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THE REPRESENTATION OF THE CONCEPTS OF "LITERATURE AND MUSIC" IN HARUKI MURAKAMI'S NOVEL "THE WIND-UP BIRD CHRONICLE"

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ABSTRACT

This article analyses the representation of the concepts 'literature and music', both significant for the writer's creative consciousness and for the creation of full-fledged images of the 'narrator' Toru and Koritsa. The possibility of using a 'character subtext' centred on the concept as a basic characteristic of the character is substantiated.

KEYWORDS

Creative consciousness, character subtext, concepts "literature and music," multifunctionality of concepts.

INTRODUCTION

Essential thematic and emotional components in Haruki Murakami's novels are music and literature. It characterises the writer's "worldview": "The conceptual worldview appears as a system of various concepts reflecting the idea of an individual and various societies about the realities of the surrounding world, language, thinking" (Bolotnova 2009:77), and also creates a "model" of the writer's creative consciousness.

It is known that Haruki Murakami has been passionate about jazz since his youth. He is the author of "Jazz Portraits," in which he presented and analyzed the work of his favorite American jazz musicians. He is specialist in classical music and has specific preferences for certain performers, which is clearly reflected in his novels. In the novels of such a multifaceted creative personality, the theme of art is natural and multifaceted. His novels are structured around the "art" frame, which consists of slots for "literature,"

"music," and "cinema" in all their genre and national diversity.

All of the above allows us to emphasise such an important basis for the cognitive analysis of Haruki Murakami's novels as "creative consciousness": "...the artistic creative act involves the synthesis of universal principles known within the framework of aesthetics, culturology, philosophy of culture, as well as the subjective world of the artist expressed through artistic means" (Pichko 2015: 57). Haruki Murakami's characters are immersed in specific music, they read works by American and Russian writers (which characterizes their intellectual level). The frequency of using the names and works of writers and composers allows for the creation of a "precedent names" vocabulary and highlights the corresponding concepts in Haruki Murakami's novels.

Modern philological science uses (among other things) two productive concepts that contribute to a deep interpretation of the text - linguistic personality (Yu.N. Karaulov) and idiolect. V.V. Ledeneva emphasizes that "idiolect manifests as a result of text generation and aesthetic activity of the linguistic personality," and during "selecting means to express their intention, the author is guided by the subjective category of preference, which determines the individual character of the idiolect" (Ledeneva 2001:39).

Haruki Murakami's aesthetic preference: music of various genres, individual choice of performers, world-class literature. In his book "What I talk about when I talk about running," the writer candidly writes about his musical and literary preferences: "...I bought vinyl records... 70% of my purchases are jazz, the rest are classical and a bit of rock. I collect records..." (Murakami 2006:163-164). This confession allows us to

affirm the significance of the concept and the existence of the frame "art" in Haruki Murakami's novels. It is worth noting that researchers emphasize the individual nature of this term: "The cognitive structure behind the frame is absolutely individual, depending on the type of thinking and psychological characteristics of the language user" (Nikonova 2006: 88). For Haruki Murakami's creative consciousness, the representation of the concepts of "music and literature" is a situational, broad phenomenon, also defining the "spiritual component" of the hero's nature. Let us accept the definition by O.V. Bepalova, in which the artistic concept is interpreted as "a unit of consciousness of a poet or writer, which receives its representation in a work of art or a collection of works and expresses an individually-authored understanding of the essence of objects or phenomena" (Bepalova 2002: 6).

All of the above allows us to consider the concepts of "music and literature" as important for characterizing the consciousness of a creative personality such as Haruki Murakami. L.O. Butakova provides a definition of the text, emphasizing that "authorial consciousness is a fundamental category of the text": "The aesthetic and communicatively significant subjective-objective representation of a dynamic system of perceptions, knowledge, and opinions about the surrounding reality in a specific form of an artistic text is usually understood as the artistic model of the world" (Butakova 2001:153).

Each novel by Haruki Murakami is literally saturated with artistic concepts of "music and literature," which are priorities for the writer and dominate as figurative characteristics of his characters. Awareness of Haruki Murakami's aesthetic preferences and tastes, referencing the novel "The Wind-Up Bird Chronicle,"

allows us to note the multifunctionality of "authorial concepts" in different situations in the novel: "Cognitive-mental and conceptual-meaning approaches to the text in clarifying its organizing center (authorial consciousness) cannot be recreated in a model without explaining the structure of cognitive-conceptual systems of the language personality..." (Butakova 2001: 7).

The main character of "The Wind-Up Bird Chronicle," Toru Okada, is a traditional Haruki Murakami character (a lawyer by profession, 30 years old, on the brink of divorce, almost unemployed). The novel is written in the first-person form, allowing the use of A.A. Boronin's term "character subtext" while also taking into account the author's modality: "...centers of other consciousnesses in the form of character subtexts, which are a modeled result of verbalizing virtual mental processes related to the acting persons, which have a specific distinctiveness in the artistic prose text" (Boronin 2013:8).

