressions about history, sociology, and psychology, mock presentation of Freudian and existentialist patterns, and inane concrete poem. (21)

Even though literature is permanent which cannot be time bound; it is filled with the events, names, facts and data which can be found in the daily newspaper. Aesthetics differentiates newspaper and special genre. Newspaper is time bound, and thus it is temporary, but the novel which is a literary work is permanent despite its association with spatiality and temporality.

The motive of Murakami behind writing this novel is to exercise the full play of his own imagination. He rejects the traditional chronology, plot, character, time, space, grammar, syntax, metaphor and simile, as well as traditional distinction between fact and fiction. Murakami never prepares a draft for writing. He begins to write suddenly. So, the *Time Magazine* quotes that "Haruki Murakami's work creates the impression that something miraculous happened to him overnight –as if, blind from birth, he could suddenly see, or, fluent only in Japanese, he abruptly grasped English entire. The result is quite an explosion, on staccato burst of verbal star shells, pinwheel phrases, Cherry bombs of Joycean puns and wordplays . . . an amusingly refurbished fairy tale novel of the absurd" (Afterword).

Murakami brought the free-spirited and highly self-conscious stream of writing. The novel *Kafka on the Shore* is an example of experimentation. His fragmentary style of writing is further commented by Herrero- Olaizola as:

The fragmentary nature of Murakami's story is highlighted by typographical

alteration in the text, specially a series of headings in boldface that occupy entire pages. These alternate with the story's narration to enuciate its thesis about the protagonist's psychological condition (16), or to comment on themes apparently unrelated to the story being told. (11)

Murakami intends to clarity that different perspectives are only possible when there is fragmentation in narration. Each and every fragment is significant in the novel though they may have order. He finds equal importance and similarities in different binaries. As Josephine Hendin views, "Emptiness and boredom operates as alternatives to fury and pain. If there is nothing that signifies anything, then feeling and not feeling, having and not having are alike" (262).

In this way, the above mentioned critics and reviewers have expressed their opinions with regard to the style of Murakami's writing in the novel, *Kafka on the Shore*. They have failed to analyze parody as postmodern cultural agenda as used by Murakami in his novel *Kafka on the Shore*. For this aforesaid perspectives on narrative techniques, theme and so on are not sufficient. They have slightly touched upon the issues of parody and irony. This thesis studies Murakami's contribution in twentieth century literature, and what the significance it provides, is the major concern of this research. The study of Murakami gives the knowledge of the contemporary time, society, culture, interpersonal relationship and understanding, and peoples' living conditions. In the novel characters are being entangled with various criminal activities such as murder mystery and the abusive social violence of their present days and their inter-personal relationship, interaction, love, affection and the conception towards constructed culture, and history too.

Kafka, being a reliable narrator, gives every detail of Murakami's plot formation, structure, and development within the most part of his narration and

explanation. The sensibilities and sentiments are presented as the core concerns of every event too. It shows human lives within the different struggle and the chain of individual's social or cultural responsibilities, insecurities, love, sexual jealousy, agitation, mystery, breakup or tragedy, and the rhythm or the lives of loneliness in an individual's lives too. Moreover, it undermines the former valorization of history, rules and the cultural codes to explore the new perspective, power relations, and human agency to change their culture and society with the new emergences or re-explanation, self-reflexivity and the parodic intertextuality too. Here an exact appropriate equivalence always suggest the universality of general acknowledgement of present in a way which leads to uncover the particularities of different social, cultural formations, and states in the individual life cycle within the different chain of individual duties and responsibilities.

The reading of Murakami has the significances that which captures a representing youth's voice to record the sense of resistance against culture, reality, system, history or the former narrow-down concepts. And the novel reveals much about the general attitude towards history and the opposition to the long established convention by aiming to figure out the social position of those potential youths. Here it shows Kafka and his fellow friends' difficulties of existence commonly seen in European societies, who are being controlled to remain under use and abuse, reason, power, facts of the modern culture, and control within the state of analysis what had happened too. Thus, the study is going to justify that Murakami through parodic subversion and intertextuality, parodies the linear narrative, concept of hero and challenges the hierarchies of meaning and use of language, philosophical and psychological systems of thought and psychoanalytical notion of subjectivity. The novel is self-reflexive which is developed by narrator's frequent allusions, references

and meditations on various works of art, scientific works and subjects. So, his parodic depiction of Kafka as Oedipus, the King, who has lost his mythical purity and innocence, is focused on the indecency and eroticism, and is challenged and distorted traditional Platonic and mythical innocence through his hyper textual techniques, meta-fiction, self-reflexivity, and fragmented composition.

The representation of characters, who are not from the heroic background which emphasizes on the subtle effects of author's sentimentalism, in relation by his own thought and voice and it also explores the assumption which tie the fundamental youth desire, passion, power, truth, pain, and sentiments, and thereby to the intuitive understanding, and reasoning within the deconstructive spirits too. It reveals the dominant phase of internal chaos in Japan on the very surface level and it was reflected in the literature of the time. However, Murakami, besides depicting the reality of such people and their condition and surrounding also provides the light comic entertainment, fascination, infatuation, experimentation, liveliness, existence of modern world. It is because, which also serves to examine the role and growing rapidity of individual freedom and culture and its effects upon situation and surrounding of common people.

