

Symbolism and Surrealism in Haruki Murakami's Men Without Women: A Study

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The origins of Japanese literature may be traced back to the 8th century, when China introduced the writing system. Japanese literature flourished at the court in the 11th century. There came a broad assortment of diaries, stories, and articles describing the aristocracy's and nobility's opulent lives. The growth and collapse of the Taira clan, as well as their conflict with the Minamoto clan, were chronicled in Japanese literature toward the end of the 12th century. Reading literature from this time period allows one to feel the anguish and sorrow of those who died and lost everything in the wars. Literature became a method of social connection in Japan from the early 17th century until the mid-19th century.

Japanese literature has developed and progressed significantly. Rapid modernisation is a recurring subject in most of the works produced at this time. The literary works produced in Japan at this time are dominated by naturalism and neo-sensualism. Japanese literature is widely read and admired around the world. The fact that Japanese novels and literature have been translated into numerous languages demonstrates this. It is considered one of the world's main literatures, equivalent to English literature in age, richness, Murasaki Shikibu, Yukio Mishima, Ryu Murakami, Natsumi Soseki, Jun'ichiro Tanizaki, Yasuanari Kawabata, Yoko Ogawa, Banana Yoshimoto, Fumiko Enchi, and Haruki Murakami are all well-known Japanese novelists. Murakami, a critically regarded modern Japanese writer, was born in Tokyo, Japan, in 1949. *A Wild Sheep Chase*, *Norwegian Wood*, *The Wind-Up Bird Chronicle*, and *Kafka on the Shore* are among of his best-known works. Murakami is primarily recognised for his short stories. "After the Quake," "Blind Willow, Sleeping Woman," "The Elephant Vanishes," and "Men Without Women" are some of his well-known short stories. His works have been published in fifty different languages. His books and stories have become top sellers. Murakami can be considered as a postmodern novelist. He portrays the disillusionment of a capitalist society triggered by alienation and a sense of loss. After the Second World War, Japan experienced a difficult time of reconstruction, both physically and socially. The people went through the troubling 1960s with the student protest movement, the prospering economy of the 1970s and 1980s, only to experience dismay in the 1990s. Murakami's novels take place frequently under such post-modern contexts. In this context, there is a subtle critique of capitalism as the advancement of technology in Japan does not necessarily make people feel better about their lives. Through this critique of modern society, along with his unique writing style, Murakami shows us how we are a lot more distant from other people than we imagine. It is through such bizarre contexts that the characters can really struggle to find their existential meaning, through the exploration of sexual adventure in a foreign land, questioning of purpose of life, and confronting human desires. An essential aspect to Murakami's work is his insistence on the inclusion of music. It is his humanitarian side that earns him respect from even people who are not familiar with his work.

Murakami reminds us how we are far more removed from other people than we think through this critique of current life and his unique writing style. Through the investigation of sexual adventure in a foreign land, questioning of life's purpose, and confronting human needs, the characters might really fight to uncover their existential significance in such bizarre situations. Murakami's fixation on including music is an important component of his work. Even those who are unfamiliar with his work love him because of his humanitarian side. The study of Haruki Murakami's short works necessitates a complicated jumble of connected plot concepts. I will examine the use of symbolism in his chosen short stories in order to illustrate their universality. Although Murakami is sometimes described as a novelist who favours westernised writing approaches, I'd like to highlight his concern with issues that are both Japanese and universal in nature. It is based on an empirical and qualitative textual analysis method using a critical lens of Symbolism as a tool, as well as a study of the themes employed in Murakami's short story collection *Men Without Women*, where an appreciation of the author's work will be tried.

In literature, symbolism is seen as a crucial tool. The Symbolist Movement in Literature was a hugely significant work of critique that introduced Anglophone readers to the French Symbolists. "A symbol, in the broadest definition of the term, is anything that represents something else; in this sense, all words are symbols," writes M.H. Abrams. [168] *The Symbolist Topic* (1989) by Arthur Symons delves further into this movement.

His interest in writers such as Paul Verlaine and Stéphane Mallarmé places him in the centre of current disputes about Decadence and Symbolism in fin-de-siècle literature; yet, his work had a formative influence on modernist literature.

A Dictionary of Literary Symbols (1999) by Michael Ferber is a follow-up to the first dictionary of symbols centred on literature rather than 'universal' psychological archetypes or mythologies. It discusses and depicts common literary symbols (such as the swan, rose, moon, and gold), as well as providing hundreds of cross-references and quotations. The dictionary focuses on English literature, but it includes entries from the Bible and classical authors all the way up to the twentieth century, including American and European works. It was a valuable source of data for my project. Henri Peyre's film *What is Symbolism* (1980) is about the revolutionary French symbolist movement.

