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**Mental Illness in a Post-Traumatic Discourse :**  
**Case Study of Haruki Murakami's *Norwegian Wood***

**A Dissertation Submitted to the Department of Letters and English Language in  
Partial Fulfillment of the Requirements for the Degree of Master in Language and  
Culture**

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## **Dedication**

After exhaustion and discomfort, here it is my university journey reaching its end.

I dedicate this humble work to Dr. Gasmi Fatima Zohra, the most patient supervisor ever.

To the closest persons to my heart:

My parents, especially my most treasured "mother".

My brothers: Rochdi, Riad, and Skander.

To those who were the strongest support and who I owe a debt of appreciation.

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## **Abstract**

Going through death experience of someone we love is one of the hardest experiences in life. The unexpected loss of loved ones commonly causes different kinds of trauma to their relatives. This research studies how characters from Haruki Murakami's masterpiece, *Norwegian Wood* (1987), react to the death of people they were once close to. In addition to that, it provides a psychological analysis of a number of the novel's main characters. The method employed in this study is psychoanalysis. It is used to describe the link between death and trauma. One of the expected results of the thesis is that if the death event is not healthy faced and accepted, a person will struggle to overcome its post-traumatic symptoms, which may lead to various mental issues. The present study shows the effects of loss and death on people's psychological status and the outcomes of trauma on behavior and personality.

**Keywords:** Death Post-Trauma, Mental Illness, *Norwegian Wood*, Haruki Murakami.

## Table of Content

Dedication .....	ii
Acknowledgments .....	iii
Abstract .....	iv
Introduction .....	1
Chapter One: Mental Illness and Death in Psychology and Literature .....	6
<b>1.1 Mental Illness and Death in Psychology .....</b>	<b>6</b>
<b>1.2 Mental Illness and Death in Literature .....</b>	<b>11</b>
<b>1.3 Mental Illnesses and Death in Haruki Murakami's Literature .....</b>	<b>19</b>
Chapter Two: Psychologically Distressed Major Characters in Haruki Murakami's <i>Norwegian Wood</i> .....	23
<b>2.1 Toru: A Psychologically Highly-Developed Protagonist.....</b>	<b>23</b>
<b>2.2 Naoko's Struggle with her Mental Deformities .....</b>	<b>34</b>
<b>2.3 Midori's Mechanism to Avoid Pain .....</b>	<b>42</b>
Chapter Three: Psychologically Distressed Supporting Characters in Haruki Murakami's <i>Norwegian Wood</i> .....	50
<b>3.1 Reiko Ishida: The Escape from the Outside World .....</b>	<b>50</b>
<b>3.2 Nagasawa's Lowliness while Chasing the Future .....</b>	<b>54</b>
<b>3.3 Kizuki's Suffering for Seeking Perfectionism .....</b>	<b>58</b>
Conclusion .....	61
Works Cited .....	63
الملخص .....	66
Résumé .....	67

## Introduction

Literature is a reflection of real life situations, issues, and events. It depicts the most important and familiar problems that people may face in real life and transforms them into literary works. Human behaviors is a main concern of many contemporary writers, they often examine how a character's psychology develops, tracing this development by placing them in common real life situations. Literature and psychology share the function of depicting people's behaviors and events, the psyche of the person is often influenced by their past. Many events of numerous literary works are inspired from stories experienced by ordinary people. Authors use their fictional characters to depict cases from real life situations.

Psychoanalysis, a commonly used literary theory, is frequently applied to decipher the hidden meaning in literary texts. People with mental disorder usually confront many difficulties that make their lives harder. This same people sometimes are not even aware of their psychological deformities. Sigmund Freud is one of the famous names in the field of psychoanalysis. He depends in his study of the human psychology on the source that caused the mental issues. He visits a person's childhood in search of explanation for their illnesses. Some of his famous theories are: Iceberg theory, Oedipus complex, Electra complex theory... etc.

Haruki Murakami is a Japanese contemporary novelist. He was born on January 12<sup>th</sup>, 1949 in Kyoto. His influence by the western culture made him internationally famous. His literary works won him the appreciation of readers from different parts of the world. Murakami's special literary style won the appreciation of readers and critics both alike. The author possesses many awards for several work such as, *The Wind-Up Bird Chronicle* (1994–95), *Kafka on the Shore* (2002), and *1Q84* (2010). *Kafka on the Shore* is a novel that got him

the Nobel Prize for literature Prelude. He also won the Frank O'Connor International Short Story Award and the Jerusalem Prize. In his fiction, the author tends to depict themes like mental illness, alienation, trauma, depression...etc. The author's dream was very far from being a writer though he used to be a literature student in the University of Waseda. His most famous novel *Norwegian Wood*, was first published in Japanese in 1987, and it was later translated into English by Jay Rubin in (2000).The piece is the best representation of the psychological development of person after the loss of someone he loves. It addresses the issue of mental health as a central topic, plus it represents the real world.

The novel is series of flashbacks from the narrator and the protagonist, Toru Watanabe's perspective. Toru is a 37 years young man who suddenly faces the death of his friend Kizuki. The protagonist falls in love with Naoko his dead friend's girlfriend, a girl with multiple psychological issues caused by her sister's death next to her boyfriend surprising suicide. The novel starts as a chain of flashbacks 20 years ago by the protagonist. The events take place in 1967 when Toru and Naoko moved to Tokyo to study and also them escaping from Kuzuki's death. The two continue to meet in order to help each other overcome the post-traumatic ordeal. Naoko's mental issues escalate and she enters a mental hospital. Toru insures her that he will be waiting for her when she gets back. However, a classmate, Midori, gradually gains his attention and he falls in love with her. Midori, an active girl despite of her mother's tragic death and her father's leaving, seeks love and care. At the end, Naoko kills herself which leads Toru into a deep depression.

The novel's big interest in ordinary people's problems is what makes it so special and close to readers. The late sixties coincide with unstable political events. The novel depicts a very sensitive political period in Japan at that time, after the Second World War in signifies

how student were interested in manifesting in the political situation, and it was clear through their manifestations against the present government of that specific time. Almost all universities and about 1.5 million students were enrolled in the Japanese college, and 26,000 of them participated and manifested next to the Communist Party. The author's indifference about the political situation is reflected through the protagonist's point of view in the novel.

The psychological state of the literary work's characters has always been a point of interest by writers and poets. The mental state of a fictitious character within a novel is determined by its mind stability. Moreover, Amelia's in her article "Hysteria on Novel *Norwegian Wood* by Haruki Murakami" (2017) considers that any character in a literary work selects its actions and behaviors depending to the mental state, as she studies the characters psychological problems in the novel. Priya A in her research "Self-Alienation of Haruki Murakami's Characters in *Norwegian Wood* and *Colorless Tsukuru Toziki and His Years of Pilgrimage: A Novel*" (2019) highlights that most of Haruki's characters in his novel *Norwegian Wood* are often isolated ones; either from family or society even from themselves as they commonly tend to detach themselves from the world when they lose someone they love. In addition to that, Priya explains that the characters struggle to free themselves from the society's rules and limits, and they try to avoid the feeling of loneliness by committing suicide. According to James et al in "Tales from the Hard Side": A French existentialist Perspective on Haruki Murakami's *Norwegian Wood*" (2011) claim that most of the characters in the novel struggle to reach the emotional and mental stability after the crisis they face. Permatasari and Rosyidi in "Self- Concept as a Result of Borderline Personality Disorder Portrayed in Haruki Murakami's *Norwegian Wood*" pick out an important collection of previous researches that criticize the subject from different angles. They meticulously explain the idea of Kevin Dawson in "Negotiating Place: Multiscapes and Negotiation in



Haruki Murakami's *Norwegian Wood*" (2002). The idea consists of him discussing the obstacles faced by the novel's characters searching for self-identity. In addition to these researchers, Jacquelyn L. Zuromski represents the cultural aspects that helps develop the protagonist's personality in her paper "Getting to Pulp of Haruki Murakami's *Norwegian Wood*: Translatability and The Role of Popular Culture" (2004). Another significant paper by Anum Mirza, "Memories, Loss, and Alienation in Haruki Murakami's *Norwegian Wood*" (2017), highlights the role of the just mentioned themes of loneliness and loss in the novel (167).

The research of J.P. Dill; "Murakami Haruki and The Search for Self Therapy" (2007), discusses Murakami's novels and short stories as a reference of therapeutic method, a thesis entitled "Haruki Murakami and The Ethics of Translation" (2004) by Will Slocomb explores Murakami's productions in terms of the importance of translation in depicting the cultural aspects of the Japanese society (167). In short, none of the above mentioned articles and reviews focuses on how norms and morals are highly affected and can easily change because of people's psychological problems; especially the ones that entail death and mental illness. Also how these two items can have a huge impact on the human behaviors, and values, which affect the vision of people about certain topics even that it will be considered a taboo in some point of their lives.

This thesis consists of three chapters; the first chapter represents a theoretical framework. It approaches the concepts of mental illness and death in psychology and tackles theories discussed by significant psychologists. It also contains the previous notions argued in relation to the two concepts in literature and takes Haruki Murakami's *Norwegian Wood* as case of study. The second provides a detailed interpretation of the major characters'

psychological status in Murakami's *Norwegian Wood* analyzing their connection with death and mental illness. The third chapter examines supporting characters and their interaction with death and mental illness. Toru, Naoko, Midori, Rieko, Nagasawa, and Kizuki are chosen characters to be scrutinized in this thesis.

Haruki Murakami's *Norwegian Wood* pictures the idea of death and its influence on the character's psychological status. It portrays death as a direct result of their past experiences, and then shows its effects on person's behaviors and norms. However each and every character gets stuck in very weird situation followed by unusual reactions despite of their denying and rejecting the fact of being mentally sick.

## **Chapter One: Mental Illness and Death in Psychology and Literature**

### **1.1 Mental Illness and Death in Psychology**

Mental illness according to Joseph Goldberg is a change in the psychological status of the person, emotionally and behaviorally or both; came as a result of life events and problems. People with mental issues tend to be secretive about it to avoid being a target of any sort of racism that may face in society, due to the negative image that a person with such kind of mental issues was seen as crazy (WebMD). Ranna Parekh states that mental illnesses are several types; for starters there is what is known by Anxiety Disorder; people who face this kind of issue are usually victims of physical abuse or insult with a violent reaction towards any expected threat, which could lead to horrible consequences such as panic attack or even heart attack. Another disorder is The Psychotic one; the major and most common symptoms of this disorder is hallucination, mainly about imagining unreal sounds or images. Then the Eating Disorder, this latter refers to overweight and food, for instance Anorexia Nervosa, Bulimia Nervosa, and Binge Eating Disorder. Personality Disorder, commensurate with this sort of disorder suffer from unstable personality traits that highly affect the private and professional side of life, plus to the unexpected reaction that may occur from the patient (Psychiatry).

In an interesting paper, "Defining Mental Health and Mental Illness" (2014), Nisha Dorga explains the ambiguity behind the two notions; mental illness and mental health, from different views. In 1960, both concepts started to be used interchangeably, later and from a physiological position it was found that the term "Health" usually refers to the good health rather than sickness. Turning back to the idea of "the good health" generally had a different interpretation for each individual according to social and physical factors (9-10).

Peter Kinderman in "A Psychological Model of Mental Disorder" claims that in the last few years a group of experts focused on mental illness from a psychological perspective.

UK National Institution was the first clinical leading therapy of Schizophrenia; the psychological wording tends to show why certain humans face difficulties that could be a possible reason for the disorder, mainly through investigating how people react towards the different events of their lives. Many factors are included in developing mental illnesses, the biological ones and hallucination as an example:

This analysis suggests that hearing voices cannot be thought of as a psychological phenomenon only in terms of effect or nature, but also in terms of process. The final, inevitable, pathway to hearing disembodied voices in the misattribution of the sources of percepts. This is a psychological process. It is influenced by biological factors, but it is equally influenced by social environmental factors and the important events in a person's learning history. The point of this example is not to discuss cerebral asymmetry in hallucination, but to illustrate that a plausible biological pathway from genetics, through neurology to behavior necessarily implicates psychological process, biological factors influence mental disorder through their impact on psychological processes (Kinderman12).