Though most of the critics locate Murakami's novel around the real elements of the novel which forward an entire web of social anarchy and disjunction through the articulation of the reintegration within the branch of knowledge because it deals with the positive interpretation in central global issues. The idea of reintegration from tradition into an interconnectedness, disjunction, and exhaustion, in this regard, his story succeeds to displace the traditional concepts of modernism. That is to say, it examines Murakami's novel from the perspective of Postmodernism. Definitely these all critics have observed and interpreted the text from different critical

perspectives and this thesis centers on to figure out the general human collectives and social issues and representation within the form of self-reflexivity and the parodic intertextuality. Furthermore, it studies about the common human sensibilities and the knowledge of the world. And here Haruki Murakami's work has been entitled *Kafka on the Shore* and it is in many ways the fortunes of a group of youths. In it he presents Kafka, a boy of sensibility and responsibilities, who put love and respect before any other issues and whom, for this love, was prepared to appear criminal in the eyes of the world. Thus, the argument is that the boy in this position is not particularly invested in the protocols of human ethnography they really want to learn about in the greater extent. Furthermore, Murakami attempts to reassert his social purpose by the responsible representation of Oshima within the creative, real, and self-expressive imagination too. Moreover, Murakami's *Kafka on the Shore* circulates among the similarities and differences to the acknowledged subject position to the human collectives at large.

This thesis studies the novel from the perspective of postmodern studies through creative and critical lens as the body of ideas to figure out the ethos and pathos of common perspective to life and social representation. Conceptually postmodern studies regards as an ideological movement based on social theories and art starts at the end of the twentieth century which manipulates the focus in humanity but it opposes everything under the sun and leads to reintegrate the social convention by narrow down tradition and social realism. Even though this research is based on the Postmodernist analytical study of the novel at the level of self-reflexivity and parodic intertextuality, it is confined within few limits of this theory.

The story of the novel catches the events of the bygone past taking the reference from Sophocles's *Oedipus Rex*. Here, the notion of Oedipus complex is regenerated and

resynthesized as Sophocles's protagonist was fated to be with his mother. However, in Murakami's *Kafka on the Shore* Kafka parodies the notion of Oedipus complex through his schizophrenic nature being detached and alienated from the family and society. It shows the cause of plot development in a growing maturity of the main characters from their early days. Moreover, different characters with different personality and thought suffer from different problems. For example, Kafka Tamura does not find fulfillment outside of society and relation, in an affair with a fellow inmate and a friendship with one of his attachments. Here, the story of all of them revolves around the conflict between history and reality, individuality and communality, and society and culture which makes all characters as beings detached, depressed, and alienated somehow from their society too. In this context Deleuze and Guattari say:

A form of social production and reproduction, along with its economic and financial mechanism, its political formations, and so on, can be desired as such, in whole or in part, independently of the interests of the desiring subject. It was not by means of metaphor, even a parental metaphor, that Hitler was able to sexually arouse the fascists. It is not by means of metaphor that a banking or stock market transaction, a claim, a coupon, a credit, is able to arouse people who are not necessarily bankers. And what about the effects of money that grows money, money that produces more money? There are socioeconomic "complexes" that are also verbal complexes of the unconscious, and that communicate a voluptuous wave from the top to the bottom of hierarchy (the military industrial complex). And ideology, Oedipus and the phallus have nothing to do with this, because they depend on it rather than being its impetus. (24)

In addition, the paper tries to discover why the novel gives its meaning only with relation to other works.

The narrator imitates a character with the twentieth century novelist Franz Kafka in such a way that makes the original thing ridiculous. Conceptually, postmodern study is regarded as an ideological movement based on social theories and art starts at the end of twentieth century which manipulates the focus in humanity but it opposes everything under the sun and leads to reintegrate the social convention by narrow down tradition and social realism. Even though this research is based on the Postmodernist analytical study of the novel at the level of parodic intertextuality, it is confined within the few limits of this theory. That is to say, it examines the novel as a 'historiographic metafiction'. Termed by Linda Hutcheon, historiographic metafiction consists of self-conscious fictions concerned with the writing of history. Metafictive texts include strategies such as unreliable or obstructive narrators, self-reflectivity, parody and intertextuality, all of which can draw attention to a narrative process. Historiographic metafiction focuses attention on both forms of representing history, drawing similarities between history and fiction while demonstrating that history is a construction as Wilson notes: "Discussion about historical fiction and what distinguishes history from fiction are not new" (2). However, it is the engagement with the distinctions between history and fiction which prominent is in historiographic metafiction. It includes those postmodern works, usually popular novels, which are both intensely self-reflexive and paradoxically lay claim to historical events.