What is Symbolism (1980) by Henri Peyre, translated by Emmett Parker, focuses on the revolutionary French symbolist movement of the late nineteenth century. Peyre goes to the heart of the matter with illustrative phrases that I have referred to numerous times during my research. Kuryleva and Svetlana Boeva offer the findings of a study of the Western influence on Japanese culture using a linguistic and cultural approach in their research paper "Literary Texts by H. Murakami in Terms of Intercultural Communication." "Japan is usually known as a society where tradition coexists and merges with modernity," they argue. Japan's modernization began in the 1960s.

They claim in their work that Haruki Murakami has become the most popular writer of the twentieth century, whose literary works are important in the intercultural communication process since they foster cultural contact in today's globalised world.

"The task of literature, insofar as man is plainly a historical being, is to construct a model of a contemporary period that incorporates past and future, as well as a model of the people living in that age," says Kenzabure, a Nobel Laureate from Japan. Though his belief is correct, it appears to be fairly exclusive. Literature, in his opinion, serves as a model for others to follow.

When it comes to literature, Haruki Murakami, on the other hand, has fewer conventional ideals. He has no concerns about not receiving a warm greeting or applause from the Japanese reading community. He does, however, have a notable accomplishment to his name. He writes not for a certain target, but rather to "clarify the individuality of each human soul." On which are embroidered patterns of topics labyrinthine in shape, his work has alternative threads of simply delicate and profoundly complicated natured narrative. My effort is an attempt to acquire clarity by analysing and appreciating the usage of symbolism in his work.

Symbolism, a loosely organised literary and artistic movement that began with a group of French poets in the late nineteenth century and spread to painting and the theatre, influenced the European and American literatures of the twentieth century to varying degrees, began with a group of French poets in the late nineteenth century and spread to painting and the theatre. Symbolism is the use of symbols to represent ideas and attributes by giving them symbolic meanings other than their literal meanings. It is a creative and lyrical movement or style that expresses mystical concepts, feelings, and states of mind through symbolic pictures and indirect suggestion. It began in late-nineteenth-century France and Belgium, with figures such as Maeterlinck, Verlaine, Rimbaud, and Redon playing key roles. It is

In most cases, it is an object that represents another in order to convey a far deeper and more profound meaning. When something in literature is supposed to represent something else, it is called symbolism. In a storey, symbolism aids in the creation of meaning and emotion. Metaphors and allegory are literary devices that aid writers in the creation of symbolism in their works.

Rain- Rain appears in the short storey "Kino" as a symbol. The d is represented by rain.

The ice moon is a symbol that appears in the book "Yesterday." Erika's fear that her love for Kitaru may wane as time passes is symbolised by the ice moon. Erika has a recurring dream in which she and Kitaru are in a ship's cabin, looking out the window at a frozen moon.

Lamprey Eel- A symbol from "Scheherazade," the lamprey eel. The lamprey eel is a symbol of unadulterated nature, free of human thought. Scheherazade claims that in a previous life she was a lamprey eel. She remembered being a lamprey eel when she stole into the boy's house and sat alone on his floor in the empty house. At the end of the storey, Habara imagines himself as a lamprey eel.

The Pencil—From "Scheherazade," the pencil is a symbol. Scheherazade's crush for a boy is symbolised by the pencil. She takes it from his desk and exchanges it for a tampon. She feels like she has a piece of him when she has the pencil in her hand.

Snakes- The snakes are a "Kino" sign. Snakes are an ambiguous symbol that can be seen as a portent or a guidance. When the snakes first appear outside the bar, Kino phones his aunt, who tells him that, while snakes are usually associated with evil, they can also serve as a guide. Finally, the snakes lead Kino away from the pub and into a lonely hotel room where he must face his feelings.

The cat and the willow tree are icons from the film "Kino." "That denotes security and stability Kino believes the cat is a lucky cat when it first enters the bar. He attempts to keep himself grounded by remembering the cat

and the willow tree at the end of the storey, when his emotions have arrived to make him feel the pain and wrath that he repressed.

Birds- From "Samsa in Love," the birds are a symbol. Birds are used as a sign of physical danger in the storey. Gregor Samsa is terrified of birds biting into his flesh as soon as he wakes up. He is concerned about birds assaulting him throughout the storey. Sunflowers and fish "Samsa in Love" has emblems of fish and sunflowers "this non-human nature is shown by "Samsa in Love." Samsa initially considers being a human to be so difficult and unnatural that he wishes he were a fish or a sunflower. Samsa is pleased he isn't a fish or a sunflower in the end, after he discovers love, because simple organisms like those don't get to feel the same complex emotions that humans do.

