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INDIVIDUATION PROCESS AND “SHADOW” IN MURAKAMI HARUKI’S “DANCE DANCE DANCE”¹

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Abstract

The aim of this study is to scrutinize the individuation process of Murakami Haruki’s protagonist, who feels a stark sense of loss and lack, in the novel Dance Dance Dance. The paper also focuses on “the other side” and death motifs that frequently emerge as the story goes. Sheep Man, Kiki and Gotanda represent the “shadow” of the protagonist. This article argues that the protagonist’s confrontation with his “shadow” - Sheep Man by entering his room, which symbolizes the other side enables him to reach his core identity. Unable to reunite with Kiki, the protagonist who experiences incompleteness, reaches integrity with Yumiyoshi which reveals Murakami’s deep understanding of the individual’s continual struggle as a lack of being. This study not only examines the protagonist’s search of “objet petit a” with Lacanian psychoanalysis but also his struggle with his “shadow” during his individuation process with Jung’s “shadow” archetype as well as the persona archetype that emerge in the novel. This study attempts to contribute to Murakami Haruki studies to comprehend the inner self of the narrator in the novel, who experiences fragmentation utilizing both Lacanian psychoanalytic theory and Jungian psychoanalysis which provides a much more elaborate discussion on the unconscious functioning of the protagonist.

Keywords: Shadow, *Objet petit a*, Murakami Haruki, Jung, Lacan, Contemporary Japanese literature

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MURAKAMİ HARUKİ'NİN “DANS DANS DANS” ROMANINDA BİREYSELLEŞME SÜRECİ VE “GÖLGE”

Öz

Bu çalışmanın amacı Murakami Haruki'nin Dans Dans Dans romanında eksiklik ve yitirme duyguları hisseden başkişinin geçtiği bireyselleşme sürecini irdelemektir. Makalede ayrıca romanda sıklıkla yinelenen öteki taraf ve ölüm motiflerine odaklanılmaktadır. Koyun Adam, Kiki ve Gotanda başkişinin “gölge”sini temsil ederler. Bu makale, başkişinin “gölge”si - Koyun Adam ile öteki tarafı simgeleyen odasına girerek onunla yüzleşmesinin, başkişinin öz kimliğine ulaşmasını sağladığını savunmaktadır. Kiki ile bir araya gelemeyen ve tamamlanmamışlık deneyimleyen başkişinin Yumiyoshi ile bütünlüğe kavuşması Murakami'nin eksik özne olarak bireyin sürekli mücadelesi konusundaki derin anlayışını ortaya çıkarmaktadır. Bu çalışmada, başkişinin “objet petit a” arayışının Lacancı psikanaliz ile tartışılmasının yanı sıra başkişinin bireyselleşme sürecinde “gölge”siyle mücadelesi de romanda ortaya çıkan Jung'un “gölge” arketipi ve persona arketipleriyle birlikte incelenecektir. Başkişinin bilinçdışı işleyişleri hakkında çok daha ayrıntılı bir tartışma olanağı sunan hem Lacancı psikanalitik kuram hem de Jungçu psikanalizden yararlanan bu çalışma, parçalanma yaşayan bu romandaki anlatıcının iç benliğini irdelemede Murakami Haruki çalışmalarına katkıda bulunmaya çalışmaktadır.

Anahtar Kelimeler: Gölge, Nesne küçük a, Murakami Haruki, Jung, Lacan, Çağdaş Japon edebiyatı.

INTRODUCTION

Many of Murakami Haruki's (村上春樹) protagonists suffer from incompleteness, loneliness, alienation, futility and loss due to the negative effects of wild capitalism and mass consumption of individuals and the excessive suppressive power of the Japanese social system. This study deals with the individuation process of the protagonist who experiences incompleteness and loss with a focus on the “shadow” figure in Murakami's *Dance Dance Dance* (『ダンス、ダンス、ダンス』 1988). This article also examines the other side and death motifs that frequently emerge in the novel. Although the main concern of the article is to unravel the protagonist's struggle with his “shadow” during his individuation process in terms of Jungian psychoanalytic theory, it also deals with the protagonist's unconscious processes and search of his desire object in terms of the Lacanian dialectic of desire.

From a perspective of individualism, previous studies on Murakami's works focused on a wide range of themes, including the suppression of individuality in the post-war period with a postcolonial view (Takagi, 2009), Japanese history and its significance in the collective unconscious analyzing the narrative aesthetics of the author (Hong, 2013). Garland (2002) discusses the cultural tendencies in Murakami's novels focusing on the search for personal identity with his use of magical realist elements within the detective genre. Francis (2012) argues the spatial conditions of late-capitalist Japan in Murakami's *Dance, Dance, Dance* dwelling

upon the human experiences in consumerist society. While Murakami Fuminobu (2002) focuses on postmodernism in his works, Hantke (2007) discusses the definition of postmodern Japan in Murakami's works. Depci (2021,143) focuses on the sheep image in Murakami's *A Wild Sheep Chase*, associating imperialism, exploitation, capitalism, modernism and power with the sheep and reveals the negative effects of the colonial policies of the Japanese Empire on the characters in Murakami's novel. Depci & Erkin (2019, 428) treat the icons in *Kafka on the Shore* within the framework of postcolonial discourse and argue that characters like Johnie Walker and Colonel Sanders, representing the capitalist mindset as well as Japan's self-colonialism, reflected as destructive elements in Modern Japan in the novel. Güven (2021) questions whether Murakami's creative writing has been affected in order to be internationally acclaimed writer aiming for the Nobel Prize. He further claims that Murakami adjusts and modifies his style to facilitate the English translations of his works (Güven, 2012: 933,934).