Therefore, *Kafka on the Shore* attempts to answer how postmodernism rejects concept of modernization inclined to introduce human civilization and culture. Especially postmodern studies reacts against modernism. It is because Japan was

greatly influenced by Western culture immediately after the World War II, which tends to refer to the cultural, intellectual, or artistic state lacking an obvious center which spreads contradiction, ambiguity, interconnectedness within the not identified from a parody of itself with the representation of culture, legends, knowledge, ideologies, systematic rationalities and differentiation in the then Japan; open-endedness invites various explanation and analysis.

Furthermore, postmodernism displays itself in many fields of cultural endeavors like architecture, literature, photography, film, painting, video, dance, music, and so forth. Thus, postmodernism is the very discussion of contemporary culture or acknowledgment of the past in the present too. As postmodernism concerns with the complexities, critique, self-reflexivity, historicity, it subverts the conventions, ideologies, and the grand narrative of the dominant socio-cultural factors of the twentieth-century Western world. To support this idea Linda Hutcheon argues:

This is the kind of novel- both historical and self-reflexive- that enacts yet another of the ambiguities of the postmodern position. This paradoxical mixing of seeming opposites often results in its representations-be they fictive or historical-being offered as overtly politicized, as inevitably ideological. The conceptual grounding of such a postmodern view of the politics of representation can be found in many theories today. (6)

Generally postmodernism takes the form of self-conscious, self-contradictory, self-undermining statement within the greater arrangements of foregrounding and backgrounding. Moreover, postmodernism deals with the loose styles of narrative, unsettling notions of history within capitalism, patriarchy, and liberal humanism. Definitively, it begins to see question on self-reflection and parodic intertextuality

within historical roundedness by stressing and repressing or placing at the center of restricting to the periphery in the distinctive manner. Furthermore, Hutcheon remarks:

In philosophical circles, postmodernity . . . Derrida's challenges to the western metaphysics of presence; Foucault's investigations of the complexities of discourse, knowledge, power; Vattimo's paradoxically potent 'weak thought'; and Lyotard's questioning of the validity of the metanarratives of legitimation and emancipation . . . The debate about postmodernity- and the confusion with postmodernism- seems to have begun with the exchange on the topic of modernity between Jurgen Habermas and Jean Francis Lyotard. Both agreed that modernity could not be separated from notions of unity and universality or what Lyotard dubbed 'metanarratives'.

(24)

Here, in this sense it makes a clear concept that how these intellectuals meet the requirement of postmodern.

It also suggests how postmodernism exists as a discourse to study contemporary culture and concerns too. Furthermore, Linda Hutcheon forwards postmodern ideas in her book and she reveals how parodic postmodern representations are effaced in this text. In her opinion the representation of parody is contradictory as she argues:

It is interesting that few commentators on postmodernism actually use the word 'parody'. I think the reason is that it is still tainted with eighteenth century notions of wit and ridicule. But there is an argument to be made that we should not be restricted to such period-limited definitions of parody and that twentieth-century art forms teach that parody has a wide range of forms and intents-from that witty ridicule to the playfully lucid to the seriously

respectful. Many critics, including Jameson, call postmodern ironic citation 'pastiche' or empty parody, assuming that only unique styles can be parodied and that such novelty and individuality are impossible today. (94)

Here, parodic intertextuality attempts to foreground the assumption of representation, though parody gives the concept of intertextuality without de-historicizing its original context too. In all these cases, there is an urge to foreground, by means of contradiction, the paradox of the desire for and the suspension of narrative mastery- and it shows the continuity and difference within the central form of postmodernism. That is to say, the prime objective of postmodernism is to re-synthesize the old concepts, legends, theories and beliefs of the society and to redraw a different picture of the future for an alternative regards. From postmodern perspective, intertextuality is the entire process of representation which is based on the historical truth. It means that, the reading of fiction grants and deconstructs the power of the representations of history.

Here, self-reflexivity and parodic intertextuality claim the radical uncertainty by rethinking and re-evaluation of history. It is because history can function as the mediator to connect the past and the present or the acknowledged perception of knowing the past at present. It is a way to investigate the essence of representation within the self-reflexive way which figures out the narrative by the historical truth and the ideological construction of the social discourse concerning the past. Self-reflexivity and the parodic intertextuality can perform the deliberate form of postmodern significance by showing the narrative culture. She further argues:

In objecting, as I have, to the relegation of the postmodern parodic to the a historical and empty realm of pastiche, I do not want to suggest that there is not a nostalgic, neoconservative recovery of past meaning going on in a lot of

contemporary culture; I just want to draw a distinction between that practice and postmodernist parody. The latter is fundamentally ironic and critical, not nostalgic or antiquarian in its relation to the past. It 'de-doxifies' our assumption about our representations of that past. (98)

It is a very self-conscious perception of the facts that both action and agency are the accurate practices though it can contribute to the literary work of art and its meaning to the author and its readers too. Besides, it is always entangled to reveal the social fact which can signify the whole system like culture, moral, art, power, ideologies, politics, and the very existence of everyday lives of all human. In this concern, the frequent use of anachronisms represents the perception towards history, ideologies, and the grand narratives. Here it subverts such concepts to know the past at present it is because which fictionalized the history, culture, art, and ideologies within the form of parodic intertextuality. The concept can be traced back to the concept of "dialogism" espoused by Bakhtin which suggests that all utterances occur inside a social context. This means that every utterance is made in response to what has already been said and what may be said in response afterwards.