Let's highlight situations in which the concept of "music" dominates in Toru's "character subtexts" and analyze the functions of this concept. It is worth noting that the overture from Rossini's opera "The Thieving Magpie" serves as a "code" in the novel, connecting spaces (real and fantastical) and characterizing the hero. A.A. Boronin suggests distinguishing four types of information in the semantic space of "character subtexts," each carrying a "charge of eventfulness": "content-factual, communicative-regulative, emotional, and conceptual" (Boronin 2011:64). Haruki Murakami endows his character with knowledge of classical music and a good ear: "...whistling the overture from 'The Thieving Magpie' by Rossini" (Murakami 2003:7).

僕はFM放送にあわせてロッシーニの「泥棒がささぎ」の序曲で吹いていた。(村上 1994 : 11)

A person lacking musical ear is unlikely to "whistle" a melody in unison with professional musicians upon hearing it for the first time. Haruki Murakami "solidifies" the manifestation of the hero's musical talent by repeating the situation without actual music playing on the radio. Toru, encountering a magical spot with a well (thus entering a fantastical territory), senses certain "forces": "...quietly whistling, and it took me a moment to realize that I was bringing out the overture from 'The Thieving Magpie'" (Murakami 2003:72). の「泥棒カササギ」の序曲だった。(村上 1994 : 131)

If the situations surrounding the concept of "classical music" characterize Toru, then in the fantastical space of the hotel, this concept serves other functions. Haruki Murakami traditionally introduces into his novels certain fantastical spaces that one can enter through a well, specifically Room "208" in the hotel. The corridor in the hotel serves as a kind of landmark for Toru, who cannot navigate the labyrinth. The writer arranges three encounters, accompanied by an overture, each time adding additional information and expanding the semantic field of the concept.

1."...he took a step forward with a steady, confident stride, whistling something. I listened closely—it was the overture from 'The Thieving Magpie,' that part right at the beginning where the percussion comes in" (Murakami 2003: 285).

規則正しい歩調でどこかに向けてまっすぐあるいていった。ときどき彼は口笛を吹いた。「泥棒かささぎ」の序曲だった。太鼓連打の入る出だしのところだ。(村上 1994 : 161)

2.The fantastical time and space, the encounter with the enemy - Noboru Wataya justifies the second meeting with the musical corridor, once again sounding with a familiar melody, directing the hero with his whistle to Room "208": "He whistled beautifully, without a single false note... Just like last time, the guy performed the overture from Rossini's 'The Thieving Magpie'" (Murakami 2003: 701). 口笛吹きボーイだ。音程のしっかりしたクリニアな口笛だった。そんなに見事な口笛を吹ける人間はほかにいない。彼は前と同じようにロッシーニの「泥棒かかさぎ」序曲を吹いていた。(村上 1994 : 485) As is known, the artistic concept has different meanings in specific contexts. It appears that the corridor in the fantastical space serves as the mental doppelganger of Toru himself. The writer expands the semantic space of the concept by adding information about the protagonist's deep musical inclinations, his knowledge of performers of the piece: "In childhood, there was a record where Toscanini conducted it. Compared to the modern performance by Claudio Abbado, light-Toscanini stirred the blood..." (Murakami 2003: 701). 子供のころ僕の家にはトスカニーニの指揮するその序曲のレコードがあった。クラディオ・アバドの若々しい現代的で流麗な演奏に比べれば激しい格闘の未だ強敵を組み伏せ、さてこれからゆっくりと絞め殺そうかというようだった。(村上 1994 : 486)

This information sheds light on the intellectual level of the protagonist's family and his specific knowledge about performers who "interpret" the overture in different ways. It seems that the protagonist's perception of the overture is an emotional perception of Haruki Murakami's own music, as stated in the following quote: "...it turned everything inside out: as if, locked in a deadly struggle with a powerful

opponent, you press him to the ground and slowly start to strangle him" (Murakami 2003:702). しかし「泥棒かかさぎ」は本当にものを盗む鳥のかかさぎの話なのだろうか。(村上 1994 : 486) From this perspective, we can define the "content" of Haruki Murakami's novels as "information about the world filtered through the author's consciousness, colored by individual authorial evaluation and emotionality" (Bolotnova 2009: 190). It should be noted that the concept of the "overture from the opera 'The Cunning Little Vixen'" somehow shapes the novel, serving as a "code" that decrypts the title of the work. Toru's musical talent and knowledge of different musical genres are repeatedly displayed in the novel. For example, the scene in the dry cleaner's is accompanied by two melodies that Toru instantly recognizes: "...a recording by Andy Williams... just switched from 'Hawaiian Wedding Song' to 'Canadian Sunset'" (Murakami 2003: 98). 今朝はアンディ・ウィリアムスのテープだった。「ハワイアン・ウエディング・ソング」が終わって。。。 (村上 1994 : 179)