Considering the previous studies regarding Murakami's novels, there have been merely a few articles, scholarly studies or doctoral dissertations that utilize psychoanalytic approaches. For instance, Dil's study dealing with the existential anxieties revealed by Murakami is a diligent work that argues the author's narrative as a kind of self-therapy using psychoanalytic criticism (Dil, 2010b, p. 43-64). Manabe offers a psychological discussion of Murakami's novel, and Kawai (2004) also examines Murakami's novel *Sputnik Sweetheart* from a psychological aspect. However, the studies on Murakami's works mentioned above do not focus on how the protagonist reconciles with his "shadow", nor clarify his search for 'objet petit a', particularly in this novel.

This study will aid in filling in the gap within the field of Lacanian and Jungian psychoanalytic literary criticism, including particularly Murakami's narrative. Deciphering Murakami's novel with both Jungian and Lacanian psychoanalytic view provides a greater insight to the human psyche, which enables the reader of this article to find the way through his or her own individuation process. This study further attempts to build a bridge between the self and the "shadow" as a path to wholeness and may also provide an insight as how the human psyche tries to regain a healthy balance for the conscious and unconscious mind, as seen in other psychoanalytic studies which is a global issue of postmodern humanity. However, this work demonstrates how uniquely and playfully Murakami addresses these issues in his narrative, leading to the creation of a literary understanding of one's inner self and how to reintegrate within a demanding society. Current study also aims to contribute in expanding the existing literature on Murakami Haruki studies in reading the novel as a way to comprehend the self actualization of the narrator, who experiences fragmentation and resists the societal expectations of corporate society. Japanese corporate culture rooted from Shintoism, Confucianism and Buddhism

where one devotes oneself for the sake of whole society in every step in social life and this creates barriers to individualization that Murakami's protagonist mostly suffer from.

Jung's theory seems strikingly applicable and vital to reveal how the narrator integrates his "shadow" and how the "shadow" manifests itself. The "shadow" archetype created by Jung is common to all humans as an unconscious aspect of the self. The individual needs to accept the existence of his "shadow" to be able to establish a balanced self. The anonymous protagonist who has been fed up with the exceedingly repressive power of the social system longs to achieve individuality and reconcile with his "shadow" as the novel demonstrates the limitations of individualization in a group oriented society. Murakami disapproves the group oriented society for depriving the individual of his independence which is prominent in his narrative. His protagonist in *Dance Dance Dance* is a freelance commercial writer who is fed up with the non-artistic advertisement works. From this point of view, the goal of the inner journey of the protagonist becomes performing individuality and reaching his "shadow" that he suppresses. The protagonist, as well as the other characters of the novel, will be explored with the "shadow" and persona archetypes to reveal whether or not the narrator and the other characters can reconcile with their selves in the unconscious level.

First of all, in this study, the reconciliation of the characters with their "shadows" will be examined with the help of Jung's theory, and secondly the protagonist's desire to reach integrity and his search for "objet petit a" will be evaluated within the framework of Lacanian psychoanalysis. The application of both Lacanian psychoanalytic theory and Jungian psychoanalysis provides a more elaborate discussion on the unconscious functioning of the protagonist.

THE OUTLINE OF *DANCE, DANCE, DANCE*

The novel is a sequel to Murakami's first three novels known as Rat Trilogy and begins with the dreams of the unnamed protagonist about a crying woman (his ex-girl friend Kiki) in the Dolphin Hotel where he previously stayed with her. After Kiki had abandoned him in the Iruka Hosteru (the Dolphin Hotel), and he had lost his friend (Rat) in the former novel - *A Wild Sheep Chase* (『羊をめぐる冒険』, 1982), he fell into a deep depression. After sitting in his apartment for six months, he decided to take a journey to Sapporo, Japan where he found himself in the same hotel again searching for Kiki. When he arrived at the Dolphin Hotel the protagonist realized that a new and very luxurious hotel had been built there. He met a girl with glasses named Yumiyoshi who works at the reception of the hotel and she claims to have had a supernatural experience on the 16th floor of the hotel. The protagonist encounters Sheep Man, an otherworldly being on the 16th floor and learns that Sheep Man has been waiting for him in this room for a long time.

While the protagonist is wandering in Sapporo aimlessly, he enters a low-class love movie starring handsome and successful Gotanda, his old friend from the

middle school. In a love scene somewhere in the movie, Gotanda kisses the back of a woman. When the camera shows the girl's face, the protagonist notices that she is Kiki and concludes that everyone is connected to each other. Then he returns to Tokyo to solve this love triangle and contacts to Gotanda. In the meantime, Yumiyoshi convinces the protagonist to accompany a 13-year-old girl till Tokyo who was forgotten at the hotel by her neglectful mother. This girl named Yuki (Snow) becomes one of the important characters in the novel and the protagonist befriends with her and becomes like a father or an older brother figure for her, who deprived of parental love.

The protagonist takes a trip to Hawaii with Yuki, who has psychic powers. When driving the car, he sees Kiki and leaves Yuki there following Kiki into an empty building where he finds six skeletons in total. Towards the end of the novel, the protagonist finds out that the skeletons may represent the people in his life including Dick - one armed poet who lives with Yuki's mother, Kiki, Gotanda, Rat, a prostitute named Mei, who slept with the protagonist and was murdered early in the novel. However, the sixth skeleton's identity remains secret. It could be him, Sheep Man or Yuki.