Kristeva explores this idea further in her seminal essay "Word, Dialogue, Novel" and in the process coins the literary term called intertextuality. She writes that, any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double.

Worton and Still likewise extends the notion by explaining that the writer is a reader of texts before he is a creator of one and therefore the texts he creates are inevitably filled with various references, quotations, and influences. The reader, for his part, brings at the moment of reading all the texts he has encountered before. This

leads him to a uniquely personal interpretation of the text he is reading and of the texts that he may encounter in the future.

Furthermore, it rejects the over valorization of history and such ideology of grand narrative by using different elements like ironic quotation, pastiche, appropriation or the parodic intertextuality. It can peruse the concept of knowledge and ideas which are implied by the totalizing act of narration. It is because the assertion of history and the particularities which lead to govern space for intertextuality of history within the form of fictional narratives too. Here the use and abuse of actual historical documents and documentation in a way is only to point out the modes of discourse of such representations of the past and the facts. Thus, postmodernism encompasses a new historical epoch and also the new type of theorization of the present world. This thesis does not only comply with the significance of theory but also tries to figure out the implication of self-reflexivity and the parodic intertextuality in the novel. Here, it is the governing point of this project which uses such ideas to represent historical facts within the fictional narratives. The novel effectively presents the particular purpose of Murakami's *Kafka on the Shore*.

Murakami's *Kafka on the Shore* invokes the name of Franz Kafka in its protagonist as parodic intertextuality. Franz Kafka, the famous twentieth century Czech novelist and short story writer whose works combined the element of realism with the fantastic and whose protagonists are isolated individuals dealing with absurdity, alienation and sense of guilt. Similarly, *Kafka on the Shore* also bounds with fantastical elements: talking cats, fish raining from sky, and a portal to another dimension. The novel's main character, too, is searching for an ineffable goal in life.

While *Kafka on the Shore* does contain similarities with Franz Kafka's themes, it is a wholly different work and develops its theme in its own unique way. As

Lorentzen observes, "Those looking for Franz Kafka in these pages will find only a mild distillation of the Czech author's alienation" (16). As Murakami and Kafka would agree that names are powerful symbols not simply denotative and connotative and in this case the name Kafka in *Kafka on the Shore* brings with it a meaning of pre-established somewhat contested notions of Franz Kafka. But the names are unique in their reflexive ambiguity; Kafka recognized that the name did not belong to him alone and to Franz Kafka but it represents a creature unlike him but akin to his father:

Compare the two of us: I, to put it in a very much abbreviated form, a Lowy with a certain basis of Kafka, which, however, is not set in motion by the Kafka will to life, business, and conquest, but by a Lowyish spur that impels more secretly, more diffidently, and in another direction, and which often fails to work entirely. (*Letter to His Father*)

In Kafka's interpretation, name is an insufficient determination of identity, and "Kafka" defined him as little as Lowy would have described Hermann Kafka. Not only did Kafka shy from the connotations of the Kafka labeling, he actively disavowed his identity as Kafka.

By casting doubt on the effect of his name, Kafka raises the epistemological question of the relationship between name and identity. Kafka can mean the popular ideas of Kafka's loneliness, alienation, absurdity or Kafka that Franz Kafka envisioned as characteristic of his father and family business, conquest, law or even something wholly different. Murakami does not simply mimic Kafka. Instead, utilizing the amorphous nature of the Kafka name, Murakami reimagines Kafka's connotations to his own purposes. Though both Kafka and Murakami depict absurdity and the failings of society and communication, even advocating the reality of collective consciousness, Murakami diverges from Kafka in his resolution of the

absurd. Where Kafka advocates submission to authority and the relegation of individualism, Murakami suggests the importance of individual identity even while existing within the collective.

Similarly, in *Kafka on the Shore* Kafka's father told him that he "would murder someday his father and be with his mother and sister as well" (202). Although he was younger, Kafka did not understand what "be with" mean, he has come to understand the full meaning of sickening prophecy. Here intertextuality is the evident similarity of the novel's theme with that of Sophocles *Oedipus Rex*. Like Oedipus, Kafka runs away from home to escape a curse that he is doomed to have sexual relationship with his mother. Nevertheless, unlike the prophecy in Greek play, his own father with a bit pronounced the curse on the protagonist more added a brew: he was destined to commit incest with his sister.

Although there are some evidences that suggest it may occur, but it is not clear whether Kafka's prophecy is going to be true or not. However, this sentence from the book suggests that Kafka's prophecy has taken place, "Kafka wakes up one morning in the bushes with his t-shirt covered with "darkish blood still fresh, wet and there is a lot of it" (71). He has absolutely no idea how he ended up like that, but later we find out that his father was murdered on the same night. Although Oedipus and others take steps to try to prevent the prophecy from coming true, he ends up fulfilling it unwittingly.