It is important that the writer always emphasizes the significance of a specific performer, that is, the protagonist prefers a particular interpretation of the work (the subjective preferences of the author - N.B.). As mentioned earlier, Haruki Murakami is a fervent admirer and connoisseur of American jazz. In his youth, he was the owner of a small cafe where music was always playing. The writer voices the hero's dreams through his own musical preferences: "... I could have become the owner of a launderette by the station, a devotee of 'heavy' jazz - Albert Ayler, Don Cherry, Cecil Taylor" (Murakami 2003:99). アルバート・アイラーやドン・チェリーやセシル・テイラーの熱烈な信者が駅前の商店待のクーリング室の主人になる

というようなことは果してあるのだろうか。(村上 1994 : 179)

In Haruki Murakami's novels, there are traditionally "fantastic spaces" that contribute to the creation of a special psychological atmosphere, when the protagonist's senses become heightened. The dialogue between Toru and Nutmeg, who tells him about the significance of Mozart's opera "The Magic Flute" in her life, is noteworthy: "But you don't have a birdcatcher, or a magic flute, or any bells.

- I have a well" (Murakami 2003:512). 井戸があるよ (村上 1994 : 161)

The writer seems to connect the real existence of the well behind Toru's house with its mystical function of "purifying the soul", "separating from the physical body". Recreating Toru's "character subtext", Haruki Murakami reinforces the concept in the hero's mind, emphasizing its associative component: "Bach's Musical Offering". It was sounding in his head, reminding him of the muffled murmur of voices in a hall with high vaulted ceilings" (Murakami 2003:555). バッハの「音楽の捧げもの」だ。(村上 1994 : 228)

The writer creates special characters in the novel, calling them by strange names: Nutmeg and her son Cinnamon. These characters are extraordinarily musical, especially the "silent" Cinnamon, a computer genius. Haruki Murakami endows the handsome young man with the talent of a musician: "He loved to play Bach and Mozart the most - everything that was created after the 'Romantics' left him indifferent. The exceptions were Poulenc and Bartok" (Murakami 2003:550). 主にバッハとモーツァルトを好んで演奏し、プーランクとバルトークをれいがいにすれば。。。 (村上 1994 : 217) Cinnamon's musical

preferences are refined, like his entire appearance: "...Rossini, his church music...Vivaldi's concertos for wind instruments, Haydn's great concerto." Unexpected "musical" comparisons characterize Toru's intellectual potential, his ability to perceive the characters from this "angle of view". Watching Cinnamon's "dialogue" with the computer, Toru imagines: "...his fingers began to flutter across the keyboard with the wild energy of a musician performing a Liszt etude." In the novel "The Wind-Up Bird Chronicle", Haruki Murakami widely uses the artistic concept of "literature" as a direct characteristic of Toru in the "character subtext", his associative representations: "...an unintelligible remark...like a floating island from 'Gulliver's Travels'" (Murakami 2003:47). その意味のない相槌は、「ガリウアー旅行記」に出てくる空に浮んだ島みたいに。。。 (村上 1994 : 86)

The list of literary works or characters is impressive. The writer creates a series of comparisons that characterize the protagonist's creative abilities; in any situation, he is capable of figurative formulations of his state: "...the muscles creaked with exertion...Just like the Tin Woodman from 'The Wonderful Wizard of Oz'" (Murakami 2003:337). 「オズの魔法使い」にでてくる錆ついて油の切れたブリキ人間になったみたいな気がした。(村上 1994 : 259)

The writer's literary and reading interests are clearly expressed in the novel. Toru Okada admits that he remembers "the names of all the Karamazov brothers", which is quite unusual for an ordinary Japanese, but this is Haruki Murakami's favorite novel. Toru's perception of the master from the beauty salon is also exclusive: "His face resembled the young Solzhenitsyn." We consider these "knowledges" of

Russian literature a direct reflection of Haruki Murakami's creative consciousness.

L.O. Butakova, defining the methodology of working with the "model of the author's consciousness" - the literary text, emphasizes: "The basis of this methodology is the identification of the conceptual (voluminous semantic formation) as the elementary unit of meaning, the basic structural-mental unit... correlation of the principles of organization and self-organization of the text as a model of the author's consciousness and a model of the world" (Butakova 2001: 109). Therefore, the list of precedent names of composers, writers, and artists is a direct reflection, a characteristic of the creative consciousness of the unique personality, possessing such deep knowledge in the field of music, literature, like Haruki Murakami.

In summary, it can be noted:

The conceptual analysis of the novel proves that the application of the term "character subtext" in relation to the heroes is valid and productive.

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