

THE REPRESENTATION OF THE LITERARY CONCEPT “WELL” AS THE SEGMENT OF THE CONCEPT “SOLITUDE” IN THE NOVEL “THE WIND-UP BIRD CHRONICLE ” BY HARUKI MURAKAMI

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Examples of the representation of the multifunctional concept “Well” in the novel “The Wind-Up Bird Chronicle” by Haruki Murakami is analyzed in the article. Also, there is noted symbolic, associative, figurative and evaluative components of the concept and its functions of the conjunctive verge among worlds. The concept “Well” is considered as ethnoconcept,

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literary concept, as the notional dominant which identifies the structure of the novel “The Wind-Up Bird Chronicle”. There is underlined that the concept “Well” figures in the strong position of the novel-in names of chapters (chapter 4 - “High Tower and Deep Wells” 「高い塔と深い井戸」 and chapter 5 of the first part “Hooked on Lemon Drops Flightless Bird and Waterless Well” 「飛べない鳥と涸れた井戸」).

Key words and word expressions: etnoconcept and literary concept, conceptual sphere, literary text, individual and authorial picture of the world, the traditional concepts are “solitude”, “kokoro” 「心」, “emptiness” 「空白」 and “well” 「井戸」.

The literary concept “Well” does the function of the compositional code which completes the main theme of the novel. The concept “Well” is given in the novel as the polyhedral metaphor “the inside consciousness”, as a search of the hero himself “I’m”. There is showed the creation of the “conceptual sphere” of the novel, as significant concepts (“solitude” 「孤独」, “kokoro” 「心」, “emptiness” 「空白」 and “sinshin” 「心身」) create a semantic and emotional connection in the text. The literary concept “Well” is material embodiment of the concept “solitude” that is realized by the author of the novel from the object to the symbol. The literary concept “Well” is the most important “metaphorical” form for Haruki Murakami. Mainly, “well” is the metaphor of the deep consciousness. It is important to underline that the connection of literary concepts, one’s domination in another’s interpretational sphere (I.A.Sternin, Z.D.Popova) is the flection of writer’s literary practice.

The literary concept “Well” in the structure of the novel “The Wind-Up Bird Chronicle” does, also, many functions that are analyzed in the article. In the given article there is also shown the situations of the novel “The Wind-Up Bird Chronicle” in which different functions of the concept “well” are illustrated. Underlined that the concept “well” 「井戸」 in the text of the novel is material embodiment of the concept “solitude” 「孤独」 and “illumination” (lieutenant Mamiya and Toru Okada, Krita). “The real well” is the verge among worlds or create the connectual material among the deluge of time. An appearance of the hero in the well makes author use methods of the retrospection.

Haruki Murakami create from a book to a book “alone-hero’s way” to his “I’m”, searching “inside world”. “A literary model of the world” of the writer is realized in his special structures of the novel, when the hero is in another sphere for comprehending the past or analyzing the present (catacomb, forest, underground, the land of wonders, well). That is why there is a special component in every work symbolizing the connection among “world”. Haruki Murakami thinks to put up key concepts of the culture. The most frequency concepts of the novel are “solitude”, “kokoro” 「心」, “emptiness” 「空白」 and “well” 「井戸」. There is a clear ethnospecificness that proves an address to an article “In the search of the Goddess from Niima” by E. Baksheev in which “The cult of wells and water gods” is noted: “Rukyu caves, failures in the ground and well is considered as the way to another world (Nirai-kanai) which localized not only behind the river but also under water and ground” [1, E. Baksheev internet resource]. It is clear that Haruki Murakami’s echo of the representation is to realize in his novels