In other words, the biological factor has an important impact on mental health and the psychological status. The social factor also plays a major role on influencing the psychological process, the psychological pressure caused by poverty and crisis of life have a direct power on mental stability, that's to say the person's bad conditions does account mental problems (10-13).

Mbuthia et al, in their research "Attribution and Private Theories of Mental Illness among Young Adults Seeking Psychiatric Treatment in Nairobi: an Interpretive Phenomenological Analysis" (2018) declare that the impact of mental illness reaches all levels of people from different fields and ages. The people's seeking for knowing the behind such

disorders in human behavior drives many scholars in going deeply in developing related theories, theories that help in the appropriate psychological treatment (1). The concern of mental illness has been rooted from historical, cultural, and religious aspect, a topic that catches the attention of the greatest philosophers; such as Aristotle and Socrates long time ago, were interested about the investigation in human mind, behavior, intelligence, and reasoning. The website introduces a number of the essential theories in studying mental disorder, first the Analytic Theories by Freud and others. It is mainly about the human capacity in acquiring knowledge, "... if you have ever wondered about what motivates human thoughts and behaviors, understanding these theories can provide useful insight into individuals and society" (Learn.Canvas). Second; the Behavior Theory or Behaviorism, the theory is based on the idea of the human ability to acquire behaviors is through imitation, B. F Skinner is a major figure of these type of theories in the 20 century. The Cognitive Theories by Chomsky, Tolmand, and Piaget, these kinds of theories consists of the learning and thinking processes. Then, the Social theories the field of all of Bandura, Lewin, and Festinger, these theories studies the societies' perceptions, behaviors, and violence (Learn.Canvas).

In "Death and dying" The concept of death has many definitions from different perspectives. Medically speaking, it refers to the stop of human heartbeats and breathing, but some people neglect this point relying on that the person can stay alive using medical machines or by simply reviving him. Death is not only related to old ages as plenty of people suppose and always expect however, it can also touch children for the reason that , death in general is not well accepted relatively to kids, they tend to see it as an impermanent sleeping that will end and awakes at any moment. The same belief for adolescents; unreal and hard to admit, the main cause behind the death of people from this category is accidents or diseases like cancer, in addition to the thought of the inviolability of death. For adults, and especially the young ones; death is very hard and scary because this particular period in the person's life

is quite sensitive and the first steps towards success in all fields weather the personal or the professional. The adult's major cause of death is usually sickness, although these kinds of people enjoy a high capacity in dealing and with death, but in the same time the fear of it is much bigger. In the late of the adulthood it seems "the prevalence of death and loses around older adults makes them less anxious about dying that at any other time of life, suicide rate increases with age for men" (10). To sum up, death's roundness on old peoples makes their reaction towards it less discounted (1-10).

This document presents five (05) stages that person goes through after facing death trauma. First is "Denial" or fighting and rejecting the concept itself "Denial is a form of mechanism to allow one to absorb difficult information at one's outpace" (16). The second stage is "Anger" and it starts by questioning the reason why me been targeted by death? The third is "Deranging" when people tend to give a specific deadline for their life. The third stage is followed by "Depression", which is a result of losing someone we love. Finally, "Acceptance" is the last stage in this theory mainly linked to the awareness and consciousness about death. Coming to this stage people tend to more sensitive referring to death, and more like to be left in peace. However, this process of stages does not service all people because they do not observe death in the same way. Another thing missing in this theory is neglecting the notion of pain and anxiety, special for those who their death was because of grave diseases such as cancer. Losing someone we love is painful that any one of us may face which consequent a kind of psychological complexities like grief and bereavement, grief specifically is a fundamental cause behind increasing the rate of suicide for people who have lost someone (14-19).

Liran Razinsky's "Freud Psychoanalysis and Death" declares that Freud's perspective towards death is somehow negative and there is a kind of unconsciousness. So facing death

and its fear are not essential, however; it is emasculation and from this point the idea of death historically is unacceptable. The main concern of Razinsky in this research is explaining Freud's understanding of death (2).

According to Kastenbaun and T.Costa in "Psychological Perspectives on Death" (2021), psychologically speaking, death was rediscovered after the loss of lives because of wars, when people start to that can be proved throughout experiments and observations, one of these assumptions is the one of Freud; it argues that the person cannot live with the idea of his own death, or accept its impact on the fellow's psycho. Freud comes out with the fruit that researching after death is useless, since the latter is unbeknown; this was a way from Freud to ignore the thought of death (227-228).

According to Termize et al in " Death and Dying as a Literary Device: A Reading of Selected Works by Contemporary Malaysian Writers" (2017) clarify that facing death is an unavoidable experience that each and every one will come across it at the end of the day. Death is commonly discussed among scholars, for him Freud is a significant figure that deduced two different theories or drives in the people's psychological states, the sexual drive and the death drive; the latter is theorized by Freud as it mentioned in the paper of Termize et al "... Also indicates that death is the purpose of life and sexual drive is only the expression of the will to live. This death drive, however; is repressed within individuals with the replacement of sexual drive which encourages people to seek pleasure in life and they are in perpetual conflict with one another," (13). These previous lines highlight that the theory explains how the sexual needs is only the expression by the person's about the want to be alive. Because of people's consideration of death as taboo, is the thing that generates the fear from it "due to the unconscious repression on the subject of death on our psycho, in other words, we experience death anxiety" (14).

## 1.2 Mental Illness and Death in Literature

In "A Crazy Perspective: Analysis of Mental Illness in Literature and How It Connects with Society", Heather Bullis highlights that the themes of insanity and mental illness are what always catches the attention of people in literary works, mainly because of the latter's privacy to the person. Each and every one has someone in his life that faces psychological issues such as Depression, Schizophrenia ... etc. Moreover, mental illness pushes people to go against the society's norms and values ending up being neglected by community and pointed at as crazy persons who often people will prefer to stay away from (1).

Bullis focuses on the concepts of insanity and sanity in her paper. She describes madness as something absurd, unwonted, scary, and even considered as minor. Society is the first concern of people that suffer from unstable mental status because of the discrimination and the bad public gaze of people towards them, which escalates the issue. Writers usually tackle mental illness from different perspectives; personally and from the insight of society (2).

Another work from Line Jogner in her interesting contribution "Mental Illness and Imagination in Philosophy, Literature, and Psychiatry" points that the consequences of mental illness attaches all genders, beliefs, cultures... etc. Referring to Foucault, mental illness is treated as a dream or kind of illusion (507). Sagen Larsen Marianne in her thesis "Mental Illness in Literature" claims that mental illness is the central theme in all of the following novels: *The Idiots* by Joseph Conrad, *The System of Dr. Tarr and Prof. Fether* by Edgar Allan Poe, and *Tender in the Night* by F. Scott Fitzgerald. Turning back to the literary works above, we can recognize that Mental Illness is inherited rather than acquired through lifespan (1).



All of Cornard, Poe, and Fitzgerald stories mentioned before are analyzed according to Feder, Foucault, and Freud theories. Lillian Feder's contribution according to Marianne in the issue of mental illness in literature concentrates on the personal incant thoughts about madness from different perspectives in relation to culture, medicine, society, and religion. Similar intervention that Marianne added in her thesis, is by Foucault in his paper "Madness and Civilization", he thinks that "The process of treatment of the insane in a through account of the conditions concerning the insane through the classical age and age of confinement towards modern psychiatry" (2). That is to say, the procedure of the therapy for Madness starts from the first beginning of the person's life and the psychiatry care must be used. Freud's theory focuses on the linguistic aspect and how statements are interpreted (Jokes, Metaphors, Puns... etc). Since that language plays a major role in transmitting Mental Illness through analyzing ambiguous statements in literary work (2-3).

Sane and insane are clearly mentioned in William Faulkner's masterpiece of *The Sound and the Fury* (1929) where the minor character, Benjy, is not a complete insane person, however; he is been refused among people for just been opposite to the society's principles and norms. In each work and for each writer both of the terms Sanity and Insanity defers, majority will decide if someone does not suits society rules or makes a danger on them (2-5).

Thanks to literature, the theme of mental illness became a commonly discussed issue though it was considered a taboo before. Analyzing such an interesting theme needs three main elements to be tackled (language, character, and point of view). Through time, a surprising number of types of mental illnesses have been disputed in literature. The ancient Greek literature also had interest in mental illness and produced what is known by Malleus Maleficarum as a significant literary piece of written next to many other authors like Jonthan Swift and Syla Plath who described how the theme is introduced as a myth in the domain,

which is confined between punishment and retaliation. Marianne states that "madness in literature accentuates how mental illness was defined through moral codes rooted in religion, a pointed out by professor Feder traditions from the ancient Greek texts describes Madness inflicted upon the inflicted men as punishment from the gods" (7). In other words mental illness was seen from the angel that it is a sanction from god because of human sins (6-7).

Many physicians classified mental illness into several categories relaying on symptoms; Feder identifies mental illness in more general way using one concept for different genres. The term "Asylums" in *The System of Dr. Tarr and Prof. Fether*, appeared to differentiate the sane person from the insane one, from there; many psychiatric terms are developed that helped in analyzing and reading characters (8).

In stories written by Edgar Allan Poe, new updates took place when people started to be categorized into criminals, mental illness, poor people...etc, and described as undesirable ones in society, that supposed to be gathered in one place. Later, the mentally unstable people were isolated in "The asylum", thus new methods of treatment accrued, such as the one that relates madness to religion and Christianity in fighting craziness by raising the notion of conscious and logic in the person's mind. Another perspective by Pinel that Marianne mentioned in her paper, considers the existence of morals is the solution of Psychological issues. Freud's theory in hilling mental illness and treatment using language is highlighted in F. Scott Fitzgerald's *Tender is the Night* through analyzing Nicole's dialogue, moreover; he shows how memory can affect the person's adulthood by recalling memories of childhood, when Nicole indicated crazy because of an old accident (Rape) caused a negative impact on her present behaviors. Foucault assumes that behaviors resulted from mental disabled people are inhuman and animalistic actions that must be regarded by doctors in asylums, in order to insure the logical thinking of the patient without reaching the point of retribution. Doctor-

Patient relationship had a big part in *Tender in the Night*; it focuses on the need of chatting and speaking between them to be a solution of madness, allows the Doctor to observe the rationality of the patient it is the same what happened between Dick the doctor and Nicole the patient (8-9).

Marianne debates that, Freud refers to literature in terms of dreams which are the interpretation of human desires; authors unconsciously use Metaphors, Jokes, and Puns to introduce mental illness in literary texts. The latter could be traced in literary work according to three (03) main elements that already mentioned earlier: language, characters, and point of view and applying the analysis on chosen statements, related concepts like doctor, patient, medical Terms...etc, in addition to how a character's mental issues are presented in the story. The different point of views in *the idiots* can clarify the perception of each character about the theme (17).

The narrator's opinion about the children is shifted depending on the protagonist's identity, the perspective of the first main character Jean- Pierre Bacado, Susan the second protagonist and the third person narration, each one has his own vision on mental disabilities. From Jean's position the children are presented as idiots and unstable, moreover the father's relationship with his kids can be describes as very weak, this could be a reflection of the narrator's connection with children in general and it is unconsciously interpreted in the novel. The psychological status of the children turn them to useless beings according to father, as he hopes to have heirs helping him in the farm, instead of four sticks in his way. The parent's reaction towards the disabled kids was a total shame from society, the father's dishonor by his sons is clearly introduced in the story, and from this position mental illness is related to family at the first place. However, Susan's point of view says that the husband's essentials next to his relation with god is a punishment that led the children to Madness, why she

chooses to kill him rather than keep him living with the guilt of crazy children. The continued change in narration shows the different ideas and feelings of the characters and how both of the parents are putting the blame of the idiot sons on each other (17-19).

Marianne indicates that the title of the novel; *the idiots* confirms the importance of language in reading mental illness in the text, the title signifies the text relation to psychiatry. In the story, the children are called idiots as that the whole novel is about them, in fact, the focus is on the spouse way of dealing with them on front of the society, instead of looking for the appropriate solution. So, the term "idiots" refers to the parents not the children because of their failure towards them. Historically speaking the word "idiot" has several meanings for different languages; the old French language identifies it as the unenlightened, innocent, irrational person. For the Greeks; the term is derived from the word "adios" which means one's own, this definition is explored in the protagonist character "Jean", Jean belongs to the republican party, so with the principles and beliefs of such man, having crazy children is very disappointing and naming them idiots is raised from the conviction that they will never be the way he desired (19).