In *Kafka on the Shore*, Kafka and others, including Oshima, draw parallels between Kafka's story and Oedipus's story because Kafka's father delivered a prophecy that Kafka would kill his father and sleep with his mother and sister. Kafka is aware of the Oedipal story and haunted by the thought that he, too, will be unable to escape his own prophecy:

In the characters in *Kafka on the Shore* directly references a number of famous persons and their works in their dialogues. References are intertextual devices that writers use to provide information, to pay homage to the original work or its author, to enhance characterizations, or to stimulate philosophical thoughts from the readers. Since this is done deliberately to inform the readers, the researcher will classify them as parodic intertextualities. Considered as the world's first novel, *The Tale of Genji* is a classic work of Japanese literature that recounts the romantic life of Hikaru Genji, the son of an ancient Japanese emperor and describes the customs of the aristocratic society during the Heian period.(42)

The novel is referenced in Chapters 8 and 23. In both instances the characters discuss the existence of revengeful spirits. These are the souls of people so consumed with anger that they temporarily leave the body of persons to exact retribution on their enemies.

In the novel the formation of the story of Kafka and his friends like Oshima and Sakura through flashback, which reflects the sequence of events and memories until the truth is revealed. Moreover, Kafka narrates his living condition of an unhygienic settlement in a struggle to be a writer in a very pleasing way but also contemptible in many aspects such as nature, efforts of living in different dimension or life style. And why and how they are dissatisfied with the previous statement and though they are entangled in such abusive activities and make up of their own perception. Moreover, Murakami involves with the untidy and unhygienic collision of human struggle to sustain their lives in the consumerist society it is because within his short narration, it reliably reveals obvious truth that have taken a lifetime to harden. Thus, a kind of struggle begins to revolt against socio-cultural/historical norms and

values, and ideology by their philosophical human conscience. The very narrative part of the novel is about past, memories, learning and reading whereas in the second part it shows the reevaluation of past at present. Thus, past and present are the foundation of individual lives as being a rational creatures. Here in this lines like:

That's what's called a 'living spirit.' . . . *The Tale of Genji*, for instance, is filled with living spirits [which] travel through space to carry out whatever desires they had. . . . An example is when Lady Rokujo she's one of Prince Genji's lovers becomes so consumed with jealousy over Genji's main wife, Lady Aoi, that she turns into an evil spirit that possesses her. Night after night she attacks Lady Aoi in her bed until she finally kills her. (56)

Here it stresses a picture of lives, learning, culture, reflection of human impulses, excitement towards knowledge and rationality. Here it indicates the beginning of perception towards life with friend and different level of understanding in a brilliant manner and the conception or perception towards history and discipline. It also talks about individual behavior, interpersonal relationship, and mutual cooperation, glorification of intelligentsia, knowledge, and rationalities too.

The main plot of the novel *Kafka on the Shore* eventually comes to the ground of reality and ideas as well as the city of Japan concerning with the socio-cultural values within the murder mystery by depicting other major aspects of social values and leads towards self-reflexivity. It is because by the rejection of history, claim, belief because in postmodern narrative certainly an individual face a kind of problematic representation of history in which s/he willing to have dissect with the ease but no one speaks in their favor because everything is being constructed. Because of problematic representation of history, here everyone's existence shows the form of

representation, reevaluation by showing the experience of public and private world. Here in the novel they are compelled to do such activities to maintain their existence in this socio-cultural system and here they want change in system or history which can alter their lifestyle because they favor change for all humans but not only for the personal change.

We can simply recognize that Oshima narrates his knowledge of exact equivalence as being a non-fiction writer with his friends; who has the angered tone towards history and socio-cultural system and the sense of revolutionary perspective because they disobey the set rules of the society. Because of capitalistic system, definitely people face confrontation in a very hostile way and the novel provides the theme of youthful visionary radicalization. In one instance, *Kafka on the Shore* references Aristophanes' ideas on gender and sexuality as recorded in Plato's *Symposium*. This occurs in the conversation between Oshima and Kafka Tamura in which the former narrates how the ancient Greek explains the origin of the sexes:

In ancient times people weren't just male or female, but one of three types: male/male, male/female, or female/female. In other words, each person was made out of the components of two people. Everyone was happy with this arrangement and never really gave it much thought. But then God took a knife and cut everybody in half, right down the middle. So after that the world was divided just into male and female, the upshot being that people spend their time running around trying to locate their missing other half. (206)

Here, it suggests that true glamorous personal reflexivity of Oshima within his logical sequence. The concentric devastation as a challenge because in every socio-cultural system, where people unavoidably face the conflict and confrontation in their representation, responsibilities, and reevaluations too. It defines its own necessities of

time and condition, struggle, resistance, strange things, visionary power, and transformation. And the individual responsibilities is really action for change suggests acts at present, requirement to know history and objectives and also gives the raising urgency of the rejection because history of the historians are forcefully implies. But here with this tone of rejection towards history gives a transformation of social life and of them. It gives the picture of individual as well as social consciousness or experience of Oshima towards a construction of history, society, human liberation, and alternative interpretation within subjective versus objective ambivalent discourses.