emphasizing the national prosiness: “But in the Japanese myth there wanted to be in the underground kingdom - and you are there now. It is under your feet. No distance between “there” and “here” ... ” [2, D.Kovalenen, p.168]. The concept “well” can be classified as “literary concept”, replying every parameters of the given meaning. D.Kovalenin underlined that “literary concept ” of Haruki Murakami to the given concept is called like that in his book: “Wells and tunnels”. J.Rubin says about his interests to history:” They talked about everything to me as throwing stones to the dry well, but when they have finished they went home contentedly... I heard their conversation seriously, as much as possible” [3, D.Rubin,p.13]. It is clear that histories are perceived in order to transform them into a future knotted story of the book later. The novel “The Wind-Up Bird Chronicle” by Haruki Murakami is a topical continuation of a search “one’s heart” in the shell of his solitude. The most frequency concepts of the novel “The Wind-Up Bird Chronicle” are “solitude” 「孤独」, “kokoro” 「心」, “emptiness” 「空白」 and “well” 「井戸」 Haruki Murakami’s concepts have their special national sphere which is in the progress of the structurization from a novel to a novel. E.A.Agnyova gives the big definition to the literary concept:“...the component of writer’s literary text consisting of mental signs and events that remembered by the historic memory of the peoples and considered in writer’s thought as a cognitive and pragmatic importance for developing the work: create the cognitive aura of the story and require the international competition from the translator”. [4, E.A.Agnyova, p.8]. There the concept “well” is classified as “literary concept” replying to every parametres of the given meaning. N.F.Alifirenko writes about ambivalent peculiarities of the concept noting:” A

form of the concrete thing can be a concept also if it will thought as an event...

It is uneventual in its flight, but eventual in that progress by which explain the outline of its components. It is real without actuality, ideal without abstractiveness" [5, N.F.Alifirenko,p.20]. So, there is arised the material embodiment of the concept "solitude" 「孤独」 -"well" 「井戸」 in the novel "The Wind-Up Bird Chronicle". It is the meaning of the "solitude" that appears in other novels and it means this parallel is not by chance. In the book "Susi nuar-an amusing murakamovedism" has different proofs that "well" is an important metaphoric word for Haruki Murakami. It is important that "well" is the metaphor of the deep consciousness. Discussing about novels of the second period the writer underlines:" there in the closed well of his ego there is regenerate ... in "Chronics" inside world is smeared out strongly, this reality around the hero is dissappeared , but "new irreality" will come in its place", the world created only by his freedom and representation" [2, D.Kovalenin,p.19].

The concept "Well" in the novel "The Wind-Up Bird Chronicle" creates all narrations of the main meaning in the context, doing, also, the metaphoric function of the "another world". Paying attention to the "multidimensional mental formation of the concept", in which structure N.S.Bolotnova notes "figurative, associative and symbolic layer with objective, priseless-evaluative and interpretative", there can write about the multifunctionality of the litererary concept "well" in the creative works of Haruki Murakami. It is important to note that the connection of literary concepts and the domination of one in another's interpretative sphere is the flection of the literary practice of writers. In the novel "The Wind-Up Bird Chronicle" by Haruki Murakami

there is explained main moments of the novel using especially known concepts for him: “in order to return the wife, it is important to wake own heart. He go in the well and see a strange hotel in Akasaka. To the room in which there is found the corpse of the man with a wrested heart in the 1975s. A hero of the novel is Koritsa. Father’s silent shade, sharing one “kokoro” 「心」 for two. Okal’s sleeper heart is Koritsa’s buried heart” [2, D.Kovalenin,p.149].

Haruki Murakami’s concepts have special spheres which are in the progress of the structurization from a novel to novel between “there” and “here”. There the concept of “well” can be classified as “literary concept, replying to the parameters of the given meaning. In the novel we underline the situations of the novel” “The Wind-Up Bird Chronicle” in which there is given different functions of the concept “well”.