The author's specific way of using words and vocabularies reflects the mental instability of characters like describing the grandmother's Alzheimer throughout using the terms silly, fragile...etc; the multiple uses of colloquial terms highlights the significance of language in depicting mental illness. Manipulating with words and ironic statements has great influence on the characters' actions in the novel, Marianne selects the phrase "the world is for the young" the one that fixed in the mind of the protagonist, shows the importance of having heirs, but ironically he and as it is clarified in the story ends up with four unstable children, sick grandmother and careless wife (19-20).

"Lunatic", a new concept manifested for the first time in this story by the character "Millot" addressing Susan while chasing her in the woods, the time he noticed how hallucination pictures for her the voice of her dead husband; Millot uses this term to advert the aggressive behavior of Susan unlike the usual symptoms of mental illness, Susan's feel of guilt after killing her husband and thinking that he is coming after her leads her to commit suicide at the very end. The appropriate use of expressions in the story helps to submit the title's literal and metaphorical meaning (20-23).

From other side, Marianne tries to read mental instability from the position of characters; the children in the story are pointed to as inhuman object, also, the narrator's comparison of children by Cattles who has no emotion, Static, with empty look in their eyes and described them as animals, the thing that Foucault emphasized on previously" During the classical period acts of madness was seen as the action of a beast" (24). Since children are indeed treated as animals, their treatment will be based on this fact, the people innocent about Mental Illness in general in that time makes the confinement more like the one for Cows, the thing that turns theme slowly into Monsters (24).

Marianne sees that religion has significant function in exploring mental illness, referring back to Susan's point of view it is impossible for her children to be healed as long as they do not understand and realize the existence of god, thus they will stay always cursed. Moreover, rationality and morals is what keeps the people mentally stable, the absence of logic and morals means the absence of mind which is an act of Madness. Marianne argues that, morals are very important in the sense that Susan's craziness kept unclear till the end of the story; the wife's remorse after killing her husband generates a chain of hallucinations of his voice that is activated by her feel of guilt " Susan's movements and her discursive thoughts show that her mind is confused, and indicated the hallucination of her dead husband is caused

by the questioning of her religious belief" (25). The father Jean was a self made man who wishes a heir to take the burden from him, he get married, had a children who tends to be mentally disable but he was patient to understand the reason behind their situation, as long as he was a person of moral there is no need for god to punish him. Jean was unreligious person and puts the blame on his distance from god a reason, Jean espouses Christianity, but also the fourth son is the same. The contrasts in mental illnesses level exists in the characters of the story, the children representation as idiots was clear from the start until the end, the thing that makes the spouse focus on the kids' instability to the extent that they did not realize their own (24-26).

Edgar Allen Poe's *The System of Dr. Tarr and Prof. Fether* depicts the fancy by insanity in that time which is apparent in the story; Poe's novel works as a reference of the development of mental illness institutions and insanity asylums in western world. To differentiate between the terms Insanity and Madness becomes possible thanks to the story, because of the clear way of representing mental illness in both of the written copy of the story and the visual one that is released in 2014. Depending on the three major elements discussed before, this story will be interpreted based on language, characters, and point of view (29).

Marianne declares that analyzing Madness from the position of the point of view is highlighted, through the visitor of the story and the protagonist, the story turns around a male protagonist in France, the narrator's trip with his friends leads him to a kind of Bedlam" Maison de santé". The narrator's knowledge about madness and his connection with the field of medicine and psychology affects his point of view on mental illness, and makes it unclear. The structure of the story depicts the stages that mental illness goes through from the past to present. The shift of time in retailing the events by Millard from past to present creates a confusion in both the reader and the narrator's mind about who is the real insane; this

distraction directly effectuates the reader's connotation on Madness. The narrator visits the asylum untaught about the situation in the madhouse, ironically; he leaves the place the same, because of Millard's cloudy manner of narrating events. The visitor's pre-knowledge about Madness misleads the reader's expectations to have clear ideas on insanity, but the narrator's confusion was not so helpful (29-31).

The surprised interpretation of the title highlights the function of language linked to Mental Illness, the title *The System of Dr. Tarr and Prof. Fether* supposed to define important figures who were the reason behind discovering the right treatment, in addition to the narrator's ignorant of facts averted him from figuring out the misspelling of words; Dr. Tarr and Prop. Fether, are for the fact a silly names "Doctarr" and "Profether" rather than a famous persons. The author's utilization of this similarity of words is to create a sense of humor between him and the reader (32).

The idea of death is not something unusual to be dissuaded by researchers and specialized people in the field of literature. Since long-ago, death has been represented in novels, short stories, and poems...etc. Termize et al highlight that literature functions as mediator between death and people, death still ambiguous thing for human that needs to be reflected through fiction, death in the field of literature works as emotion trigger in the literary works that adds the component of suspense and mystery to the events. Death is a very famous method used by authors to have an effected end to the story, the latter exists in genres of works such as crime, horror fiction, and ghost stories...etc, in such kind of genres death must be well valued in order to be an important part of human presence (14).

The human nosiness about death is now satisfied thanks to literature, it tends to let the person go through the experience of death without actually been dead, and people do not need to die in order to witness death. In addition, death has been always a point of interest because

of the imprecision around it, since it is impossible for a dead person to retail any details about death. The importance of death in literature occurs in the way it brings wondering to humans mind; Termize et al paper aims to show the people's response towards such kind of tragic news in the literary productions (14).

The representation of death defers from one story to the other, Termize et al quoted in Rider that "death is bad for the person who die...because it deprives him of goods or good experiences he otherwise would have enjoyed" (14). That is to say that death only hurts the dead person, as it prevents him from his right to be alive and all its benefits. They ensure on that death is all about not being aware, so death is consist on the stop of human conscious. *White Noise* and *Cosmopolis* Don DeLillo's novels signifies the fear of death in developing his characters using Consumerism to avoid the idea of death, in *White Noise* the protagonist uses drugs and watch commercials to remove his attention from death, however in the second novel is the total opposite; death is seen as an award, a solution for the empty soul (14).

### **1.3 Mental Illnesses and Death in Haruki Murakami's Literature**

Noah Didely Blacker claims in "The Teleology of Trauma: How Haruki Murakami Shapes Narratives and their Methods in Creating and Understanding Trauma" (2018) that the Japanese writer, Haruki Murakami, has a very significant collection of works, the reason that made him the most appreciated author in Japan and the world is his way of catching the reader's attention though fiction. The author's novels and short stories are the place where the reader can find talkative animals, the presence of the unconscious, and different psychological issues, the most widespread themes that commonly introduced by the author are mental illness and death that are well highlighted in many of his pieces of written (2).

Adam Fiske argues that in Haruki Murakami's *Norwegian Wood* and in his works in general, the notion of mental illness is highly existed among his characters, but in very



indirect way; how he represents the character's instability is somehow different from any other writer. The simplicity that the reader finds in reading the character's psychological status without referring to any kind of mental disorders is what differentiates his style. Murakami's intention to spread the idea that all the people mental issues in the novel are something normal; being instable creature is not abnormal, in fact; it is the situation of most of people to have anomalies because of the unpleased past leading the person to what he is now. The execrable look that people see these anomalies is unfair; the thing that caused the psychological classification among people within the society. Murakami tends to facilitate the complexity of his characters in order to avoid presenting them as mentally ill people. The author's intent to fix in the reader's mind by the instability of all people is successful through his ideology, mental illness is considered as inseparable thing from human life, "Stigmatization is identified by three factors: knowledge, attitudes, and behaviors. Murakami explores the tension between these conflicting ideas through the characters in the story". Most of characters in *Norwegian Wood* are characterized with mental illness; like Naoko and Reiko, both of them show mental illness differently; for Naoko she is the responsible person for her status because of her cowardice to take step towards killing, however; Reiko's acceptance of her situation is surprising (Wordpress).

Naoko's suffering from PTSD is connected to her sister and boyfriend's suicide, which activated a series of hallucination in terms of unreal voices; a usual symptom of PTSD. In addition, Midori and Nagasawa's narcissistic personality inhibits them from admitting their psychological issues (Reddit).

Qin Wang presents in his contribution "Psychological Characteristics of the Image of Death in Japanese Cultural and Artistic Works" (2020) that it is very hard to closely know the Japanese people without understanding the notion of death. Death for the Japanese is different

from any other public, the rate of suicide there is very high comparing with other countries, including very famous writers and artists, this interest about death is pictured in a bunch of very impressive literary works like; *Temple of the Golden Pavilion*, *Sleeping Beauty*, and *Norwegian Wood*. In the previously mentioned novels death has a big part in one way or the other, taking Haruki Murakami's *Norwegian Wood* as a model "the death intentions in the novel were summed up and its psychological features were analyzed based on psychological theories like psychology of death and individual psychology" (1082). Naoko, the novel's heroine, sees her sister as a perfect person, but it is the opposite; the sister's opinion about herself is quite different, in fact the dead sister was not as satisfied as she looks about herself, she always tends to deny the idea of her being such perfect for her family and friends. The big pressure on the sister to keep up with the family expectations is what pushes her to dissociate herself from society, later she chose death as an escape from suffering. Kizuki's obsession about his public image, despite the fact that; inside he is not a socialite character only in front of his girlfriend and Toru, Kizuki is a very appreciated person among his people and he does not sound very sad about that, however; his fear of destroying his perfect picture by the over exposure to people annoys him. Kizuki's relationship with Naoko requires from his extra efforts to protect his perfection and it is mirrored in their unpleased sexual bond, the bad feeling that he is not so good for her generates the emotion of blame, through time this blame changes to a psychological pressure carried him to end his life (1084).

Wang claims that Naoko's feel of Imperfection has been always there, her desire to be like her sister had a huge impact on her psychological state, Naoko's certainty that she will never be as her sister's idealism even the demise of the sister does not give her any sigh. The psychological pressure that she faces after the death of the sister is quite surprising rather than been rested, for the fact that; this will put more burden on her to be a second version of her sister, Naoko took the same way of both her boyfriend and sister to escape the life pressure

and killed herself. The common point between all of the three characters that pushed to suicide is seeking perfection; they have chosen death over life to avoid the psychological pressure and to get relief (1084). Haruki Murakami tends to portray his similar inner state of the characters in his literary works; the suicide of the three characters translates his desire to get rid of the pressure that he faces in real life "*Norwegian Wood* reflects the perfectionism psychology that prevails in Japanese society. The main characters in the book end their lives by suicide, which are all related to the perfectionism psychology and the huge contrast between character and reality, It is precisely because of the psychological pressure caused by this contrast that the final death result is caused" (1085). Generally speaking, literary works are considered as the mirror of authors' psychological status, Murakami's main characters choose suicide chasing perfectionism, which could be the author's real situation in life.

## **Chapter Two: Psychologically Distressed Major Characters in Haruki Murakami's**

### *Norwegian Wood*

Doni Kurniawn depicts in "Toru Watababe's Mental Development in *Norwegian Wood* Novel (1987) By Haruki Murakami: An Individual Psychological Approach" (2015) the psychological status of people who witnessed the death of their loved ones. Haruki Murakami's characters are described as mentally unstable; depression, anxiety, and different mental issues exist in the majority of his productions; "Throughout the novel, the following major characters are traumatized" ("Haruki Murakami's *Norwegian Wood* and Mental Suffering"02). The introvert person is one of the most people to be introduced to loneliness, in addition to that; the high level of suicide in Japan particularly is absolute consequence of depression and loneliness at the period of industrialization after the Second World War, hence; the isolated person will translate his feelings into abnormal behaviors hoping to escape the reality such as; alcohol, free sex, and denying. The main character in Haruki Murakami's novel *Norwegian Wood* suffers from depression and loneliness because of his friend and girlfriend's suicide, Toru's reaction towards the sudden deaths of his best friends by alcohol, random sex, and carousals reflects his complexity of his character. Toru is not a very sociable personality. He does not have many friends, his remissness about the common interests among his college students spotlights his questioning about love, death, loss, and human existence in general, and enjoying being alone (Kurniawan1-6).