Later in the novel when he learns about Kiki's death and Gotanda's suicide, the narrator returns to the hotel to be with Yumiyoshi. While Gotanda and Kiki have passed away to the world of the dead, the protagonist is able to reconnect with Sheep Man, by entering his room, which symbolizes the other side created by the protagonist's unconscious. However, he prefers to be with Yumiyoshi in the real-world, instead of reuniting with his "shadow" and Kiki, his Lacanian desire object, belonging to his unconscious world.

SOME CONCEPTS OF JUNG'S AND LACAN'S PSYCHOANALYSIS

Before we begin our analysis of the text, we want to briefly discuss some of the terms of the Jungian and Lacanian psychoanalytic theories that we applied scrutinizing Murakami Haruki's novel *Dance Dance Dance*.

"Shadow" and Persona

Jung, the founder of the Analytical Psychology, identifies the ideas and images, common to all human as "primordial images" and defines these images in the collective unconscious as archetypes. The "shadow" archetype occupies a significant place in Jungian analysis as well as in Murakami's novel *Dance Dance Dance*.

"Shadow" is the repressed, inferior, irrational, darker and hidden part of human psyche that the individual is not aware of or not bold enough to acknowledge

it. As Jung (1976) states, “to become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge, and it therefore, as a rule, meets with considerable resistance” (Jung, 1976, p.145). In Murakami’s novel, the narrator must negotiate with his “shadow” in order to come to terms with his real self.

While “shadow” archetype can be referred to as the evil side of a person, persona archetype can be defined as the mask that the individual wears to indicate the role they play in the society. As Fordham indicates: “The process of civilizing the human being leads to a compromise between himself and society as to what he should appear to be, and to the formation of the mask behind which most people live” (Fordham, 1966, p. 47). The civilized human with a mask imposes a desirable image in public, however he would not be the same person, which further leads to chaos in his psyche. When the individual identified with his mask so deeply he started to lose control and became unable to make any distinctions between himself and the role that he plays. In Murakami’s work, one of the characters adapts the requirements of the demanded Japanese society so intensely that he eventually loses all sense of self and could not endure the conflict.

Imaginary and Objet petit a

The mirror phase, which is one of the most significant elements of Lacan's theory, begins when the child is 6 - 18 months old, and he or she sees and recognizes his/her image in the mirror for the first time. In the mirror phase, imaginary processes create the self. According to Lacan, the child, whose motor skills are insufficient and who is still dependent on others, realizes his/her image with joy. Subject-I first occurs during this phase, before it becomes objectivized, and the language subjectivates it: “The *I* is precipitated in a primordial form, prior to being objectified in the dialectic of identification with the other, and before language restores to it, in the universal, its function as subject” (Lacan, 2006, p. 76).

As a result of this illusory identification in the mirror phase, the child establishes his/her reflection in the mirror as the other. Lacan describes it as "objet petit a" (small other). The lower case "a" indicates the first letter of the word "autre" (*other* in French) and represents the other's deficiency and appears in the imaginary phase.

“Objet petit a” is not an actual object, but rather a void or a lack that the subject unconsciously pursues as Lacan asserts: “The *objet a* is something from which the subject, in order to constitute itself, has separated itself off as organ ... It must, therefore, be an object that is, firstly, separable and, secondly, that has some relation to the lack” (Lacan, 1998, p.101). In Lacanian terms “objet petit a” is an object that replaces deficiency, but this small other is a detachable object. For Lacan “objet a” serves as a symbol of lack and phallus, not because it is like a phallus, but it is deficient. In other words, it has to be a detachable object, and it needs to have some kind of relation to deficiency (Lacan, 1998, p. 103). The conflict between the

subject and the other is based on the relationship between self and his image. The fact that Murakami's protagonist in *Dance Dance Dance* establishes himself as an individual requires the existence of the other. The incompleteness of the other allows him to tolerate the deficiencies in his own existence and to configure himself accordingly.

The Lacanian concept of desire, one of the important dynamics in the symbolic order and associated with unconscious and deficiency, appears in every aspect of an individual's life, and it can never be fully compensated. Desire is felt for something that is not always there, and this causes the object – the lost love of our protagonist in *Dance Dance Dance*- to be searched continuously. The objet petit a, which is an impossible desire that cannot be reached or satisfied, causes a deficiency or incompleteness and thus this primal loss produce a quest for the never ending search for the desire object. The subject of Lacan, in this case Murakami's protagonist, actually tries to reach wholeness by desiring the ideals that he fails to reach. Therefore, the protagonist in Murakami's novel, suffering from the feeling of incompleteness and loss, searches desperately for the object-cause of his desire.

“OBJET PETIT A” IN *DANCE DANCE DANCE*

Kiki has been the spiritual guide of the protagonist in the individuation process of his life. Reuniting with her has become the object-cause of desire (objet petit a) while finding his “self” during this journey has become the main object of his quest. Desire is felt for something that is not always there, and this causes the object to be searched continuously. The -“objet petit a,” which is an impossible desire that cannot be reached or satisfied, causes a deficiency or incompleteness, and thus this primal loss produces a quest for the never-ending search for the desire object. In *Dance Dance Dance*, the protagonist follows a lack that exists in his unconscious. Avoiding the full satisfaction of his desires and delaying this situation, he ensures the reproduction of the desire perpetually. In the novel, Kiki becomes the object-cause of his desire, however the protagonist is anxious about not to find Kiki. Žižek emphasizes that the Lacanian anxiety is not the elimination of the deficiency, but the loss of the deficiency itself. Anxiety occurs when we get too close to the object and thus the desire disappears (2013, p. 21). Even though the protagonist is bothered by her disappearance, he is nevertheless more concerned that finding her will be not good enough to fill in the gap in his self.