1. The first function of the concept of the novel “The Wind-Up Bird Chronicle” is formative which links heroes, define the event about the wonderfull deliverance of the lieutenant Mamiya from Honda. It is known that the meaning of “key words” as formation of semantic complexes which are in the strong place of the text. In this case we note the name of the chapter of the novel: chapter 4 -“High Tower and Deep Wells” 「高い塔と深い井戸」 and chapter 5 of the first part “Flightless Bird and Waterless Well” 「飛べない鳥と潤れた井戸」 ; chapter 9 of the second part “The Well and Stars” 「井戸と星」 , chapter 9 of the 3 part “Dawn in the Well” 「井戸の底で」 . Haruki Murakami underlines the level of the depth, by words in original: “In the bottom of the well”. With the help of the concept “well” as the novel is structurized in the name of the chapters.

All heroes of the novel “The Wind-Up Bird Chronicle” waste their time in the well, situated in the concrete area of a modern city. Remembering the lieutenant Mamiya is associated with the well frozen without water in the Mongolian desert. The well is as a domestic utilitarian object appears at the first page of the novel - he is situated in the “strange site”, where he wanders to find a cat. Externally, it is only an old dry well, but Toru Okada considers it as a mystical essence: 「そこには、＜圧倒的な無感覚＞とでも呼びたくなるようなものが感じられた」 [6,I,144] especially a new sensor, by which the well endows heroes, is able to the changes of their “essence.”

This well is associated with the dream of buying the given site by the hero, then fighting for the territory with Noboru Wataya, knowing “soon I’ll lose the well”.

2. “The Well” do the function of the compositional code, finishing the theme. At the beginning of the novel Kumiko characterize the husband, comparing his essence with the well. In the end, especially in the well there is a vision- illumination of Toru Okada: “That woman is Kumiko”. In addition, old Mamiya begins the story about the well in the Mongolian desert and the loss of the hero from the page of the novel is associated with his letter-story about the horror well-mine where prisoners of the war are abandoned.

3. Haruki Murakami expands the meaning of the given concept, underlining its multifuntualizm: “a general meaning of the well is as the aim of steps to “that” world, to ret dead love the effort of thinking. He isn’t able to check it logically” [2, D.Kovalenin,p.13]. But in the text the others are also important, “not general” functions of the concept “well” which the writer

turn around the progress of creation characters of the heroes, conflicts and retrospective stories (Mamiya, Krita...).

4. The Well-is the place where the hero tries to escape from himself, divide the bodily and mentally. Sitting in the darkness creates remembering, which are realized in the text as retrospection. The real well becomes the verge between worlds and creates the linking verge between space of time. Haruki Murakami uses liminary condition of his heroes-“It was some kind of something that happened to take the form of a dream” 「たまたま夢というかたちを取っている何かだった」 [6,II,156] in order to create a fantastic sphere of Room 208, where the hero is, “I passed through the wall” 「壁を取り抜けている」 and go back “on the other side of the wall – at the bottom of a deep well” 「僕は壁のこちら側にいた一深い井戸の底に」 [6,II,169]. In this case the well becomes the corridor and conversely. Saeki from the novel “Kafka on the Shore” recognises the disutility of his wife metaphorically: “dark, devious corridor, long and leader to nowhere” 「それは薄暗く曲がりくねった、どこにも通じない長い廊下のようなものです。」 [7,II,291].

5. The concept “well” illustrates the metaphoric progress of dipping in thinking that is shoved in the dialogue between the hero and Krita: “many answers are there,-answers Krita shoving the temple with her fingers.”

「井戸の底に下りるように？」 [6,II,297]. As we see, during the translation, the identity of the concept “well” is important, because Haruki Murakami anchors a constant epithet “deep” with it, which symbolises the infinity of the consciousness.

The concept “well” in the given text is a symbol of an internal “I’m”. It is important to note that with the help of the symbol “well” Haruki Murakami

characterizes main solitude of heroes. At the beginning of the novel “The chronicle of the cranked bird” Kumiko characterises metaphorically her 30-year-old husband - Toru Okada like that 「あなたの中には深い井戸みたいなのが開いているんじゃないかしら」 [6,I,66]. In the novel “Kafka on the Shore” Saeki san confesses:” To be closed and live alone. Like under the lock and in the bottom of the deep well”. 「ある時私は一人で内側に引きこもって生きました。深い井戸の底で一人で生きているようなものでした」 [7,II,291]. As we see, the concept “well” is a metaphor, the metaphor of the solitude, and a segment of the concept is “solitude”.