#### **2.1 Toru: A Psychologically Highly-Developed Protagonist**

Toru's huge distance with people is derived from the fear of getting hurt by the loss of his loved people. He always tries to be uncommitted in his relationships with both Naoko and Midori. His hesitation about them is noticed in his continues run away towards any big step, and his connection with all of his classmates is considered almost off, and the reason behind picking up drama as field of study just to stay a far from their political activities. Toru's sexual

relations with women is described from his position as unpleasant, despite of his diversified contacts with them he does not seem very interested , in opposite; he appreciates been alone and away from people. Toru has a big confusion between choosing Naoko or Midori, then and after the death of Naoko a series of nightmares faces Toru; Naoko and Kizuki are inviting him to death, his fear of death finally pushes him for moving on in his life with Midori, and face his impatience from the future. Toru tends to be unsure about his action if he is going to be good or bad person is what stops him from moving forward, and keeps him stuck in the past; according to his old version in Germany at the beginning of the story (LitCharts).

Watanabe's psychological issues are somehow hidden; he is the only character in the novel who seems to be a very stable person, however; he has tough problems on his mind that occurs in the story either by words or actions. "Toru Watanabe, a protagonist and the narrator, seems colorless having bland personality lacking state forward drive and direction ever since the sudden death of his best friend Kizuki" ("Haruki Murakami's Norwegian Wood and Mental Suffering"02). Although, it had been a long time based by when Toru left the country, but the memories are clearer than ever. "Eighteen years have gone by, and still I can bring back every detail of that day in the meadow" (Murakami6).After almost 20 years Toru still cannot forget the past and seems to be over stuck, "... my own birthday being in November. There was something strange about her becoming 20. I felt as if the only thing that made sense, whether for Naoko or for me, was to keep going back and forth between 18 and 19, After 18 would come 19, and after 19, 18, of course. But she turned 20. And in the autumn, I would do the same; only the dead stay 17 forever" (41). The experience that he went through had a big affect on his future life, Toru mentioned that he remembers every single detail from his past "... certainly never imagined that 18 years later I would recall it in such detail" (6). Such as when he remembered his conversation with Naoko about the deep well, and how

surely the person will die if he falls in it, also he describes nearly every detail; the winds and how it feels, the beautiful blue sky and even the birds he saw with Naoko.

Escaping tends to be Toru's way in dealing with his sorrow; "I was new to Tokyo and new to living alone, and so my anxious parents found a private dorm for me to live in rather than the kind of single room that most students took" (14). The first thing Toru did after the death of his friend is leaving his town to another place "We were several weeks into the summer holidays, and he and I were almost the only ones left in the dorm" (55). The same reaction when Naoko committed suicide; "I remember the sights and sounds and smells clearly enough, but the names of the towns are gone, as well as any sense of the order which I travelled from place to place" (324). Toru is totally lost after Naoko's death, moving all around without any particular destination is the way he expresses and escapes from his pain. As it is mentioned before the introvert person always prefers to be alone, which Toru is clearly doing" for my part, I would have preferred to rent a flat and live in comfortable solitude," (14). Watanabe often acts as listener rather than speaker that make him feel lowliness, "I was more of a listener than a talker..." (28). However, he is pretty much happy with that; sitting alone, avoiding collective places and games is his way of living, "there was only one thing for me to do when I started my new life in the dorm: stop taking everything so seriously; establish a proper distance between myself and everything else" (30). And in his speech; "... I guess so, I could never get excited about games you play with other People, I can't get into them, I lose interest" (138).

The psychological pressure that Toru faces is reflected on his carelessness about the current political events, that shows the different personality of him, the idea of death in his mind is behind his neglecting of these things that could be important for young man like him.

"In any case, I spent two years - from the spring of 1968 to the spring of 1970 - living in this 'fishy' dormitory. Why I put up with it so long, I can't really say. In terms of everyday life, it made no practical difference to me whether the place was right wing or left wing or anything else" (15). "All they had really wanted to do was shift the balance of power within the university structure, about which I couldn't have cared less. And so, when the strike was finally crushed, I felt nothing" (58). These two passages serve to highlight that Toru is barely participating in his own life, when other are taking every chance to the fullest. Toru's conversation with Storm Trooper determines that he has no real interest in choosing his field of study "Drama" and he could pick up any other field as in the next words;

"What are you studying?" he asked me.

"Drama," I said.

"Gonna put on plays?"

"Nah just read scripts and do research. Racine, Ionesco, Shakespeare, stuff like that."

He said he had heard of Shakespeare but not the others. I hardly knew anything about the others myself, I'd just seen their names in lecture handouts.

"You like plays?" he asked.

"Not especially."

This confused him, and when he was confused, his stuttering got worse.

I felt sorry I had done that to him. "I could have picked anything," I said.

"Ethnology, Asian history, I just happened to pick drama, that's all," which was not the most convincing explanation I could have come up with (19-20).

The relationship between Toru and Naoko is sort of complicated;" I could have closed the distance between us, but something held me" (24). This quotation reveals the truth of their connection, their grief over the loss of Kizuki is what collects them together, but makes them totally isolated manner, they could never had that easiness in expressing themselves, "...Never mind," I said. "...I think I know what you're getting at; I'm not sure how to put it either..." (26). Kuzuki's death has a huge impact on Toru's life, personality, norms, and behaviors; "You get the hell out," I growled.

"But you know drinking in the dorm is a-a-against the rules."

"I don't give a shit, you get out" (51). His fear of losing someone he loves pushes him to create that bar between him and people, which is apparent in the fear of commitment with both Naoko and Midori or any other girls, "she didn't move me. I don't know, sometimes I think I've got this hard kernel in my heart, and nothing much can get inside it. I doubt if I can really love anybody" (34). This passage clarifies the way in which Toru starts to realize death as serious part of life "Death exists, not as the opposite but as a part of life" (31). Toru feels hunted by death and how death becomes the center of his life, "Those were strange days, now that I look back at them, in the midst of life, everything revolved around death" (31). Alcohols and the random sexual relationships of Toru with unknown girls is his unconscious manner of expressing his fear and looking for warmth, however he does not sound very satisfied on that, "talked to them, drank, went to a hotel, and had sex with them" (41).

Toru's disfavor of the situation he reaches is proved by his words in the following quotations: "I was not too crazy about sleeping with girls I didn't know. It was an easy way to



take care of my sex drive of course, and I did enjoy all the holding and touching, but I hated the morning after. I'd wake up and find this strange girl sleeping next to me, and the room would reek of alcohol..." (41). Referring to the previous lines by Toru; been in relation with such amount of girls without any emotional connection it tame. The following quotation proves the idea; "When I had slept with three or four girls this way, I asked Nagasawa, "After you've done these 70 times, doesn't it begin to seem kind of pointless"? (42). It is also clear in the next two quotes; "That June I went out with Nagasawa twice again to sleep with girls". "What the hell am I doing? I started wondering as soon as I was alone, feeling disgusted with myself. And yet it was all I could do" (52). Toru seeks to communicate with strange people in order to express his emotion and desires, but as he makes friends with someone he do not really likes, he will have sexual connection with girls he is not really attracted to either, just to escape from real relation that will cause him pain after all, and it is explained in the quotations below:"...which is why it was impossible for me to make promises or demands, or to set down pretty words" (50). The same thought in; "... was ready to sleep with anybody, it didn't matter who" (97). And in this quotation when he express his reason behind his sexual relationships "...observing the mysterious energy created by a mixture of sex and alcohol, I began to feel that my own desire was a puny thing" (98). "...because sometimes I have a need for human warmth," I answered honestly, "Sometimes, if I can't feel something like the warmth of a woman's skin, I get so lonely I can't stand it" (248).

Toru has been always rounded with the surmises that anything he will do is bad, so the feel of guilt accompanies him; Toru has that sense of blaming himself that he is the one who saw Kizuki for the last time before he dies not Naoko; "Naoko might have been angry with me because I, not she, had been the last one to see Kizuki, that may not be the best way to put it, but I more or less understood how she felt" (29). In addition; his sexual attachment with Naoko in her 20<sup>th</sup> birthday generates feeling of guilt that he might hurt her in one way or the

other, "slept with Naoko that night. Was it the right thing to do? I can't tell even now, almost 20 years later, I can't be sure. I suppose I'll never know. But at the time, it was all I could do" (48). Toru thinks that maybe it was not the right thing to do at that time, despite the fact that it was the only thing that he could actually do. Even when he helps someone; he tries to show it as something not that big deal, "Not nice, I just have time to kill" (71).

"They were boring, and I never talked to my fellow students, but I had nothing else to do. I would sit by myself in the very front row of the lecture hall, speak to no one and eat alone" (51). This latter shows how Toru loses his faith in the world he is living in, and almost totally disconnected from everything, however he shows attention and wonder about every little detail in his everyday life; "The national flag did not fly at night. I didn't know why the flag had to be taken down at night, the nation continued to exist while it was dark..." (17). This statement explains the significant way that Toru sees things, Watanabe, and because of the distances he keeps between him and the world gives him that impunity towards their opinion about him, "there was no way to explain the truth to them, and no need to explain it, so I let them think what they wanted to" (35).

Toru, and by the continuity of days his fascination with life decreases, does not even have a specific idea for his future, through time he realizes that being alive is not good as it looks, and it is presented in his dialogue; " Hey, Kizuki, I thought, you're not missing a damn thing, this world is a piece of shit" (59). And in the following;

By the second week in September I reached the conclusion that a university education was meaningless. I decided to think of it as a period of training in techniques for dealing with boredom. I had nothing I especially wanted to accomplish in society that would require me to abandon my studies straight

away, and so I went to my lectures each day, took notes, and spent my free time in the library reading or looking things up (59).

The different interests and personalities of both Toru and his friend Nagasawa is marked through their little conversation, "...whom Toru is able to become intimate after the death of Kizuki ... Toru and Nagazawa having their relationship nothing other than a shared love for Scott Fitzgerald's *The Great Gatsby*..." ("Haruki Murakami's *Norwegian Wood* and *Mental Suffering*"18). On one hand Nagasawa is very clear about his career, he knows what he want to reach in the future, on the other hand Toru states that he does not need or expect anything out of his life; another defense act from Toru towards the world. Toru could never discuss his past with anyone even with Naoko specially about the death of Kizuki, his somehow in a status of denying if he does not speak about it, it will not hurt anymore, so he often tries to ovoid speaking on the past losses;"We continued to avoid any mention of the past and rarely spoke about Kizuki" (33).

Toru describes the sanatorium that called Ami Hotel as quite, calm, and isolated from the world; this place functions as a sort of a bridge between the real world and death, the sanatorium is a place that surrounded by forests or by death, that some way people do not like to leave, because it offers a sense of relief and solace from the pain. Although Toru is not considered an official patient out there, but he can recognize how comfort, dreamful place it is, and by him seeing Reiko shows for Toru that it is a kind of place where he could not recognize the patient one from the doctor, and it is clear in the next passage:

... We are all each other's mirrors, and the doctors are part of us. They watch us from the sidelines and they slip in to help us if they see we need something, but it sometimes happens that we help them. Sometimes we're better at something than they are. For example, I'm teaching one doctor to play the

piano and another patient is teaching a nurse French, that kind of thing. Patients with problems like ours are often blessed with special abilities. So everyone here is equal - patients, staff - and you. You're one of us while you're in here, so I help you and you help me (117).

Toru's uncertainty about his feeling about Naoko and Midori is derived from his failure to realize what it is actually to bond and share affinity with someone, that is represented through his statements with Rieko in the novel; "... I'm confused. I still don't know whether what I did to Naoko in Tokyo was the right thing to do or not, I've been thinking about it this whole time, but I still don't know" (119), also by his next words; "... without deadlines or guarantees. Do you think you can do that? Do you love Naoko that much?" "I'm not sure," I said honestly. "Like Naoko, I'm not really sure what it means to love another person" (140).

In the past, Toru has been always felt that he is the third wheel in Naoko and Kizuki's relationship that gave him a sense of uncomforted among them, to the extent that he became a part of their relation, so; when Kizuki died, Toru witnessed Naoko's suffering after her boyfriend past away. At the celebration dinner of Nagasawa he invited both Toru and Hatsumi; suddenly Toru thought it is the same position that he lived before;

No, a real dinner, you, me and Hatsumi at a good restaurant to celebrate my new job and my old man's paying, so we'll go somewhere really expensive."