The unsatisfied unconscious desires create a void inside the protagonist whose unconscious is like a blackbox. Strecher states that the metaphor of the “black box” in Murakami's early works has not yet emerged conceptually: “(...) one finds a sophisticated understanding on the part of the author of the unconscious as the source for the assertion of the conscious Self, or subjectivity” (Strecher, 1999, p. 271). The desire object of Murakami's protagonist fills in the gap created by the Lacanian sense of loss. In order to search for his real self, the protagonist first needs to be alienated from himself by confronting his loss. The conscious Self is informed by the unconscious Other as Strecher asserts,

He posits a specific nostalgic object of desire in his protagonist's mind. He then "textualizes" it in the sense of creating a chain of linguistic connections between the object itself, usually the memory of a missing or deceased friend, and how it will appear to the conscious protagonist. Finally, he permits the narrator's obsessive desire for the object to bring it magically from inside the mind out into the external world (1999, p. 272).

In this novel, the object of desire created by the author is Kiki. The memory of a deceased friend is Rat, who was dead in the former novel (*A Wild Sheep Chase*). The place where he thinks that he can reestablish his lost ties is the Dolphin Hotel, and the being who will enable him to build a bridge with his other self is the Sheep Man. Murakami brings out the protagonist's obsessive desire object to the conscious world.

The protagonist, who thinks he has not achieved anything significant in his life since he left the Dolphin Hotel four years ago, compares his work to "shovel cultural snow" (Murakami, 2015, p. 114). He works systematically as a member of the advanced capitalist society without fulfilling his ideals. He mentions that he likes writing and even finds it relaxing but complains about the pointlessness of the content of what he writes for work: "It looks like shoveling snow. I do it because I have no choice. It's not because it's fun" (Murakami, 2015, p. 114). The job of the protagonist limits him while he actually desires freedom. Working overtime and having meaningless and casual relationships is a kind of social rehabilitation for him. Despite raising his living standards, the protagonist becomes one of the wheels of the capitalist system he once criticized and wants to return to the Dolphin Hotel to solve the conflict between his persona and his real identity.

When he arrives at the Dolphin Hotel, the protagonist meets a girl named Yumiyoshi, who works at the front desk, and experiences a dreamlike situation on the 16th floor of the hotel. As the girl is walking through the corridor where it is pitch dark and no sound could be heard, she heard footsteps that aren't human and runs away in panic. When the protagonist exits the elevator of the hotel, he finds himself in the middle of nowhere and darkness and follows the same steps of the girl. In this intense darkness, the protagonist has a near-death experience. As Vasile noted, during this experience between reality and nightmare, the protagonist plunged into his own unconscious realm. When he is completely in the dark, he could not distinguish the limits of his conscious and unconscious, and this leads to the feeling of complete melting of the person's existence by erasing the boundaries between inner and outer darkness (2012, p. 119).

As he moves forward in the hallway, while dreaming of the girl at the front desk, suddenly her image turns into Kiki. In this vision, he sees Kiki having intercourse with his classmate. As Lacan puts it, "the object of desire in the usual sense, is either a fantasy that is in reality the support of desire" (1998, p. 186). The protagonist's dreaming about Kiki makes her a fantasy object. As Žižek states, in Lacanian theory, fantasy refers to the impossible relationship with the "objet petit a"

and is mostly designed as a scenario that fulfills the desire of the subject (Zizek, 2013, p. 19). The protagonist tries to fulfill his desires arising from pursuing Kiki through the fantasies he builds. The protagonist's object-cause of desire is Kiki, but then it turns somehow into the girl at the front desk. Thinking about her, he fantasizes Kiki. As Zizek pointed out, the subject who desires without fantasy is not established either. One can conclude from Lacanian psychoanalysis is that desire is not something given before, "it is something to be built and it can only be obtained through fantasy" (Zizek, 2013, p.20). "Objet petit a" which is an empty place holder of desire enables us to relocate our desire object in something else. Thus, the protagonist went on a quest to find his desire object which he lacks but this lack leads to the creation of endless chain of desires —first Kiki and then the girl at the front desk.

THE WORLD OF "SHADOWS"

The motif of "this side and the other side" is frequently used in the novel. On the other side of the wall there is a different world than the real the Dolphin Hotel. The protagonist finds out that Sheep Man has been waiting for him in this room for a long time. This mythological or fantastic world is the world of "shadows". "The enormous shadow of the Sheep Man was flickering on the stained wall. It was a very wide and extravagant shadow" (Murakami, 2015, p. 170). It can be said that, the shimmering of Sheep Man's "shadow" on the "stained" wall refers to the dirty and evil aspects of the "shadow" archetype. The author's emphasis on the fact that the Sheep Man's "shadow" is enormous and wide proves that the protagonist is under the influence of his "shadow".

Connecting and dissociation is an important theme seen in Murakami's novels. This is an indication that something very important is missing in the real world. As the Sheep Man sits in his room, the protagonist explains staring at Sheep Man's "shadow" that there are some things that he has lost and needs to reconnect with them again. The protagonist did not want to return here in the first place because he lost Rat (his old friend, his other self) here. Moreover, his ex-girlfriend Kiki has also disappeared here.