6. Well - is as a polyhedral metaphor of the “internal consciousness”, as a search of “I’m”. The first metaphoric mention about the well is done by a diviner of the Khonda: 「いちばん高い塔をみつけてそのてっぺんに登ればよろしい。下に行くべきときには、いちばん深い井戸をみつけてその底に下りればよろしい。」 [6,I,113] (Are you sure to climb the top, in order to find the biggest building). As we see, the collocation “the deepest well” works symbolically i.e the difference between the real and metaphoric depth is given in the original one. Especially, Khonda asks Mamiya that is his friend in the military operation in Mongolia, to give a present to Toru Okada before his dead.

7. With the help of the concept “well” Murakami connects not only fantastic events but also the time:” present and past. The following sayings illustrate the “complex work” of the alphabetic concept and their mutual conditionality and mutual connection.

The “well” is an important center of the story Mamiya(a structure of the novel is “a story in a story”-K.Amanullaeva). 「どれくらい孤独なものか、ど

れほど絶望的なものか、とてもおわかりいただけないだろうと思います」 [6,I,356]。。。 「私は深い沈黙と深い暗闇の中にひとりで取り残されてきました」 [6,I,357]. It is important for Murakami that negative feelings change with happiness. Especially in the well a lieutenant survives in the wonderful life, when rays of the sun reach the depth and illuminate the heart and define the meaning of people's life-“to live with the light in which some seconds are released”. Deliverance from the agonizing death isn't the deliverance from the incubus of the war for the lieutenant Mamiya. That's why Toru Okada perceives an old man's words fatefully:

「私はあの井戸の底の、一日のうちに十秒か十五秒だけ射しこんでくる強烈な光の中で、生命の核のようなものをすっかり焼きつくしてしまったような気がするのです」 [6,I,369].

The tragical history of the lieutenant Mamiya is decoded with the concept “solitude”-“emptiness”: 「日本に戻ってきてから、私はずっと脱け殻のように生きておりました。「脱け殻の心と、脱け殻の肉体が生み出すものは、脱け殻の人生に過ぎません」 [6,I,371]. The author uses the word “shells” too much. Murakami wants to say about all interpretative spheres of the concept “solitude” in its contains (heart-emptiness-well). There is a symbol of the gift from an old man Mamiya- an empty box from under the whiskey (shell).

The well is the place where the hero tries to escape from himself, divide bodily and mentally. Sitting in the darkness governs remembering about Kumiko and provokes a transition to the main 「そのために僕はここにやってきた。現実について考えるために。現実について考えるには、現実か

らなるべく遠く離れた方がいいように僕には思えたのだ。たとえば深い井戸の底のような場所に」 [6,II,136].

8. Well is the place where the hero survives “the peak of the feeling”. Well does the function of binoculars: a micro and macro panorama, far and inside: 「僕はそれらの星に対して強い親密感のようなものを感じた。これらの星はおそらく真っ暗な井戸の底にいる僕の目にしか映らないものなのだ」 [6,II,171]. The writer again connects two concepts in one sentence: well and emptiness: “an emptiness covers me absolutely”. That is why in this situation there a different peculiarity of the concept is realized- “evaluative category”. As N.N.Boldirev writes: “an emotional mark often has a subjective character and it is associated with psychological peculiarities of the concrete object’s perception and an appearance as another person” [8, N.N.Boldirev,p.360].