"Shouldn't it just be you and Hatsumi?"

"No, it'd be better with you there. I'd be more comfortable, and so would Hatsumi."

Oh no, it was Kizuki, Naoko and me all over again.

"I'll spend the night at Hatsumi's afterwards, so join us just for the meal  
(241).

Toru is terrified from going through the same path of Naoko and Kizuki all over again.

Toru yet neither does have the daring to continue his live, nor has the ability to acclimatize and accept the terrible events he evidenced, him and Naoko as it is mentioned above tried to avoid remembering Kizuki in any way, in other position; Toru felt guilt when the memories of him with Kizuki's did not across his mind immediately in a similar occasion; "...but not until the first game was over and I bought a Pepsi from a vending machine and started drinking it did even think of him. It was the pool hall we used to play in, and we had often bet drinks on the outcome of our games, I felt guilty that I hadn't thought of Kizuki straight away, as if I had somehow abandoned him" (260).

Despite of the good relationship between Midori and Toru, contrast all his friends but he still cannot be very open with her, and shares all his life details with anyone actually. After Toru's moving into his flat he didn't think about telling the news to Midori, which was very disappointing thing to her, Toru's action derives from his disability to let people in to his life, he is all locked up in that little world of him; "...I was in the thick of painting when Midori popped into my mind. I hadn't been in touch with her for nearly three weeks, I realized, and hadn't even told her I had moved. I had mentioned to her that I was thinking of moving, and she had said, "Oh, really?" and that was the last time we had talked" (289).

The suicide of Naoko was choking for Toru, especially after the news he got from Rieko that Naoko's status is improving, again; Toru's trauma disconnected him from the world, which is highlighted in the following passages:

I spent three full days after that all but walking on the bottom of the sea. I could hardly hear what people said to me, and they had just as much trouble catching anything I had to say. My whole body felt enveloped in some kind of membrane, cutting off any direct contact between me and the outside world. I couldn't touch "them", and "they" couldn't touch me. I was utterly helpless, and as long as I remained in that state, "they" were unable to reach out to me (298).

"My mind had gone slack, like the soggy roots of a subterranean plant. But somehow I knew I had to snap out of it. And then those words of Nagasawa's came to mind: "Don't feel sorry for yourself, only arseholes do that" (296)." ...I could hardly recognize myself" (296).

Eventually and how much Toru fights it, at the end he stood by his own, all alone. Which is all what Toru has been escaping from; to get hurt by the absence of his loved ones, "People would throw off their coats and enjoy each other's company in the sunshine - talking, playing catch, holding hands. But I was always by myself. Naoko, Midori, and Nagasawa: all of them had gone away from where I stood. Now I had no one to say "Good morning" to or "Have a nice day" (305).

Toru finds himself more comfortable in strange place, where nothing matters him, where death cannot reach him;"I felt no sadness in that strange place, death was death..." Despite to the fact that, in himself knows that death is everywhere; as a part of life "...sweeping my body along to some strange new place - a place where I lived with the dead. There Naoko lived, and I could speak with her and hold her in my arms. Death in that place was not a decisive element that brought life to an end. There, death was but one of many elements comprising life" (326). Toru recognizes that all his efforts to protect his soul from sorrow fail; he realizes the sureness of death in a very tragic way, when he loses almost all his friends in the same manner, and all his ways trying to escape from reality and pain, is actually

useless, he will live the pain with every piece of it,"... no truth can cure the sadness we feel from losing a loved one. No truth, no sincerity, no strength, no kindness, can cure that sorrow" (327). Toru sees the real world is the only world he got, even if he runs away, he will return back "...I knew I had to go back to the real world" (329)."...distance between me and the dead with each cycle of the seasons. Kizuki was still 17 and Naoko 21; forever" (334).

## **2.2 Naoko's Struggle with her Mental Deformities**

In "Suicide of Naoko: A Psycho-Social Study of Haruki Murakami's *Norwegian Wood*" (2020) Miah Md Sajib explains that the absolute existence of death in the novel *Norwegian Wood* can never be denied, the social factors have a significant influence on people's choices in life, the characters' struggle between maintaining their desires or the abandonment of the society's norms is what lead them have these kind of psychological issues like; depression, schizophrenia...etc, which are the major causes for the act of suicide. The society judgments, the public gaze, and the people's standards of perfectionism is what terrifying her, and pushes her away from being part of the society and chooses isolation, her fear from not been perfect enough as her sister was; puts a huge pressure on her mental well-being, "Naoko's Kizuki complex and making herself alien from the suffocating and afflicted societal values can be judged by Durkheim's egoistic suicidal drive and Freudian Psychoanalysis, the paper discusses how Durkheim egoistic suicidal drive is associated with Naoko's psychological trauma or PTSD (Post Trauma Stress Disorder)..." (120).

Permentasari and Rosyidi in "Self- Concept as a Result of Borderline Personality Disorder Portrayed in Haruki Murakami's *Norwegian Wood*" explain how Naoko suffers from Borderline Personality Disorder, the character maintained some psychological disabilities due to the many bad past experiences, which helped in her personality change to become an isolates, quiet girl, strives to find words in order to express herself, she struggles with

abnormal hallucination inside her head from her dead sister and boyfriend (168). Naoko is diagnosed with five characteristics of Borderline Personality Disorder out of nine which are: unstable personal relationships and the scare of lowliness, self looseness, over sensitivity, self-hate, and cognitive problems, which will be presented in this chapter (168-169). The writers claim that Naoko's feel of safety is unconscious, Naoko's fear derives from her ego; the ego of the person perceives the existences of people around and protects him, and the passage below shows the just mentioned idea. Murakami is quoted in Permentasari and Rosyidi saying that "I know these things. I'm always right. It's got nothing to do with logic: I just feel it. For example, when I'm really close to you like this, I'm not the least bit scared, nothing dark or evil could ever tempt me" (169).

As a person with unpleased past, to express himself through words is very a hard exert, that will certainly cause problems in his relationships because of his incapacity to translate the thoughts into speaking words which is exactly what is happening with Naoko. The unrealistic demand; another criteria of Borderline Personality Disorder illustrates how Naoko is scare to end up alone, at the same time she does not want to be a burden on Toru and legates himself with her, so she pushes people away from her life as a mechanism of defense against pain. Again, the ego is the root of her fear that is reflected in real life as it is presented in the following quotation by the writers from Murakami's novel:

Don't you see? It's just not possible for one person to watch over another person forever and ever. I mean, suppose we got married. You'd have to work during the day. Who's going to watch over me while you're away? Or if you go on a business trip, who's going to watch over me then? Can I be glued to you every minute in our lives? What kind of equality would there be in that? What kind of relationship would be that? Sooner or later you'd get sick of me. You'd wonder



what you were doing with your life, why you were spending all your time babysitting this woman. I could stand that. It wouldn't solve any of my problems (169).

Naoko's self-hate makes her wonder the reason why Toru had a sexual relationship with her, because she believes she is hurting him, low self-esteem has big role in this status of her self-hate, and it comes from her superego as it is apparent in next statement, " I didn't mean to hurt you. Try not to let what I said bother you. Really, I'm sorry. I was just angry at myself." (169). According to the novel, Naoko is not able to present any kind of new actions, and faces difficulty producing some changes in her daily life, besides to what she is already doing, this influence on her behaviors sources from her id and translates into her actions, " I can't leave anything out. I've been doing the same thing every day for ten years, and once I start I do the whole routine unconsciously. If I left something out, I wouldn't be able to do any of it." (170).

Naoko's introverted personality is described though the words of Toru, Naoko's disability to be part of the social life comes as result of her elder sister and ex-boyfriend's death, Miah quoted in Murakami "I'm scared I will never get back again, I will always stay twisted like this and grow old waste away here, I get so chilled it's like all frozen inside" (122). Naoko is certain that she will never be able to outside the sanitarium again like normal people, she tries to start over, however the over existence of death back her over and over, her useless passing from the society's harms to the sanatorium eventually forces her to end her own life (122).

The social aspects certainly have a paramount impact on Naoko's psychological position; specially the society's common beliefs such as religion, her sexual relationship is not well accepted neither in terms of religion, nor the society values, that is to say; the society cannot achieve for the person his desires, if the desires itself contrast the society's morals

(123). Miah declares that the special relationship of Naoko and Kizuki made her life after his death quite impossible; hence Kuzuki's unexpected death directly lead her to what is known of PTSD, a very common result for someone went through unpleased accidents such as terrorist attack, natural disasters, sexual abuse, rape, harassment...etc (124-125).

Naoko is a calm, emotional girl, a girl who has serious mental problems "Another central women character is also suffering from the live memory of her dead boyfriend Kizuki in the novel" ("Haruki Murakami's *Norwegian Wood* and Mental Suffering"12). Naoko and Toru shares unfamiliar relationship, both of them adore spending time with each other; although all of their meeting lacks words and conversation, however they look as silent loved people this did not prohibit them to enjoy a good special relationship. Naoko and Tory seem to understand each other very well to know what should be discussed and should not be, Kuzuki's death is one of that taboo topics for them which they prefer to ignore, after the sexual contact they have in Naoko's 20<sup>th</sup> birthday; she leaves the school to an isolated sanatorium in the mountains where she gets her mental treatment in a calm untraditional assent Ami Hotel. With the help of both Rieko; a friend of Naoko in the sanatorium and Toru, Naoko seems to be in road for recovery; willing to move out with Toru in his flat, but at the end she ends her life in the hotel forest which destroys Toru. Naoko is the emotional center in the story; all of the decisions of Toru are to come out with a final way to get her back to him (LitCharts).

The psychological status of Naoko is introduced at the beginning of the story by Toru; he ensures that she is a kind of girl, who is full of complexities, "I was at that age, that time of life when every sight, every feeling, every thought came back, like a boomerang, to me. And worse, I was in love, love with complications, scenery was the last thing on my mind" (6). Naoko's fascination with death occurs through her way of retail about the well in the forest,

her fear of the well illustrates her fear of death, "the "field well". I have no idea whether there was such a well, it might have been an image or a sign that existed only inside Naoko, like all the other things she used to spin into existence inside her mind in those dark days" (8). This passage represents Naoko psychological instability through Toru's doubt about the real existence of the well or it is just from her imagination. Naoko's insistence that Toru wills to leave and forget about her is derived from her obsession:

I want you always to remember me. Will you remember that I existed, and that I stood next to you here like this?", and that she will end up alone, no one by her side because of her mental issues, "Don't you see? It's just not possible for one person to watch over another person forever and ever. I mean, suppose we got married. You'd have to work during the day. Who's going to watch over me while you're away? Or if you go on a business trip, who's going to watch over me then? Can I be glued to you every minute of our lives? What kind of equality would there be in that? What kind of relationship would that be? Sooner or later you'd get sick of me. You'd wonder what you were doing with your life, why you were spending all your time babysitting this woman, I couldn't stand that, and it wouldn't solve any of my problems (11-12).

Resemblance to Toru; Naoko unconsciously develops defense mechanism against pain and loss, she chooses isolation from the world to avoid being hurt, because in a way or the other the society has a big role in her situation, her ambition to be perfect like her sister puts huge pressure on her psychic, "...everybody thinks I'm this delicate little girl. But you can't judge a book by its cover" (25). Naoko seeks for perfectionism; despite to the fact that she will never be as good as her elder sister, so; to avoid the society's inferior gaze towards her she separates herself from the world," ...Naoko twirled a frond of plume grass as she spoke.

"I mean, you know, I grew up hearing everybody talking about how smart she was and how good she was at games and how popular she was, of course I'm going to assume there's no way I could ever compete with her..." (173). Naoko's past experiences let a negative impact on her personality; her capacity to express her ideas and emotions is decreased, for my perspective it refers to her fear of the society's opinion, her fear to be misunderstood, or to be judged by people;

I can never say what I want to say," continued Naoko. "It's been like this for a while now. I try to say something, but all I get are the wrong words - the wrong words or the exact opposite words from what I mean. I try to correct myself, and that only makes it worse. I lose track of what I was trying to say to begin with. It's like I'm split in two and playing tag with myself. One half is chasing the other half around this big, fat post. The other me has the right words, but this me can't catch her." She raised her face and looked into my eyes, "does this make any sense to you (26).