The novel presents the disapproval over the way of action, living or the culture in the form of self-reflexivity and the parodic intertextuality. Oshima dislikes the culture and social conscience because it is always in careless homogeneity. In such society the varieties of truth claims to provide the gratification to the people. With this context *Kafka on the Shore* references this when Oshima and Kafka Tamura are discussing the plot of Natsume Soseki's *The Miner* which tells the story of a teenager who searched for meaning by working in a copper mine: "Do you see yourself as sort of like the hero of *The Miner*?" I shake my head. "No, I never thought of it that way." "But people need to cling to something," Oshima says. "They have to. You're doing the same, even though you don't realize it. It's like Goethe said: Everything's a metaphor" (82).

Here, it stresses that the life within several difficulties mainly of material concern. Here it shows the value of capital or property in this consumerist society it is because people has the desire to be rich and the willingness to be prosperous through fraud and deceiving activities. Through different kinds of the production and economic system of a society is governed and also controlled by capitalists. Kafka,

who takes loan from his father but he is unable to pay the debt accordingly, it gives the picture that in the capitalistic market there are different options or multiple variations to choose comfort lives but ironically there is no option to be financially sound because of the lack of capital. Here the very concept of consuming goods is applied by the character and they are willing to accept capitalistic hegemony, supremacy, and conditions for the very existence. Here, it stresses the growing rapidity of restlessness and urgency of clarification because it is a common phenomenon comes as a social condition or the outcome of history and humanity. Reasoning is seemingly good in its nature but it uses irrational way to explain the law and society. Here it also comments on the modern capitalists' intuitional policies to attract people to their ideas in the name of service to create capital by their desire for profit making ideologies. Here its shows that true essence of Kafka's personality, faces hardening facts of his existence Moreover, it points out the dissatisfaction towards material treats which are always in the favor of certain loan shark but not for the people who takes loan in the high rates of interest too.

These references and allusions describe the delicate balance between the two dimensions where the main characters live. The reality is the complicated life lived in Tokyo, the forest and the library. The dream is the life lived in the timeless dimension where the characters remain young but forever incomplete. . "How could any woman of generous spirit behave otherwise, given the torments that I face?" (215) the quotation is from the tragedy *Electra* by Aeschylus which recounts the revenge that the eponymous heroine and her brother Orestes take on their mother and stepfather for the murder of their father, Agamemnon. The individual's struggle of existence against the constructed history, culture, and society by presenting the most reflective characters like, that of Kafka, Oshima and Miss Saeki. Here, it shows

individual's struggle against the materialistic aspects of life and society to reevaluate past at present. On the other hand all of them assumes the role of a different individual throughout the novel. And here they always attempt to figure out history and culture that they made their own perception by resisting and refusing the rules of society by the various abusive activities. They are dissatisfied youth and they protest or resist against the authority by throwing the clear own ideas and perspectives towards the society.

Later on in the development of the plot Kafka narrates the problematic conflict of living and representation by analyzing the past at present taking the reference from Mark Twain's novel *The Adventures of Huckleberry Finn*. Like Huckleberry/ "Huck" Finn who escapes from his alcoholic father and travels down the Mississippi River with the fugitive slave Nigger Jim, Kafka Tamura leaves his psychologically abusive father and encounters various people who help him in his journey.

Kafka Tamura is a Huck Finn-like runaway, leaving his father's house in Tokyo and heading toward the provinces in search of his destiny, and the idiot-savant Nakata, who always refers to himself in the third person, serves—in alternating chapters about his own flight from Tokyo after being forced into a fantastic murder—as a Japanese Nigger Jim who makes good omelets and converses with cats. (62)

However, the allusion to Huckleberry Finn is not as obvious as the Oedipal theme which is overtly acknowledged by the characters themselves. It stresses that the social structure and truth is constructed by the historiographic perspective. It is because here it rejects the grand narration and ideologies which obstructs their lives and freedom in the name of culture and practices. It gives the sense of self-reflexivity, re-evaluation,

and re-examination what had actually happened in the living which leads to the parodic intertextuality. It shows the disappointed explanation which has imprinted in the mind which is released here, which necessarily gives the suspense for the truth and facts too. Here it figures out the conflict, tension, social, and cultural barrier, and the perception of death and conflict. But here, it gives the claim of un-acceptance towards culture, history, grand theories and narration within the humanitarian perspectives too. Here, it questions to the credible, reliable and accountable practice of socio-cultural practices in the collective lives which always invites the new representation for the betterment but here they are exploited from their democratic and independent will too.