The unicorn is a symbol from the film "Men Without Women." It is a symbol for a man who is single and without a woman. The nameless narrator visits a park with a unicorn statue and imagines that the world's unmarried men could adopt its picture as a crest for their badges.

Ammonites and Coelacanths- Ammonites are a type of ammonite. Ammonites and Coelacanths—From "Men Without Women," ammonites and coelacanths are a symbol. In the storey, ammonites and coelacanths are sea animals that represent deep loneliness and solitude. They are frequently used by the unidentified narrator to express his feelings about M and all women.

The Bar- "Kino's" eponymous bar is a beautiful location. When Kino's spinster aunt was younger, she received the land from an old boyfriend. She had a tearoom downstairs and lived in the flat upstairs. When she was old enough to retire, she did so.

Kino was offered it, but he did not accept it until he learned of his wife's adultery and fled his house and employment. He decides to turn the tearoom into a bar. He furnishes it in a simple manner that exudes a serene, cool atmosphere that mirrors the surface of his personality, which appears unaffected by the devastation of his previous life. At first, the pub is frequented by a nice cat, but snakes soon come. He had to leave the bar because something was missing, which turned out to be a heart, according to Kamita.

The bar is the only venue in the collection where two stories are told simultaneously. In "Drive My Car," Kafuku and Takatsuki go to the bar. Tokai's Residence The apartment of Tokai is featured in the novella "An Independent Organ." The apartment was typically kept immaculately clean, but when Tokai goes to bed to starve himself and discover who he truly is, he abandons the place, just as he abandons his body. Goto comes over and discovers the shamble The voyage into the male heart of "Men Without Women" is significant. Murakami has created a universe of lost, hurt, painful, quivering males who require the same level of empathy and compassion as the other sexes. Murakami's distinctive writing style is one feature that sets his work apart from others. Some critics have claimed that he is not truly a "Japanese writer," claiming that his prose, even in its original Japanese form, sounds more English than Japanese.

Murakami deviates from the conventional tragic and sombre manner of Japanese writing in favour of a more casual, frequently comic attitude to his words, influenced by Western novelists such as Fitzgerald.

Scheherazade Breaks into The Boy's House- In the short storey "Scheherazade," Scheherazade breaks into the boy's house. Another fascinating location is the boy's home. He's never driven with another woman in it, but after an accident due to a blind spot caused by his glaucoma, he hires a young woman to drive him about town. He is first hesitant to hire a female driver, but she turns out to be an excellent driver. He initially forbids her from smoking in the car until the top is down, but by the end of the storey, he allows her to smoke with the top up. They have a faux father-daughter bond while driving about in the Saab, which helps both of them come to terms with their sad pasts.

When he writes, he admits to drafting sentences in English first, then translating them into Japanese. His writing style is short paragraphs with a focus on the psychology of the characters rather than the setting. Murakami never gives definitive replies to such inquiries. Instead, he essentially left it up to the readers to decide what occurs at the conclusion.

Murakami's greatest talents as a writer are his clear, clean style and his resourcefulness in revealing exactly what he's doing while still surprise us. Murakami's books are page-turners, despite the fact that they don't include any suspense and aren't classified as thrillers. There's something enticing about it. There's something about his writing that makes you want to keep turning the pages, almost breathlessly, to see what will happen next.

Murakami's writing is remarkable for its combination of humour and melancholy. One never manages to catch the other off guard. The stories become darker and more existential as the anthology goes.

When some things in literature are not to be taken literally, "Symbolism" is a strategy used. An object, person, circumstance, events, or acts that have a deeper significance in context are examples of symbolism. Writers frequently utilise symbolism to enrich their writing and provide insight to the reader. Symbolism can enhance the richness, colour, and calibre of a literary work.

Symbolism may add richness and colour to a literary piece while also deepening its meaning. Symbolism can come in a variety of forms.

In most cases, it is an object that represents another in order to give it a far deeper and more significant meaning. An action, an event, or a statement spoken by someone may, however, have symbolic meaning. Symbolism

allows a writer to add two layers of meaning to his work: the literal, which is self-evident, and the symbolic, which is far more profound than the literal. As a result, symbolism lends universality to a piece of literature's characters and themes.

In literature, symbolism elicits a wide range of emotions. Symbolism in literature piques readers' interest because it allows them to gain insight into the writer's thoughts on how he sees the world and how he thinks about everyday items and acts with broader implications. Ideas are communicated obliquely through a variety of symbols in symbolism. The poet elicits a response or emotion from the audience that goes beyond ordinary consciousness. Murakami has used symbolism to enrich and colour his literary work in "Men without Women." He's utilised symbols like the 'Rain' to depict the dangers of emotions, the 'Ice Moon' to reflect Erika's worry that her love for Kitaru may go away, and the 'Lamprey Eel' to portray pure naiveté.