Sheep Man, who used to live in the forest, only knows this room created by the protagonist's unconscious and is unaware of what is happening in the real world: "This place is pretty wide and really dark. We don't know how wide and how dark it is. All we know is this room. We do not know other places" (Murakami, 2015, p. 173). The Sheep Man's room, which symbolizes the other side, does not actually exist, in fact, this is the inner world created by the protagonist. Although it is cold there, it is not the "world of the dead" (Murakami, 2015, p. 186).

The protagonist experiences fragmentation due to his "shadow" that he has lost long ago. "I feel like I've always been looking for you all my life so far and I feel as if I'm looking at your "shadow" everywhere I go up to now. I think as if you were there with different shapes" (Murakami, 2015, p. 185). Sheep Man confirms

the protagonist: “We were always there. We were there as parts and as shadows” (Murakami, 2015, p. 185). The Sheep Man symbolizes a part of the protagonist’s unconscious, but he becomes invisible since the protagonist has lost something significant.

The protagonist explains that he has felt the existence of Sheep Man deep inside him since his childhood:

I kept feeling this all the time. There was something there. But it's not that long ago that it took the form of Sheep Man. Sheep Man gradually chose his shape, taking this shape in the world that he lives in. It took this shape as I got older. I wonder why? I don't even know. Maybe it was supposed to be like this. Since I have lost many things as I got older, I may have had to do so. I needed the help of something like this to survive (Murakami, 2015, p. 391).

Sheep Man guides him in his journey to individualization. There are things that the protagonist has lost in his life and things that he has to reunite, and the Sheep Man plays the key role to make all this happen.

The expectations of the society impose a burden in Gotanda’s personal conscious, who is the most dominant character of Persona archetype in the novel. Therefore, he chooses to hide or suppress the unacceptable aspects of his personality, which creates his “shadow”. Since he is tired of the showy life as a celebrity, Gotanda desires to get rid of the world of images and envies the life of the protagonist who ignores others’ thoughts. Gotanda questions his existence: “Just an image. If the switch turns off and the reflection disappears, I am zero.” (Murakami, 2015, p. 292). Since his projected image is inconsistent with his real self, he could not develop healthy identification between his ego and his specular image. His narcissistic self image creates a fragmentation in his self.

Gotanda complains about the luxury products he owns such as “super luxury condo in Azabu, Maserati sports car, Patek Philippe watch,” (Murakami, 2015- II, p. 195) blaming them for not being natural and turning him into a puppet. In order to maintain his position in society, Gotanda constantly needs to wear a mask which eventually turns him to a captive of the mask. Since he suppresses all of his desires that do not fit his role, he loses his own self and freedom and suffers an identity conflict.

Instead of the role of a doctor or a teacher that he plays in the movies, he really wishes to have an identity as such: “But if I really was a doctor or a teacher, there would be no switches. I will always be me” (Murakami, 2015, p. 292). Since Gotanda has identified himself so much with the roles he plays, he cannot fully establish his own self. As Fordham pointed out, “There is always the danger, however, of identifying oneself with the role one fills, a danger that is not obvious when the role is a good one and fits the person well” (1966, p. 49).

Gotanda complains that the line between his own identity and the role he plays begins to fade: "I could not recognize myself. Which is me and which the persona. It happens that I have lost myself. I am unable to draw a line between my shadow and myself" (Murakami, 2015, p.292). Although he knows that this can happen to anyone, Gotanda admits that he feels the same for a long time.

When the individual identifies with his mask so deeply he starts to lose control and becomes unable to make any distinctions between himself and the role that he plays. As Jung stresses,

A certain kind of behaviour is forced on them by the world, and professional people endeavour to come up to these expectations. Only, the danger is that they become identical with their personas - the professor with his text-book, the tenor with his voice. Then the damage is done; henceforth he lives exclusively against the background of his own biography (1990, p. 123).

Gotanda, being a bright kid at school, never gets involved in a bad incident, gets the best grades, wins the school elections and becomes a star athlete and a popular boy among girls. However, as a result of trying to look so perfect for the expectations of his family and society, his inner world collapses, and he has to struggle with his "shadow" in the following years. As Fordham emphasizes: "Trying to live as better and nobler people than we are involves us in endless hypocrisy and deceit, and imposes such a strain on us that we often collapse and become worse than we need have been" (1966, p.51).

Gotanda, being thrown into the role world of movie industry after the university, feels alone and isolated even though he has a glamorous lifestyle. Moreover, he could not reach happiness with his ex-wife due to the family pressure. Not being able to make his own choices in life and always living the lives or ideals of others, Gotanda questions his falsified existence: "Where is the so-called being that I? Where is the object called I? My whole life is playing one role after another. I totally didn't choose any of these" (Murakami, 2015, p. 296). As Fordham dwells upon "Human nature is not consistent, yet in filling a role it must appear so, and is therefore inevitably falsified" (1966, p. 48).

Gotanda sacrifices his own self to fulfill the expectations of the society and consumes his potential while trying to look different than his real self. The failure of Gotanda to fulfill his desires and being a captive of his persona can be explained by his dream in which he wants to eat a pizza but is not able to eat it. Gotanda asks the protagonist how Jung would interpret this dream (Murakami, 2015-II, p.321). The direct reference to Jung proves the essentialness of the analysis of the character's unconscious through the lens of Jungian psychoanalysis as dreams reveal the attitude of the ego and the unconscious as Jung argues.