Another equally intriguing character from popular culture is Johnny Walker, the black-coated striding figure of the famous whiskey brand. He introduces himself to Nakata in Chapter 14:

My name is Johnnie Walker. Johnnie Walker. Most everyone knows who I am. Not to boast, but I'm famous all over the world. An iconic figure, you might say. I'm not the real Johnnie Walker, mind you. I have nothing to do with the British distilling company. I've just borrowed his appearance and name. A person's got to have an appearance and name, am I right? (105)

He turns out to be a deranged cat-killer with a penchant for storing the severed heads of his victims in a refrigerator. Oddly, he wants Nakata to kill him and makes a great show of eviscerating two cats to taunt the old man who tries mightily to resist the urge to slay him despite the vile spectacle. But when Johnny Walker is about to kill the Siamese cat that he has long been searching for, Nakata finally grabs a knife and stabs Johnny Walker who dies laughing.

Like Colonel Sanders, Johnny Walker “borrowed his appearance and name.”

They are vessels of ideas or forces from another dimension that seeks to accomplish a tangible deed in this world. As Colonel Sanders says, “I’m a metaphysical, conceptual object. I can take on any form, but I lack substance. And to perform a real act, I need someone with substance to help out” (63). Johnny Walker is essentially Kafka Tamura’s father whom he is doomed to slay in fulfillment of the Oedipal prophecy. As a disembodied concept, Walker can only be slain in a dream which is what seems to have happened when Tamura wakes up in Takamatsu with mysterious blood on his shirt. His spirit had apparently left his body while he was asleep and inhabited Nakata’s form in order to fulfill the prophecy of murdering his own father.

Here, it stresses that self-reflexivity within re-evaluation, re-thinking, and re-explanation of everything and every relation within the base of history, reaction, and culture. It is because in which history presented as the gift but never asked, so here it also shows the clear individual right to reject if that is not favorable or suitable in the collective sense. Moreover, it gives the fondness of Kafka in representation of such socio-cultural practices. All in all it helps to reevaluate the past at present within the new acknowledgement of the most lives. And here is a claim of an exact equivalence towards transformation and recognition too. Here it presents the description of every event takes a form which signifies that the features of modern culture and lifestyle. It is because they always resist, refuse, and criticize the notions of culture and history. Definitely, the novel builds up the degree of self-reflexivity and the parodic intertextuality that the convention of an open-endedness within the form of self-reflexivity and parodic intertextuality in the postmodern narratives too. In this regard, *Kafka on the Shore* shows the atmosphere of the youthful visionary protest, sacrifices, and contradictions of their lives. And also explores the basic ideals, the contradiction with culture and history, and the sacrifices to socio-cultural practices for the

reformation, transformation and the liberation of the common people always makes struggle against such system that has oppressed them severely in such socio-cultural system. Thus, here the self-reflexivity, re-thinking, re-examination, and the self-justification are the major concern of this novel too.

Definitively, in the novel *Kafka on the Shore*, Haruki Murakami depicts the position of the youths, their obligation towards the socio-cultural practices, problematic and difficult and different condition of their representation. Though, here they are continually attempted abusive activities; who repeatedly disagrees to the socially, culturally, and politically biased culture or the complex social structures. Those youths, indeed, are the victims of the series of uncertainties as being insulted, dominated, and excluded from the cultural practices. The condition of being criminal, immoral, and abusive that they faced which suffers them a lot time and again when the related events come into their existence. The novel formulates story of youths, who is in quest to the personal freedom and change in society within their self-justification. The prime objective of the novel is to subvert the notion of history, and socio-cultural practices and thereby it leads to the question of representation within the requiring tone of re-evaluation, rethinking for the better acknowledgement of history, cultural and social as well as intuitional practices. However, the expression of such events in the oral or written language during the appropriate condition helps to get redemption from their representation by the means of self-reflexivity and the parodic intertextuality. Thus, here Murakami succeeds to reflect the very representation of different existence.

Murakami's *Kafka on the Shore* is a challenging new art out of the junk pile of different texts which subverts both traditional narrative conventions and the mythical status of conventional novel. The novel is the output of various works of art, scientific

works and subjects. It is full of self-reflection of frequent allusions and references. Metafictional strategies are used to reveal the fictionality. The postmodern dissatisfaction is reflected through the protagonist's fragmentary composition, self-reflection, metafiction, intertextuality, irony, parody and the imagery evoking incompleteness. By interweaving extra textual discourses within his retelling of the traditional stories, Murakami establishes a multi-leveled text. He not only playfully highlights his characters' sense of despair and isolation in contemporary Japanese consumerist culture but also parodies literary applications of psychoanalytic discourses. He adopts the principle of mosaic and collage as visual art by weaving intertextual references. These fragments of discourse, imagery, overall unity of the predetermined story and the illogical narratives are also remarkable.

As the story runs through the enumeration of unimportant details evoking erotic connotation with the graphic patterns representing Kafka's mental state, the novel represents the fragmented multiple identities of both a person and a popular icon which crosses the border and closes the gap between the past and present, popular and high culture, and, spiritual and physical experience. Murakami uses modernist interior monologue which doesn't have understandable meaning. He expresses his critique of modernist narrative conventions marked by psychological subjectivity and its potential to grasp the meaning of the world through psychology. He rejects the possibility of seeing and explaining the world as it is the traditional narratives, a realistic or modernist conventions, and, emphasizes the plurality of discourses, world and reality.