9. Well is the spread mystical form which connects heroes (Krita, May and Toru), and isolates them from the inside world that treats their heart and body. Krita creates new “I’m” and escapes from the past:

「私は井戸の中でひとりで考えているときにそのことにはっと気がつきました」 [6,II,171]. In this way “a formative concept should include an objective and symbolic imagery and explain the meaning. Besides, a sensual form of the object in order to be a concept should include event-driven meanings. Because a concept is an event” [5, N.F.Alifirenko,p.154]

The concept “well” is a central event with a plot, because all conflicts (real and mystic) are centered in going to the well. Well becomes the litmus paper of psychological condition of Toru Okada and May.

10. The well is connected with a swimming pool in the chapter “On the edge of the world”, in which the author reports that 「井戸も痕跡も残さ

ずに埋められた」 [6,II,418] like Toru Okada thinks the well becomes so multidimensional with sound and smell that is associated with the smell of the mystic room №208. Especially, this connection gives having a personal well that Murakami shows: 「それは世界のあらゆる井戸のひとつであり、僕は世界のあらゆる僕の一人だった」 [6,II,419]. it is symbolic like other puzzles associated with the disappearance of Kumiko, begin to be clear.

11. A secret murder of Noboru Wataya with the baseball bat happens through passing between worlds, through the well. The real baseball bat is hidden in the well and disappears mystically from there in order to be a tool in other's hand. The last passing through the well defines the subjects of all heroes associated with Toru Okada.

In this way, the determination of the concept and its functions in the novel "The Wind-Up Bird Chronicle" gives the opportunities to be close to the meaning of all ideosphere of Murakami. The writer with the connection of the concept "well" creates the complex in which "consciousness and bodily" are interlaced, personal solitude of the hero as "a part of nothing" and his connection with the hero-medium. The well realizes an aim of Toru Okada- to think (mental), but in the bodily level he creates a spot in the face. It is notable that a videochange of the well-"appears in water" at the end of the novel liberates the spot in the face of Toru Okada- 「それは僕の頬の上からあとかたもなく消え去っていた」 [6,III,585]. All this thematic knot is hold associated with concepts that are in the context of the given scene. The feeling of the solitude is associated with the sitting in the well: 「僕がいなくなったことに気がついた人間はたぶん人もいないだろう」 [6,II,173]. In the

given text Murakami uses the word “personal creature”, not “live”, as Toru Okada comes near to the final of his search of “personal creature”.

12. The well becomes only place where it is possible all confessions and escape from “essence”. The author underlines that Toru Okada confesses “there can pay attention”. That is why he provokes a strange girl May Kasahara to produce own experiment on searching the verge between life and death. Then May wants to experience the effect of the well - auto purification. The well hooks out a favorite essence from the body of the girl. Murakami almost in all his novels uses this mystic and allergic guise “essence”, which interferes person to live in harmony with himself. An exit to “essence” happens in novels Murakami after a moral clarification of heroes. For example, an exit of “essence” from the depth of the body Nakata after the death in the novel “Kafka on the Shore”. In the given novel the definition of Krita happens after sitting in the well: 「暗闇の中でひとりでじっとしているとね.私の中にある何かが私の中で膨らんでいくのがわかったわ。。そして私はどうしようもなく怖くなったの」」 [6,II,353]. The mystic level of essence which is opened by the hero after sitting in the well, generalized by Toru Okada: 「井戸の中にいた何日かのあいだに、それまでにあった現実を別の現実が押し退けてそのまま居すわってしまったみたいな違和感があった。それは井戸を出て家に戻ったときからずっと心の底で感じつづけていたことだった」」 [6,II,250]. Murakami increases the feeling of bottomless of the “heart” with the definition: “in the bottom of my heart”. In this way, the concept “well” in the context of the given novel entries to the interpretative sphere of the concept “solitude”. Having used figurative representations, Y. Stepanov who fastens categorical peculiarities of the concept in “as fascicles of **Social sciences and humanities** **K.M. Amanullaeva**

representations, notions, knowledge, feelings conveys words”, transfer it in to the multifunctional concept “well”, its rich interpretative sphere in the given novel.

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