DEATH

Death is a recurring theme in the novel. Because of death, the protagonist becomes aimless, and thus he is alienated from his self. The protagonist often feels that death encircles him because he is connected with them: “Sometimes I feel something like the shadow of death” (Murakami, 2015-II, p. 161). Yuki argues that the “shadow of death” may be a key for the protagonist: “Maybe that’s your key. You must definitely connect with the world through death” (Murakami, 2015-II, p. 162).

The death and dark effect of the “shadow” also surrounded the protagonist's close friend, Gotanda. When Gotanda talks about the disappearance of Kiki, the protagonist feels the “shadow” of Gotanda:

Then suddenly I noticed a third presence in the room. Someone else was here besides Gotanda and myself. I could feel his body heat, breathing and his slightly inconvenient odor. Yet, it wasn't human. It was like the discomfort caused by the air, caused by some kind of animal. I thought it was an animal. However, this being stiffened my vertebrae. I glanced quickly around the room, but of course I couldn't see anything. What was there was just an ordinary being. A tough being that hides something in the air. (Murakami, 2015-II, p. 265, 266)

This being or animal is an entity just like the Sheep Man, in other words, it is the “shadow” of Gotanda. “Shadow”, which is a reflection of a person's dark side, is the unwanted and unapproved qualities of a person as Jung asserts: “Shadow is the inferior part of personality; sum of all personal and collective psychic elements which, because of their incompatibility with the chosen conscious attitude, are denied expression in life” (Jung, 1989, p. 398,399). The “shadow” of Gotanda emerges while they are talking about Kiki's death because it is his inferior part who killed Kiki.

Although the protagonist finds out that Gotanda kills Kiki, he does not want to lose his friend. As Manabe stated, “Losing Gotanda means losing a piece of his self” (2010, p. 9). The protagonist thinks that he and Gotanda are the same type of people: “I thought I had lost a lot of things. I was still losing. I was always on my own. It was always like this. In some ways, Gotanda and I were of the same species. Different circumstances, different thinking, different sensibilities, the same species. We both kept losing and now we were losing each other” (Murakami, 2015–II, p. 314). Both characters experience a sense of loss and deficiency and confronts a dilemma which arises from the relationship between self and his image. The incompleteness of the other allows the protagonist to tolerate the deficiencies in his own existence and to configure himself accordingly.

Despite the warnings of Yuki that suggest Gotanda might be the murderer of Kiki, the protagonist protects his friend Gotanda. This proves that the protagonist is not actually so innocent, and he is under the influence of his “shadow” just like Gotanda.

As Dil emphasizes, while Rat, the other self of the protagonist in the previous trilogy of the author, has a more likable personality; Gotanda, the other half of the protagonist in this novel, has more evil aspect. While Gotanda offers the protagonist all the luxuries that the capitalist society can offer, the protagonist is slowly drawn into the world of Gotanda, and he eventually realizes that his anime was killed (2010a, p.38).

Incapable to distinguish fantasy from reality due to the roles he plays, Gotanda is not sure if he is the one who killed Kiki. Later, Gotanda remembers that he slaughters her in his own house and takes her body somewhere in the mountains, but everything he can remember is like a dream in pieces. Just as the protagonist questions reality, Gotanda also mixes up the reality with acting: “Well, what’s real anyway? How far is it real? And what point is it all delusion? How far is it reality or acting?” (Murakami, 2015-II, p.328).

It can be deduced that the reason behind Kiki being murdered by Gotanda was arised from his “shadow”, which he had not been able to control since his childhood:

Maybe an urge to self-destruct. It’s happened before. A kind of stress. When the gap between me Gotanda and me the actor gets wider, such a thing often happens to me. I can really see this gap with my own eyes. This gap opens up slightly, like a crack in an earthquake. A deep dark hole. Deep enough to dazzle my eyes. I have this urge to destroy something. I break something when I realize it. It’s been happening since my childhood. I smash things. I break a pencil, a glass, a plastic model. But I don’t know why I did such things. Of course I don’t do it in front of people. Only when I’m alone. (Murakami, 2015-II, p. 329, 330)

In this quote, Gotanda experiences complicated feelings because of the enourmous gap between his real self and his persona. Gotanda has been acting in front of people since his childhood and tries to look like a different person. In order to be perfect, the mask he wears, in other words, his persona cannot endure this pressure; and when he is alone, he loses control of his “shadow” and damages his surroundings. In reality Gotanda wants to kill his own “shadow”, not Kiki.

I strangled her as if I killed my own shadow. When I strangled her, I thought it was my own shadow. I remember thinking, if only I could choke my shadow off, it would be better. Except it wasn’t my shadow. It was Kiki. But this happened in the world of darkness. A different world from here. You know what I’m talking about? It wasn’t here. However, it was Kiki who led me there. Choke me, Kiki told me. Go ahead and kill me, it’s okay. (Murakami, 2015-II, p. 332,333)

Gotanda says in this quote that murdering Kiki took place in the world of darkness, which proves that he was under control of his “shadow”. It seems that, he wanted to get rid of his “shadow” and accidentally killed Kiki. This quote also refers that Kiki

symbolizes the “shadow” archetype. Since the pressure of his “shadow” reached an unbearable level, Gotanda escaped to the world of darkness to kill Kiki symbolically.