Murakami uses parody and various innovative techniques to analyze the texture of contemporary life. He tries to clarify the relationship between the state of the society and the state of its language which demonstrates the bankruptcy of

language and literary traditions of parodying well known styles and methods. The characters openly defy their traditional roles and undercut nearly all our expectations about them. So, the novel is built of multiple plot lines. The innocent figure, Nakata, is driven underground resembling the contemporary peoples' parodic plights of neuroses and the self-consciousness. He also gives the detail picture of interplay between Kafka and Miss Sekie sexual relationship to develop a bond between the text and the bodily imagery throughout the novel. To undermine the completion of any meaningful action his imagery is represented by unfinished education, failure of the protagonist's artistic ambitions and physical pleasures.

The novel consists of parodies of specific literary styles and conventions, pseudo-learned digressions about history, sociology and psychology, mock presentations of Freudian and existentialist pattern, and inane concrete poems. Relying mainly on juxtaposition rather than the moral usual novelistic principle of transition to achieve its effects, Murakami's apparent intent in bringing together this collection fragments in such a blatantly non-linear fashion is to create the verbal equivalent of a collage. This novel reflects distinctly playful and postmodern view of subject, the word, and the world as interrelated and constantly transforming phenomena.

In a nutshell, in this parodic intertextual novel, Murakami shows that in postmodern era every person quests for establishing a fixed identity but gets a lot of confusions and hindrances. Indeed, the question of identity is a very complex matter. According to postmodern assumption, the protagonist Kafka should enjoy the mood of life he is encountering with. Whatever happens to him, he should enjoy without any worry to the happenings. But the result goes opposite the expectation which is the nature of postmodernism. Moreover, even people in this contemporary era have

realization of their failure in life inside but they try to shadow it forgetting this reality and enjoying the superficial moments. This is the fact that the narrator is going to explain it in a mock copy style and the intertextual mode.

Murakami's *Kafka on the Shore* successfully expresses the idea of representation by presenting the self-reflexivity and the parodic intertextuality within the concern of cultural, economic and social system to reveal the past or facts. It gives very sense of self-reflexivity and paraodicintertextuality which leads to explore the form of textual instability related to the modes of narratives too. The novel eloquently expresses the sense of depression, modern trends of love and sex, alienation, privatization and hatred towards practices to ensure individual love, freedom, and transformation. In the course of interpersonal and abusive activities, they also criticize the trend of cultural, historical practices within the system of social governance in a very dissatisfied tone to bring change in their lives and the World.

Lastly, it is a work of art that sounds Murakami's belief in the narrative culture; which can be investigated the essence of representation through the ideas of every individual by reexamining and reevaluating the social, cultural and historical facts and traits. Thus, the novel marks its position as the self-reflexivity and paraodicintertextuality to show the current question of representation.

## Works Cited

- Cheuse, Alan. "Review of Kafka on the Shore." *Off the Air: Book Reviews from National Public Radio. World literature Today*, Jan. – Feb. 2006.
- Collins, Jim. *Uncommon Cultures: Popular Culture and Post-Modernism*. Routledge, 2013.
- Deleuze, Gilles and Felix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia*. University of Minnesota Press, 1983.
- Fitzsimmons, John. *Romantic and Contemporary Poetry: Readings*. Retrieved from CQUniversity e-courses, LITR19049 - Romantic and Contemporary Poetry, 2013 <http://moodle.cqu.edu.au>.
- Harukimurakami.com (2017). Conversations. Retrieved from [http://www.harukimurakami.com/resource\\_category/q\\_and\\_a/questions-for-haruki-murakami-about-kafka-on-the-shore](http://www.harukimurakami.com/resource_category/q_and_a/questions-for-haruki-murakami-about-kafka-on-the-shore).
- Hutcheon, Linda. *The Politics of Postmodernism*. Routledge, 2003.
- Jones, Josh. "Jean-Paul Sartre on How American Jazz Lets You Experience Existentialist Freedom & Transcendence" in *Literature, Music, Philosophy*. Open Culture, March 2nd, 2016. Retrieved from <http://www.openculture.com/2016/03/jean-paul-sartre-on-how-american-jazz-lets-you-experience-existentialist-freedom-transcendence.html>.
- Latham, D. "Empowering Adolescent Readers: Intertextuality in Three Novels by David Almond." *Children's Literature in Education*, 2008: pp. 213–226.
- Lorentzen, Cruz. *The Trials of Fantasy: Kafka on the Shore by Haruki Murakami*. The New Leader January/February, 2005. American Labor Conference on International Affairs.
- Lyotard, Jean Francois. *The Postmodern Condition: A Report on Knowledge*. Trans.

Geoff Bennington and Brian Massumi. University of Minnesota Press, 1984.

Murakami, Haruki. *Kafka on the Shore*. Knopf, 2005.

Salinger, Jerome David. *The Catcher in the Rye*. Penguin Books, 2010.

Thoreau, Henry David. *Walden*. 2012.

Worton, Michael and Judith Still, eds. *Intertextuality: Theories and Practices*.

Manchester University Press, 1990.