The close relationship that Naoko and Kizuki, and Naoko with her sister share could be the reason behind Naoko's trauma, she never expected there death, "Nobody knew why she killed herself, the same as Kizuki, exactly the same. She was 17, too, and she never gave the slightest hint she was going to commit suicide. She didn't leave a note, either. Really, it was exactly the same, don't you think"? (173). Despite this; Naoko and Kizuki always have this dark spot between them, inhabit them from understanding each other well; "As with most couples who have been together since childhood, there was a casual openness about the relationship of Kizuki and Naoko and little sense that they wanted to be alone together, they were always visiting each other's homes and eating or playing mahjong with each other's families" (27). Yet; Naoko it not ready to be part of the society, and she makes it so clear

when she leaves her school to receive the appropriate care in the sanatorium, she clarifies for Toru that she is unable to deal with her issues alone anymore, she realizes that the best solution for her is to stay away from anyone relates her with the past; "Know why I chose this place?" she said with a smile, "because nobody from home was coming here. We were all supposed to go somewhere more chic. You know what I mean"? (33).

Soon; Naoko learns how to deal with her own flaws and accepts them, accepts that she really have deformities that need to be solved, the same deformities which terrifies her to be part of the social life;

It may well be that we can never fully adapt to our own deformities. Unable to find a place inside ourselves for the very real pain and suffering that these deformities cause, we come here to get away from such things. As long as we are here, we can get by without hurting others or being hurt by them because we know that we are "deformed". That's what distinguishes us from the outside world... (105).

Where she notices that she is more close to be hilled; "...I myself feel that I am far closer to recovery than I once was, and people here tell me this is true" (103). Naoko request from Reiko to play for her some of the Battles songs including her favorite " Norwegian Wood", it reflects Naoko's feel of sadness, lowliness, and loss; "That song can make me feel so sad," said Naoko. "I don't know, I guess I imagine myself wandering in a deep wood. I'm all alone and it's cold and dark, and nobody comes to save me. That's why Reiko never plays it unless a request it" (131).

Naoko's Psychological distress is reflected on her sexual bonds with both Toru and Kizuki, and her fear from the over intimacy with other person; especially after the death of Kizuki, her memories enchains her from any sexual connection;"...and of course he wanted to

sleep with me. So we tried. We tried a lot. But it never worked. We couldn't do it. I didn't know why then, and I still don't know why. I loved him, and I wasn't worried about losing my virginity. I would have been glad to do anything he wanted. But it never worked" (135). Naoko believes that Kizuki speaks with her and invites her to the world of the dead; "...I feel like Kizuki is reaching out for me from the darkness, calling to me, "Hey, Naoko, we can't stay apart.' When I hear him saying that, I don't know what to do." "What do you do"? (171).

The sanatorium seems to have a positive consequences on Naoko, she slowly starts to open up with Toru, when she confesses that Kuzuki's death is not the first loss she faces, in fact; her sister and uncle's suicide plays with her mind to believe that the problem is in her blood, which makes her depressed and gives her the sense that she also must end her own life."... I was the one who found my sister dead." (175).

She was standing by the window, staring outside, with her neck bent at a kind of angle like this, like she was thinking. The room was dark, the lights were out, and it was hard to see anything. "What are you doing?" I said to her. "Dinner is ready.' That's when I noticed that she looked taller than usual. What was going on? I wondered: it was so strange! Did she have high heels on? Was she standing on something? I moved closer and was just about to speak to her again when I saw it: there was a rope above her head... (175).

"...for three days after that I couldn't talk. I just lay in bed like a dead person, eyes wide open and staring into space. I didn't know what was happening..." (176). The three previous quotations introduce the event that Naoko witnesses and makes her so close to death, also are the reason behind her unstable psychiatry, the over doze that she gets seeing death around her shows that now or later, death will reach her, and because of it she is not normal and never will be, as it is highlighted in the following;

How come you always like people like that - people like us, I mean? We're all kind of weird and twisted and drowning - me and Kizuki and Reiko. Why can't you like more normal people?" "Because I don't see you like that," I said after giving it some thought "I don't see you or Kizuki or Reiko as 'twisted' in any way. The guys I think of as twisted are out there running around." "But we are twisted," said Naoko, "I can see that (170).

Naoko is afraid of loneliness, which is mostly the reason of her sister and Kizuki's death, being lonely for Naoko is an unavoidable path for suicide; the unconscious escape towards Rieko comes as a reaction from Naoko to escape from herself and her inner voices to kill herself; "...I cry when I'm lonely. Reiko says it's good I can cry. But feeling lonely really hurts. When I'm lonely at night, people talk to me from the darkness. They talk to me the way trees moan in the wind at night. Kizuki; my sister: they talk to me like that all the time. They're lonely, too, and looking for someone to talk to" (279). The chain of hallucinations that Naoko hears "...the 'things' she's hearing are getting worse" (293). is the beginning of the road that will lead her to death, losing hope of getting better gives no choice except death to have a sense of relief, because she believes it her real place; "...All of my problems are strictly psychological," said Naoko. "What if I never get better? What if I can never have sex for the rest of my life? Can you love me just the same? Will hands and lips always be enough for you? Or will you solve the sex problem by sleeping with other girls"? (285).

### **2.3 Midori's Mechanism to Avoid Pain**

The third element in the novel's love triangle is Midori, an active, talkative, and adventurous girl; who expresses whatever occurs in her mind anywhere and anytime, Midori's strong and provocative personality opposes the one of Naoko, Midori's relationship starts when she borrows class notes from him, her special character fascinates Toru, the unfamiliar

openness that she has attracts him directly, she is the kind of girl who does not have any hesitation to disrobe on her traumatic accidents in a fanny way instead of sobriety. Midori's unusual personality makes the study in girls private school is somehow disappointing that prohibits her from been surrounded by people like her, Midori lies on Toru about the truth of her father's sickness, by telling him that he left to Uruguay, her father dies in the same tragic way as her mother; despite of all the loss she faces, always seeks to enjoy her life. From this position, Midori teaches Toru that been all alone and isolated from the world, is not the only solution for suffering, she introduces for him the idea that if you can live do just live, Midori struggles to maintain Toru's recognition, however Toru's care about Naoko keeps in the way (LitCharts).

The first time Toru saw Midori realizes that she is unordinary girl, with her impetuous nature; "...still I could not recall ever having seen her, she was the kind of girl you notice" (61). "Green", is the meaning of the word Midori in Japanese; "My name's Midori," she said. "'Green', but green looks terrible on me". The strangeness of Midori's name represents her unique character, a total opposite to all of Naoko and Toru, Midori despite of her unpleased past events she is ready to leave her life, her way dealing with obstacles differs from any normal person, which is signified through her caress about her study; "...Tell me," she said. "Do you take lecture notes? In drama?", "I do." "I hate to ask, but could I borrow your notes? I've missed twice, and I don't know anybody in the class" (64).

Midori's openness to strange people derives from her desire to move on with her life and make relations, "Midori is notorious for saying thing that are out of place, inappropriate for her gender. Her desire to watch pornographic films, especially the really hardcore S&M ones displays a fascination with the taboo, with the unmentionable" ("Haruki Murakami's Norwegian Wood and Mental Suffering"<sup>35</sup>).she has no problem to put out her life's details on



front of unknown people, the circumstances that her family lives was not so helpful, she grows up in uncaring environment;" ...saved my money and went to eat the real thing" (83). This statement serves what has been just mentioned; her mother hated cooking even that her daughter likes home food; "Growing up in a house where nobody gave a damn about food, I'd tell them I wanted to buy decent knives and pots and they wouldn't give me the money..." (83). the mother's sickness has bad effect on her mental stability that gives her a sense of relief when she dies;

... Know I shouldn't say this, but actually it was kind of a relief to me when my mother died. I could run the family budget my way. I could buy what I liked. So now I've got a relatively complete set of cooking utensils. My father doesn't know a thing about the budget." "When did your mother die?" "Two years ago, Cancer, Brain tumor. She was in the hospital a year and a half. It was terrible. She suffered from beginning to end. Finally lost her mind; had to be doped up all the time and still she couldn't die, though when she did it was practically a mercy killing. It's the worst kind of death - the person's in agony; the family goes through hell (84).

After the death of the mother; the father was devastated and changed his pain into anger towards his daughters,

...What do you think he said to my sister and me when our mother died?"I would much rather have lost the two of you than her.' It knocked the wind out of me. I couldn't say a word. You know what I mean? You just can't say something like that. OK, he lost the woman he loved, his partner for life. I understand the pain, the sadness, the heartbreak. I pity him. But you don't tell

the daughters you fathered "You should have died in her place'. I mean, that's just too terrible. Don't you agree? (87).

Another important statement highlights Midori's disappointment about her father; "Still, it is wonderful for two people to love each other, don't you think? I mean, for a man to love his wife so much he can tell his daughters they should have died in her place " (87). Due to Midori's sufferance taking care of her mother, she has waste many years of her studies which made the mother a burden on her daughter's shoulders just waiting to get reed of; and it is evidenced in the next quotations by Midori, " It took every yen we had. I mean, they'd give her these shots - bang, bang, x"20,000 a pop, and she had to have round-the-clock care. I was so busy with her, I couldn't study, had to delay university for a year. And as if that weren't bad enough" (84).And it is founded in; "...I recognize that. But if they - my father and mother – had loved me a little more, I would have been able to feel more - to feel real sadness, for example" (92).

Midori feels that she is undesirable person, and it is pointed to in the next passage;

She tilted her head and looked at me. Then she gave a sharp, little nod. "Somewhere between 'not enough' and 'not at all'. I was always hungry for love. Just once, I wanted to know what it was like to get my fill of it - to be fed so much love I couldn't take any more, just once. But they never gave that to me; never, not once. If I tried to cuddle up and beg for something, they'd just shove me away and yell at me. "No! That costs too much! It's all I ever heard... (92).

Perhaps because of her parents' treatment this generates her obsession to find love,"... love is all I'm going to believe in" (216).Midori has no problem to reveal the depths on her emotions, even when they are inappropriate and controversial, she uses it as a method of

distraction from what is coming, her curiosity about sexuality whereas this kind of topic has always been a taboo; ""Well, first of all, I want to lie down in a big, wide, fluffy bed. I want to get all comfy and drunk and not have any donkey shit anywhere nearby, and I want to have you lying down next to me. And then, little by little, you take off my clothes, sooo tenderly, the way a mother undresses a little child, sooo softly" (205). Midori's way of thinking about pain very differently from any other character, in confront with her father's hardness, Midori choose to see the good side of life.

Midori's fast talking and fanny weird opinions represent her ability for real grief in her way of dealing with the fire in the buildings, in the moment she says she would choose to burn alive in the fire, ""Forget it. I'm not running away."

"Even if this place burns?"

"You heard me. I don't mind dying." (90).

The tragic death of her parents affects her idea on death; she rather chooses burning alive on dying slowly and every day;

But, I'm not afraid of dying, really. Like here, I'd just be overcome with smoke and lose consciousness and die before I knew it. That doesn't frighten me at all, compared to the way I saw my mother and a few relatives die. All my relatives die after suffering from some terrible illness. It's in the blood, I guess. It's always a long, long process, and at the end you almost can't tell whether the person is alive or dead, all that's left is pain and suffering (94).

"Hey, where are we going?" I asked.

"The hospital," she said. "My father's there. It's my turn to stay with him all day."

"Your father?! I thought he was in Uruguay!"

"That was a lie," said Midori in a matter-of-fact tone. "He's been screaming about going to Uruguay forever, but he could never do that. He can hardly get himself out of Tokyo."

"How bad is he?" I asked.

"It's just a matter of time," she said (216).

Even that Midori is considered as very honest person, but still has her own little secrets; for the time of Midori and Toru's friendship she has been lying to him about her father, and does not seem so guilty about it, because her lie refers to her psychological need at that time.

"What do you do on stairways?" the doctor asked, "nothing special. I let it all hang out," said Midori. The nurse chuckled behind the doctor. "Incredible. You ought to come and let us open your head one of these days to see what's going on in there. Do me a favor and use the lifts while you're in the hospital. I can't afford to have any more patients. I'm way too busy as it is (222).