Later in the novel, the protagonist has a dreamlike experience with Kiki and finds himself in the dead chamber where he saw six skeletons in Honolulu. However, this time the skeletons have all disappeared. When he asked Kiki what happened to the six skeletons, she told him that this room belonged to him, and the Sheep Man's room in The Dolphin hotel also belonged to him. As the Sheep Man told the protagonist that this world was real and created for him only, Kiki also told him that the room with six skeletons was designed for him. Both statements prove that the protagonist loses himself in the world of images, where the dreams and the real world intertwine each other.

Kiki points out that it is the protagonist's “shadow” who calls him and not Kiki herself: “It wasn't me. It was you who called yourself. I am nothing but your own reflection. You guided yourself, through me. You were dating and dancing with your own shadow figure. I am nothing but your shadow” (Murakami, 2015-II, p.361, 362).

While Gotanda is strangling Kiki, he thinks that he kills his own “shadow”. The protagonist is called by his own “shadow” to this journey of individuation. Due to these similarities, Gotanda is like the other half of the protagonist. As Manabe emphasizes, the protagonist continues the daily life's efforts by following the advice of Sheep Man. However, with the suicide of Gotanda, he loses a piece of his other self (Manabe, 2010, p. 9).

Since the protagonist could not cry for himself; Kiki, in other words, his “shadow” cries for him: “We shed tears for all the things you never let yourself shed tears, we weep for all the things you did not weep” (Murakami 2015-II, p. 362). What the protagonist does not know regarding his own self is his “shadow”. “While Jung calls a certain aspect of the unconscious personality as a shadow, this is a relatively obvious part. This is often everything that the ego does not know in itself. It is precisely for this reason that the elements that are so valuable are mixed with it” (von Franz, 2007, p. 173). The “shadow” unconsciously does the things what the protagonist cannot do it for himself.

Kiki explains that she is not dead, and she is just moving to another world: “But I am not dead. I just disappeared. I'm lost. I move into another world, a different world. It's like boarding a train running parallel. That's what disappearing is. Don't you see?” (Murakami, 2015-II, p. 364). As Manabe emphasizes, both Sheep Man and Kiki are the spiritual beings who first appeared in the novel *The Wild Sheep Chase* and live in the "other world" (Manabe, 2010, p. 10).

THE OTHER SIDE AND THE INDIVIDUATION PROCESS

Kiki passes the wall and tells the protagonist to do the same. After the protagonist, too, passes through the wall, he finds himself sitting on his bed in his room, and this encounter ends as he is not sure whether his dream with Kiki is true or not. Murakami usually portrays his narratives through dreams and dreamlike situations. Moreover, what is seen in dreams affects reality and connecting with the other side is performed through dreams. The dream that Kiki cries and calls for him in the beginning of the novel is the force of his quest. And in the dream that Kiki passes through the wall, she guides the protagonist through the passage between the real world and the other world. Therefore, it can be said that the daydreams of the protagonist can also be seen as the reflection of his unconscious. Zizek states that our dreams are unconscious repression of reality. We precisely experience the reality of our desire in our dreams, and once we comprehend this, our ordinary daily reality turns out to be an illusion based on a certain “repression” where we play our social roles as kind, decent people (Zizek, 2013, p. 33).

While the Lacanian desire object (objet petit a) is Kiki at the beginning of the novel, to whom the protagonist tries to seek and reach, the direction of his desire is turned to Yumiyoshi in the second part of the novel. As discussed by Zizek; “objet petit a,” which is the object-cause of desire, is inaccessible and can be an ordinary object that fills our fantasies. Desire, as Zizek emphasizes, can be reversed or switched from one object to another because it is related with a certain dialectic and always targets something other than itself (Zizek, 2013, p. 180). The desire object was Kiki, who once belonged to the unconscious world of the protagonist; but this has changed through the course of the novel as ‘the object petit a’ of the protagonist turns out to be Yumiyoshi, who belongs to the real world. Therefore, his real target was not his desire object Kiki but something or someone else that can fill the void inside him.

At the end of the novel, the protagonist returns to the Dolphin Hotel not only to be with Yumiyoshi, with whom he can share his life -the object of his desire- in order to maintain his ties with this world but also to see Sheep Man -his “shadow”- again in order to achieve integrity. The individual must experience the feeling of fragmentation in order to reach the feeling of integrity that he had in the beginning. Therefore, to be able to achieve the sense of integrity, every individual needs to go through the process of individuation that Jung advocates. As Henderson states,

(...) individuals can never be able to adapt to an adult environment unless the relative autonomy (...) of the initial state of integrity is attained. The myth of the hero, however, does not guarantee that this salvation will occur. It only shows how the ego will become conscious. There is always the problem of having this consciousness and developing it in order to lead a meaningful life and gain the feeling of individual uniqueness that is very necessary. (Henderson, 2007, p. 129)

Together with Yumiyoshi, the protagonist enters the dark room to see the Sheep Man. While in the dark room, Yumiyoshi and the protagonist will be safe and

will not be apart as long as they hold hands. However, the protagonist lets go of Yumiyoshi's hand while watching his "shadow" on the wall for a moment. Yumiyoshi passes to the other side of the wall as Kiki previously did. The protagonist warns Yumiyoshi, saying that if she passes into the other world, she will not be able to return: "It's different over there. That's the other world. This is a different place from here" (Murakami, 2015-II, p. 402). However, Yumiyoshi does not listen, and the protagonist follows Yumiyoshi, who passes through the wall, and then he wakes up after he returns. However, he feels that his dream is more realistic than this reality.