The 'ammonites and coelacanths' represent severe loneliness and isolation, respectively, and represent a single man without a lady.

Murakami deviates from the conventional tragic and sombre manner of Japanese writing in favour of a more casual, frequently comic attitude to his words, influenced by Western novelists such as Fitzgerald. In reality, Murakami says that when he writes, he often starts with English sentences and then translates them into Japanese. His writing style is short paragraphs with a focus on the psychology of the characters rather than the setting. Murakami never gives definitive replies to such inquiries. Instead, he essentially left it up to the readers to decide what occurs at the conclusion. Murakami's greatest writing strengths are his clean, uncomplicated prose and the creativity with which he is able to come up with new ideas.

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When Tokai goes to bed in order to starve himself and discover who he truly is, he abandons the apartment in the same way he abandons his body. Goto comes over and discovers the shambles and cleans up the flat, but no one is able to bring Tokai back to his previous self.

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Murakami's greatest talents as a writer are his clear, clean style and his resourcefulness in revealing exactly what he's doing while still surprise us. Murakami's books are page-turners, despite the fact that they don't include any suspense and aren't classified as thrillers. There's something about his writing that makes you want to keep turning the pages, almost breathlessly, to see what will happen next. Murakami's writing is remarkable for its combination of humour and melancholy. One never manages to catch the other off guard. The collection will continue to grow as time goes on.

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Surrealism is a cultural movement that emerged in the early 1920s and is best recognised for its visual art and literature. Its purpose was to "reconcile the previously incongruent dream and reality circumstances into an ultimate reality, a super-reality". Surrealistic works provide a sense of surprise and surprising juxtapositions. Many surrealist artists and authors, on the other hand, see their work first and foremost as an expression of the philosophical movement, with the works serving as an artefact. Surrealism arose from the Dada events of World War I, with Paris serving as the movement's focal point. From the 1920s onwards, the movement extended over the world, influencing many countries' visual arts, literature, film, and music, as well as political thinking and practise, philosophy, and social theory. Surrealism has no unifying style, yet there is a range of possibilities in painting that falls between two extremes.

Although this is not a book about magic, many of the stories are set in worlds where amazing events can occur. Similarly, the author frequently uses a marvellous tone to help build locations, people, and pictures that stray further into the realm of the fantastic. Although this is not a book about magic, many of the stories are set in worlds where amazing events can occur. Similarly, the author frequently uses a wonderful tone to assist the reader developing locations, characters, and visuals that are more surrealistic than realistic.

"Kino" is the collection's most overtly mystical narrative. All of the unusual events at the pub can be interpreted as Kino's subconscious attempting to get him to analyse his feelings, which he finally accomplishes when he is alone in his hotel room and the object knocking at his door is revealed to be knocking on a door within his own self. As a result, magic is crucial to the tone, mood, and storyline of the novel. Other stories in the book incorporate magic into otherwise realistic plots. Samsa from "Samsa in Love" goes through a transformation that can only be explained through fiction. The remainder of the narrative is straightforward: Samsa masters the skills of standing, walking, eating, and dressing oneself. He strikes up a conversation with a girl, falls in love with her, and invites her out on a date. While nothing appears to be "out of the ordinary,"

Realists believe that humanity is a marvel in and of itself, and that the origins of our lives are strange and magical in and of themselves.

"Scheherazade" and "Yesterday" are more grounded in their charm. The one and only Scheherazade's transition into a woman during intercourse is a very spectacular event in the stories. Habara's seventeen-year-old self, however this can be attributable to her own imagination which is completely absorbed in the storey she's been telling him. In both circumstances, the actual magic is in the narratives that women tell to males. Habara learns about Scheherazade's prior existence as an eel is a type of eel. Tanimura learns about Erika's bizarre dream.

Both guys reflect at the end of their stories. It also implies that dreams and stories are material objects that may be passed along from one individual to another. Dreams when they are shared, they become the realest kind of magic in the world, a magic that can help solidify connections with others. „Yesterday“, which reads like an ironic take on Norwegian Wood, features a narrator who has replaced his native Kansai dialect with a Tokyo accent; and his friend, a Tokyo native who, in a subversion of the norm, has adopted Kansai dialect so as to better identify with the Hanshin Tigers baseball team. And „Kino“ is a beautifully done account of the failure to reckon with romantic trauma; it is also a fine example, in a surprisingly earthbound collection, of Murakami’s surrealism.

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