This passage represents that although Midori deals with heavy burden, yet keeps optimistic and sunny even in her hardest times, and lighten the moods by jokes with all doctors and patient.

As the days goes by, Midori's father pastes away; she continues with her abnormal behaviors for distracting herself from pain, particularly by speaking about sex she wants to

show her unconcern, even if she could be dying inside; "...Don't come to the funeral, OK? I hate stuff like that. I don't want to see you there."

"I get it," I said

"Will you really take me to a porno movie?" "Of course I will." "Really disgusting one," "I'll research the matter thoroughly." "Good, I'll call you," she said..." (235-236).and again she uses sexual desires in order to dismiss herself away from her emotions; "...I got all naked in front of my father's picture. Took off every stitch of clothing and let him have a good, long look, kind of in a yoga position..." (274). In addition to the displeased situation with her boyfriend which seems to hurt her, but as usual she makes jokes out of it; "...Hey, it's not funny. I was a week early! I couldn't stop crying when that happened. I think all the stress threw me off. My boyfriend got sooo angry! He's like that: he gets angry straight away, it wasn't my fault, though..." (265). "...OK, I'll wear a hat for a couple of days after my period starts, a red one. That should work," she said with a laugh "If you see me on the street and I'm wearing a red hat, don't talk to me, just run away" (265).

...We went to a disco, and her energy came back little by little as we danced. She drank two whisky and cokes, and stayed on the dance floor until her forehead was drenched in sweat. "This is so much fun!" she exclaimed when we took a break at a table. "I haven't danced like this in ages. I don't know, when you move your body, it's kind of like your spirit gets liberated (272).

According to this quotation it becomes clear that Midori tries to stay in move all night and distract herself from pain with drunks and depiction of sex.

Midori's open, honest personality is her defense mechanism against disappointments, after the ones that she already got from her parents; however she gets hardly hurt when she

realizes her useless efforts to get Toru out of his world, but he will never let her what reaches her to breaking point in their relationship;

...I was planning to spend the night at your place. I even brought my pajamas with me. It's true. I've got my pajamas and a toothbrush in my bag. I'm such an idiot! I mean, you never even invited me over to see your new place. Oh well, what the hell, you obviously want to be alone, so I'll leave you alone. Go ahead and think away to your heart's content! (302).

This chapter seeks to investigate the major character's psychological development, the psychological distress that all of Toru Watanabe, Naoko, and Midori Kobayashi suffer from, due to the proximate contact with surprised, tragic death of their loved ones, and highlights to which extent the reactions may defers towards death for each characters' personality according to my personal point of view, depending on a number of chosen quotations from the case study *Norwegian Wood*.

## Chapter Three: Psychologically Distressed Supporting Characters in Haruki

### Murakami's *Norwegian Wood*

Rieko Ishida, Nagasawa, and Kizuki, the three supporting characters in the novel, however; each one of them has a significant role in identifying the notion of mental disabilities and post-traumatic disorder in Haruki Murakami's *Norwegian Wood*.

#### 3.1 Reiko Ishida: The Escape from the Outside World

Late thirties woman, Rieko Ishida a music teacher in the Ami Hotel and a close friend to Naoko, and later Toru's friend, Rieko had a long fight with depression and insanity, she characterizes with nice, honest personality and harmonious behaviors secrete a gloomy bygone. Rieko's happiness despite of her past traumas is determined by her existences in the sanatorium, her fear about the outside world and be an active member in it, derives from the amount of harms she got from society. Her failure to win the piano competition which caused her a mental breakdown and depression, next the piano student seducing her, and the lie of the student about Rieko's intentions to rape the young girl earns her bad reputation that makes the remaining in the outside world almost impossible. At the end of the story, and after the death of Naoko, Rieko determines to leave the hotel and move with her life, she finds a job in town named Asahikawa in the north of Japan where she decides to face the world. Asahikawa is the separator wall between the world of the living people and the dead, a relaxing, spirituous place (LitCharts).

Rieko's acceptance of her psychological issues shows her as a normal, stable person, and it is proved by her act of choosing the sanatorium over the real world "...she too, has chosen her at the sanatorium, a place for insane" ("Haruki Murakami's *Norwegian Wood* and Mental Suffering"33). It is mainly refers to her adapt with the fact that, no one is waiting for

her in the real world and her disability to confront with the society if she leaves the sanatorium;

We are all each other's mirrors, and the doctors are part of us. They watch us from the sidelines and they slip in to help us if they see we need something, but it sometimes happens that we help them. Sometimes we're better at something than they are. For example, I'm teaching one doctor to play the piano and another patient is teaching a nurse French, that kind of thing. Patients with problems like ours are often blessed with special abilities. So everyone here is equal - patients, staff - and you. You're one of us while you're in here, so I help you and you help me (Murakami 117).

The above quotation explains Rieko's shot to find a new life in the hotel, working as music teacher is unconscious act from the character to have a normal life inside the sanatorium; also she claims that patient and doctor are the same, is mainly to convince herself with her mental well-being, as she tries to prove having deformities compensates with special abilities, so it is not as bad as it seems.

Rieko has experienced pain, doubtfulness especially in herself, and the injustice from the people around her, that was the reason for the phobia from the real world, the over stress that she faced before the piano competition and her less self-confidence activated a series of psychological pressures of Rieko, which affect her body; "...taking a few days off from practice: nothing worked. So then I got scared and went to the doctor's. They tried all kinds of tests but they couldn't come up with anything. There was nothing wrong with the finger itself, and the nerves were OK, they said: there was no reason it should stop moving, the problem must be psychological" (142). Losing her chance to be a famous piano player, took her opportunity to be noticed and to hide her insecurity from people that directly lead her to



depression, as it is portrayed in the quotation; "... I never did housework so as not to injure my fingers. People paid attention to me for that one thing: my talent at the piano. Take the piano away from a girl who's grown up like that, and what's left? So then, snap! My mind became a complete jumble, total darkness." (142).

Rieko's downplaying of herself pushes her to hate own, to have fear from unfair judgment, when she chooses to isolate herself in a place where everyone is equal. Been in the sanitarium helped her to get on the fact she is not psychologically well, "...What makes us most normal," said Reiko, "is knowing that we're not normal" (178). Rieko's long history with psychological issues generates a sense of insecurity that seeks to find caring from people and to feel been loved, which affects her sexual leans, and it is apparent in the following quotations, "Reiko curved her lips and thought for a while." "Well, it is and it isn't. I definitely felt better with her than with my husband. That's a fact. I had a time there when I really agonized over the question. Maybe I really was a lesbian and just hadn't noticed until then. But I don't think so any more..." (188).

The instability that she has in her sexual desires is just for the time when she suffers from psychological pressure, "...but I'm not a lesbian in the proper sense of the term. I never feel desire when I look at a woman" (188). Rieko has that fascination with her student because she has all what Rieko does not, and again her mind over control her body and the next quotation explain this; "... and, sure, I'm a woman, but this electric something goes through me when my hand makes contact. I have noide what to do. I just keep repeating no nononono, like an idiot. It's as if I'm Paralyzed, I can't move. I had managed to push the girl away at school, but now I can't do a thing, my body won't take orders" (186).

The bad experiment that Rieko had passed for the first time got her into deep depression, and the few next unpleased situations boosted the level of her muddle, "... This is

going to finish me off once and for all. I'm not kidding. Believe me; I know what I'm talking about.' The symptoms were starting already: my ears were ringing, and I was hearing things, and I couldn't sleep" (197). "... And this time it was really bad. I took sleeping pills and turned on the gas. I woke up in a hospital bed, and it was all over, it took a few months before I had calmed down enough to think, and then I asked my husband for a divorce" (193). This previous quotations explain how Rieko is unable to adjust with society anymore, for not to be a burden on her family and to escape from her shame, "...I knew I'd be like this for the rest of my life, and I didn't want to drag anyone down with me, I didn't want to force anyone to live inconstant fear that I might lose my mind at any moment" (193). And become afraid from the real world, and from the betrayal of people, "I'm afraid to get involved with the outside world, I'm afraid to meet new people and feel new feelings" (194). So, Rieko yetis another character in the story; who has known a time in her life when she desired to end her life, not for once but for twice, for this reason perhaps, the close relation with Naoko become more logical; she can understand how dealing with suicide have traumatized Naoko.

After the death of Naoko, Rieko realizes how is to be close to death, and becomes afraid of the outcomes of this experiences, "I'm scared," she said. "So scared, I could go crazy just like that. I don't know what I'm supposed to do, fling out here all by myself." She paused. "But 'Go crazy just like that.' Kind of a cool expression, don't you think"? (332). Rieko decides to leave the sanatorium in order to escape from death, from her past, and tries to find for her another chance in the real world by leaving the Ami Hotel to Asahikawa town with isolated, special atmosphere, so she unconsciously taking herself to the second version of the sanatorium, instead of the outside world. Her way of speaking about the place and her life there, is as if she is in her way to death according to the next quotations, "...I don't plan to see them. I'm sure I told you before: it's better for them if they don't have anything more to do with me. They've started a new life. And I'd just feel terrible if I saw them. No, the best thing

is to keep away". "I'm finished as a human being," she said. "All you're looking at is the lingering memory of what I used to be. The most important part of me, what used to be inside, died years ago, and I'm just functioning by auto-memory" (342). "We all have to die like that sometime. I will, and so will you" (344).

### **3.2 Nagasawa's Lowliness while Chasing the Future**

A gentle, rich man, Toru's friend in Tokyo and his dorm mate, Nagasawa a character with very special personality, a serious young man, big womanizer, someone that a person can easily get close to, despite of his charming personality, but he suffers to be a respected man, although he wishes to have a future in the Foreign Ministry, which surely needs a person with a clean reputation, viewing his weakly exploits picking up women as a sort of a game, while neglecting the fact of betraying his girlfriend. Nagasawa is ambitious person, has the capacity to speak several languages, in order to prove himself in the field and to accomplish bigger things, the total opposite of Toru in that particular point. Nagasawa is in search of something unknown even for him, which pushes him to be in run all the time, random sexual relation with girls, his obsession with study, turns him to a racer for an invisible goal (LitCharts).

Nagasawa's strange personality is what attracts Toru, "... a Dan Juan type character in the novel seems as a lacking personality person because of his excessive but futile sex adventure..." ("Haruki Murakami's *Norwegian Wood* and Mental Suffering"02). Although he is not the kind of person that Toru prefers to be around, "The better I got to know Nagasawa, the stranger he seemed" (37). Nagasawa's obsession with his career is reflected unconsciously on his choices and preferences;

Nagasawa had a certain inborn quality that drew people to him and made them follow him. He knew how to stand at the head of the pack, to assess the

situation, to give precise and tactful instructions that others would obey. Above his head hung an aura that revealed his powers like an angel's halo, the mere sight of which would inspire awe in people for this superior being, which is why it shocked everyone... (38).

The impact of the environment that he leaves in, is portrayed on his life style and priorities, and even on his perspectives on things, and mostly to loss trust, "...but he made it a rule never to touch a book by any author who had not been dead at least 30 years." "That's the only kind of book I can trust," he said". "I don't want to waste valuable time reading any book that has not had the baptism of time, life is too short" (37). As in the above statements, he always seeks to be different, and elegant, and has that egoistic spirit to feel the iniquity, "That's why I read them. If you only read the books that everyone else is reading, you can only think what everyone else is thinking. That's the world of hicks and slobs. Real people would be ashamed of themselves doing that, haven't you noticed, Watanabe" (38).

Nagasawa's unfamiliar action illustrates his fascination about been under spotlight, to be the best, and the first, so he chooses been a womanizer to achieve perfection, "...According to one, he supposedly once ate three slugs. Another gave him a huge penis and had him sleeping with more than 100 girls" (39). So he tends to use his charm to hunt girls, "...He was a great talker. Not that he had anything great to say, but girls would get carried away listening to him, they'd drink too much and end up sleeping with him. I guess they enjoyed being with somebody so nice and handsome and clever" (41). His willing to reach his goals is far away from been ideal person, even he picked up that specific field of study is just to experience his abilities; his adoration with himself is what acquires from him to be a gentlemen; "Life doesn't require ideals, it requires standards of action" (67). "A gentleman is someone who does not what he wants to do but what they should do." (68).