The passage from this world to the other world is ensured with the wall. The wall, as Zizek indicated, functions as a secret passage between two completely different universes. The only way to move to the other world is possible through the transition after death from the reality in our world (Zizek, 2006, p.162).

As Kawai (2004, p.98) indicates there is a dissociation between the mythological world and postmodern world, which reflects the modern Japanese society. The journey of the protagonist to the other side, which is a fantasy space, makes it possible to overcome his loss and feeling of detachment; and he returns to the reality of the postmodern world.

The floor where the sheep is located, the room with the skeletons and the other side of the wall are established as a "fantasy space." The protagonist's dream is the unconscious repression of his desires in reality. It can be understood that the reality of the social universe is an illusion based on overlooking the truth, and the reality of desire can only be met in dreams, as Zizek advocates (Zizek, 2013, p. 33).

At the end of the novel, it is observed that the protagonist's perspective of life changes since he decides to quit his old job and write something for himself and then moves to Sapporo with Yumiyoshi finding true love. The protagonist, who suffers of void, lack and meaninglessness; and fears the darkness of the other world, takes refuge in Yumiyoshi to maintain his connection to the real world. As Kiyou stressed, "If Yumiyoshi dies there is nothing to connect the protagonist to the real world" (Kiyou, 2010, p. 91). Although his relationship with Yumiyoshi saves him from meaningless sexual relations with girls, he continues to question his own existence.

As Manabe stresses, the "shadow" of the protagonist is Gotanda, and his anima is Yuki. He establishes a connection with Yuki that could happen once in a lifetime. On the other hand, he cannot make a good connection with Gotanda, who is his "shadow", because he passes to the world of the dead. The integration with his "shadow" is a step to get closer to the core of his self, but instead of escaping from the reality, the novel ends with the hint that he will get together with Yumiyoshi and stay in the real world (Manabe, 2010, p.11).

Conclusion

The protagonist, who feels a strong sense of loss and detachment, wants to return to the Dolphin Hotel, a fantasy space to find Kiki; and to reconnect with the Sheep Man, his “shadow” figure. However, this would not fill in the gap deep inside him since his real objective is not to find Kiki or his “shadow” but to search for them unavailingly as desire causes constant search of the lost object.

“This side and the other side” motif used in the novel symbolizes the conscious and the unconscious worlds. On the other side of the wall, there is a different world than the real the Dolphin Hotel. This mythological or fantastic world is the world of “shadows”. The chamber of the dead, which contains six skeletons and the Sheep Man's room, also belongs to the other side created by the unconscious of the protagonist. The journey to the other side becomes the part of his individuation process and his rebirth. However, he needs to make some sacrifices. Just as the old Dolphin Hotel disappeared so did the other people (the skeletons) who meant for him, except Yumiyoshi.

This study concludes that some of the characters of Murakami’s narrative including Sheep Man, Kiki and Gotanda represent the “shadows” of the protagonist. Gotanda’s persona creates a conflict that he can no longer fulfill his social obligations and therefore he could not endure to live a hypocritical life. Gotanda’s “shadow” becomes dominant and seizes his soul which leads him murdering Kiki to get rid of himself. For Gotanda, murdering Kiki means killing his “shadow” that he detests. Since Gotanda and Kiki passed to the world of the dead, the protagonist could not form good bonds with them. It can be deduced from the decision of the protagonist, moving on with his life without Sheep Man -an entity created in his unconscious world- the protagonist is strong enough to confront his “shadow” and reconcile with him.

While the desire object of the protagonist is Kiki in the beginning of the novel, the protagonist prefers to stay with Yumiyoshi in the real world instead of integrating with his “shadow” towards the end of the novel, which also proves that his incompleteness leads to the creation of endless chain of desires. Therefore, towards the end of the novel the direction of his desire turns to Yumiyoshi. He decides to write for himself and live with Yumiyoshi who exists in the real world. It can be deduced that Lacanian lack he suffers and deficiency of meaningful connections in his life has been the reason for his inability to establish his sense of self, so his obsessive desire and search for Kiki becomes crucial for him. But eventually, having a tangible connection with Yumiyoshi bonds him to the real world in the symbolic order.

While Lacanian psychoanalysis deals with an incomplete self, Jungian analytical psychology argues that the individual has a sense of wholeness. When considered through the lens of Lacanian theory, the protagonist will continue to live as a fragmented individual. However, it should be noted that the encouraging point in the protagonist’s journey, which is the awareness of this lack, fragmentation and the feeling of something missing, finally urges him to get closer to Yumiyoshi and

hold on to life. It can be said that uniting with Yumiyoshi has compensated for his feeling of incompleteness. Jungian analysis, on the other hand, enables us to think that the protagonist can achieve integrity, provided that he continues to “dance” and to live in the real world by connecting with his own core and reconciling with his “shadow”. It can be deduced that, at the end of his journey he discovers his inner self and the source of meaning in life and manages to accomplish to cope with his “shadow” without the guidance of Yuki, his anima. This study reveals that the aim of the protagonist is the journey he takes (Jungian individuation process), but his ultimate goal becomes the search for his “self” (individualization) to regain a healthy balance in his consciousness and compensate for the sense of loss and deficiency. Therefore, his journey to supernatural realm including Sheep Man’s room, the chamber of the dead and the other side of the wall not only makes him come to terms with himself but also improves his emotional well-being.

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