Also; "Don't be stupid! When I get out of this place, I'm buying myself a big fridge. I'm gonna live the high life! Four years in a shithole like this is long enough. I don't want to have to look at anything I used in this place. You name it; I'll give it to you - the TV, the thermos flask, the radio..." (240). these above quotations explain Nagasawa's desire to own a rich life, and show his disfavor about the actual way of life, also highlights his obsession with success. Because some people think that been perfect is something healthy, but it is not totally true, seeking perfection make them unhappy, since they will never achieve perfectionism. It may leads to several mental flows such as anxiety, depression, self-hate...etc, as I already mentioned about Naoko, and also will occur with Kizuki. The perfect person never satisfied about himself, which may leads to the nonchalance towards his loved ones, and particularly his unusual relation with Hatsumi, and it is highlighted in the following lines; "No, a real dinner, you, me and Hatsumi at a good restaurant, to celebrate my new job. My old man's paying, so we'll go somewhere really expensive."

"Shouldn't it just be you and Hatsumi?"

"No, it'd be better with you there. I'd be more comfortable, and so would Hatsumi" (241). In addition to the bad impact of his obsession on his personal relationships; in the following: "Look, I'm not planning to get married. I've made that perfectly clear to Hatsumi. If she wants to marry someone, she should go ahead and do it. I won't stop her. If she wants to wait for me, let her wait. That's what I mean" (241). And in; "Look, the world is an inherently unfair place. I didn't write the rules. It's always been that way. I have never once deceived Hatsumi, she knows I'm a shit and that she can leave me whenever she decides she can't take it, I told her that straight from the start" (242).

Focusing on success and avoiding failure, could lead to negative orientation; make them do not believe on the unconditional love, and exploits as much as he can from his abilities to accomplish his goal, and it is explained in the next;

Of course life frightens me sometimes. I don't happen to take that as the premise for everything else, though. I'm going to give it 100 per cent and go as far as I can. I'll take what I want and leave what I don't want. That's how I intend to live my life, and if things go bad, I'll stop and reconsider at that point, if you think about it, an unfair society is a society that makes it possible for you to exploit your abilities to the limit (242).

And in, "I'm not just looking up at the sky and waiting for the fruit to drop. In my own way, I'm working hard; I'm working ten times harder than you are" (242).

The two of us were drinking in a bar in Shibuya, and we got friendly with this pair of girls. They went to some college, and they were pretty plastered, too. So, anyway, we, uh, went to a hotel and slept with them. Our rooms were right next door to each other. In the middle of the night, Nagasawa knocked on my door and said we should change girls, so I went to his room and he came to mine (246).

This passage shows the nonchalance of Nagasawa to hurt the feelings of his sweet girlfriend by retelling the details of his sexual adventures with other girls on front of her, and it is also represented in the following quotations, "...Look at me, for example. I've been with you for three years, and I've slept with plenty of women in that time. But I don't remember a thing about them. I don't know their names, I don't remember their faces. I slept with each of them exactly once. Meet 'em, do it, so long. That's it. What's wrong with that"? (248). "...You can't even call what I do sleeping around. It's just a game. Nobody gets hurt..." (248-249). "It's not

that you're not enough for me. That's another phase, another question. It's just a hunger I have inside me. If I've hurt you, I'm sorry. But it's not a question of whether or not you're enough for me. I can only live with that hunger. That's the kind of man I am. That's what makes me me. There's nothing I can do about it, don't you see"? (249).

One of the returns by Nagasawa of been irresponsible about others is selfishness; Nagasawa becomes a selfish person, who cares just about himself and his interests, in the next quotations;

...Neither of us is interested, essentially, in anything but ourselves. OK, so I'm arrogant and he's not, but neither of us is able to feel any interest in anything other than what we ourselves think or feel or do. That's why we can think about things in a way that's totally divorced from anybody else. That's what I like about him. The only difference is that he hasn't realized this about himself, and so he hesitates and feels hurt (249).

"...That's what makes us different from everybody else. They're all worried about whether the people around them understand them, but not me and not Watanabe. We just don't give a shit, self and others are separate" (250). In anytime and anyplace Nagasawa will always choose himself over other, even if it has horrible outcomes on them, like the suicide of his girlfriend Hatsumi after his leaving, chasing his dreams.

### **3.3 Kizuki's Suffering for Seeking Perfectionism**

Kizuki, inactive character in the novel, Toru and Naoko's dead best friend, he committed suicide when he was 17 year old, kizuki functions more like a symbol for using death, particularly suicide as a way of escaping from life, also he plays the role of a remind trigger for Toru and Naoko of death and depression, in fact, Kuzuki's character and his death is the primary source of the main characters' complexities in the story. During the novel

events, the authors do not give apparent allusions for Kizuki's reasons to kill himself, however he focuses on the impacts that his suicide had on his friends, "kizuki had left no suicide note and no motive that anyone could think of" (30). Many readers till now could not understand the reason behind his desire to end his life, according to my personal perspective, and depending on the data from the novel, kuzuki's exaggeration about protecting his public image on front of his friends and specially Toru, "That's why I loved being with the two of you. His best side was all that I could see then, too. I could relax and stop worrying when the three of us were together. Those were my favorite times. I don't know how you felt about it" (154).thus puts a huge pressure on his mental well-being, as he always tends to show the best side of him when he is with Toru, it is clear in this quotation;

He was always like that around you. He struggled to keep his weaknesses hidden. I'm sure he was very fond of you. He made a point of letting you see only his best side. He wasn't like that with me. He'd let his guard down. He could be really moody. One minute he'd be chattering away, and the next he'd be depressed. It happened all the time. He was like that from the time he was little. He did keep trying to change himself, to improve himself, though (153).

Kuzuki seems a very happy person according to his friends and family "...committed suicide in his garage because of his depressed conditions." ("Haruki Murakami's *Norwegian Wood* and Mental Suffering"02) these latter shows how this character outwardly look the happiest perfect one; however his death proved the opposite. He was the perfect friend for Toru, "I could never understand why such a smart and capable talker did not turn his talents to the broader world around him but remained satisfied to concentrate on our little trio. Nor could I understand why he picked me to be his friend" (28).So it looks odd for such person to could kill himself, but up leaning on Naoko's perception; Kizuki had struggled to deal with



the real world, thus together they had their own special world, which effects his sexual life; anxiety, pressure, that individual go through reflects negatively on his mood and energy, which affects on the sexual relationship "And of course he wanted to sleep with me. So we tried. We tried a lot. But it never worked. We couldn't do it. I didn't know why then, and I still don't know why. I loved him, and I wasn't worried about losing my virginity. I would have been glad to do anything he wanted. But it never worked" (135). The society pressure just was too much on him, "He tried hard, but it didn't do any good, and that would make him really angry and sad. There was so much about him that was fine and beautiful, but he could never find the confidence he needed, "I've got to do that, I've got to change this,' he was always thinking, right up to the end, poor Kizuki" (153).

Kuzuki's weakness seems to be a point of shame to him, so he wanted end hid life but protects the good impression that he had, "I loved his weak side, too. I loved it as much as I loved his good side. There was absolutely nothing mean or underhand about him. He was weak: that's all. I tried to tell him that, but he wouldn't believe me. He'd always tell me it was because we had been together since we were three" (154). He was sure that his flaws will always be a bar between him and his happiness with Naoko, "We couldn't bear to be apart, so if Kizuki had lived, I'm sure we would have been together, loving each other, and gradually growing unhappy" (155).

## Conclusion

The notion of mental illness had been discussed in several works of the Japanese novelist Haruki Murakami regardless of the different reason for this latter as death, hard past experiences, tough childhood...etc, mental deformities are always a definite result in most of his pieces. Thus, mental illnesses and specially death are inseparable in Murakami's literature. Also, as has been discussed before, the relationship between these two concepts can be described as hollow loop. Trauma as a mental issue has many connotations but in overall it is seen as dreadful events that have profound impacts on people's life, and it is considered as one of the severe results of death.

Mental illness and death have been always demonstrated differently in literature. Authors intended to reflect the traumatic events that left deep wounds on their or other people's psyche. As in the case of Haruki Murakami, through his works he tried to understand, and express the nature of the two notions at the same time. *Norwegian Wood* is a collection of various stories that are presented under the shadow of one common big event, which is death. Death is always up soaring over the characters, and affects their lives in one way or the other. It is the thread that connects the characters together, and it is built on death experiences and dreadful memories; as it is clear in the relationship between Toru, Naoko, and Reiko. Murakami's novel is an attempt to study the human psyche. Toru and his continuously run from the situation he gets into after the death of his friend. He suddenly finds himself emotionally and sexually engaged with his dead friend's girlfriend, and he tries to make her get throw the trauma. For Naoko, she struggles with a mental illness and that controls her life. The fear of been left alone and the fear of been with someone is an unavoidable result for the trauma behind her sister and boyfriend's death.

According to the last two chapters, the common thing between the main and minor characters is the outcomes of death, and also ironically, it is the reason for death; that is mental illness. Whatever the kind of death was, from suicide, disease...etc, the traumatic stress will have a deep impact on their life from different sides, in addition, to their attitudes, norms, and behaviors that it will face a clear change. Indeed, there are changes which occur on the characters of the novel at the psychological level. The last two chapters focus on the radical changes that happen to the individuals' personality and attitude as a result of their mental instability. They also prove how the traumatic events that face the characters as death have a paramount effect on the psychological status of the individual.

Haruki Murakami is one of the most popular authors of all time, a Japanese author whose work became notable in 1987 with his fifth book *Norwegian Wood*; a novel creates a magical atmosphere that allows the reader to immerse into the story forgetting everything around. *Norwegian Wood* is very affluent novel which opens the door for conducting researches and investigating several issues from different sides. Numerous themes can be tackled from Haruki Murakami's piece such as loss, grief, love, and nostalgia. Memory also is important theme, as the novel basically starts as a flash back from the protagonist.

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## المخلص

إن تجربة الموت لشخص نحبه هي واحدة من أصعب التجارب في الحياة عادة ما يتسبب هذا الفقد غير المتوقع لأحبائهم في أنواع مختلفة من الصدمات لأقاربهم. تدرس الأطروحة كيف تتفاعل شخصيات من تحفة هاروكي موراكامي ، الغابة النرويجية (1987) ، لموت الأشخاص الذين كانوا قريبين منهم ذات يوم. بالإضافة إلى ذلك ، يقدم تحليلاً نفسياً لعدد من الشخصيات الرئيسية في الرواية. الطريقة المستخدمة في هذه الدراسة هي التحليل النفسي. يتم استخدامه لوصف العلاقة بين الموت والصدمة. تتمثل إحدى النتائج المتوقعة للأطروحة في أنه إذا كانت حالة الوفاة غير صحية ومقبولة ، فإن الشخص سيكافح للتغلب على أعراض ما بعد الصدمة ، مما قد يؤدي إلى مشاكل عقلية مختلفة. تظهر الدراسة الحالية آثار الخسارة والوفاة على الحالة النفسية للناس ونتائج الصدمات على السلوك والشخصية.

**الكلمات المفتاحية:** ما بعد الصدمة ، الموت ، المرض العقلي ، الغابة النرويجية ، هاروكي موراكامي.

## Résumé

Vivre l'expérience de la mort de quelqu'un que nous aimons est l'une des expériences les plus difficiles de la vie. La perte inattendue d'êtres chers cause généralement différents types de traumatismes à leurs proches. Cette recherche étudie comment les personnages du chef-d'œuvre de Haruki Murakami, *Norwegian Wood* (1987), réagissent à la mort de personnes dont ils étaient autrefois proches. En plus de cela, il fournit une analyse psychologique d'un certain nombre de personnages principaux du roman. La méthode employée dans cette étude est la psychanalyse. Il est utilisé pour décrire le lien entre la mort et le traumatisme. L'un des résultats attendus de la thèse est que si l'événement de décès n'est pas sain et accepté, une personne aura du mal à surmonter ses symptômes post-traumatiques, ce qui peut entraîner divers problèmes mentaux. La présente étude montre les effets de la perte et de la mort sur l'état psychologique des personnes et les conséquences du traumatisme sur le comportement et la personnalité.

**Mots-clés:** Post-Trauma, Mort, Maladie Mentale, *Norwegian Wood*, Haruki Murakami.