

Interpretation of Haruki Murakami and His Masterpiece “Norway's Forest”

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Abstract: Haruki Murakami is an influential new writer in contemporary Japan. His writing style is deeply influenced by European and American writers, “A distinctive feature of the works of Japanese writer Haruki Murakami is that although it specifically describes the stage of Japanese society, it reads more like an American novel. Compared with Japanese literature, he is more devoted to American literature. Among the many American writers. He most admired Scott Fitzgerald.... It can be said that Haruki Murakami is the contemporary Fitzgerald. and he is known as the literary standard bearer of Japan in the 1980s. Haruki Murakami's novel masterpiece “Norwegian Forest” is a successful postmodern realist work with the greatest impact on the theme of the anxiety of the mourning spirit and the watcher of the spiritual home. With keen insight and rich imagination, the writer interprets, develops and extends the special space of the character's thoughts to a height that is unattainable by others. Since its publication in 1987, this novel has been widely acclaimed. It not only caused a great sensation among readers, but even appeared “Murakami Haruki Phenomenon” and “Norwegian Forest Phenomenon”. The emergence of Murakami Haruki represents a new trend in the Japanese literary world today, and has brought vitality and strong shock to the literary world.

1. Introduction

Reading the work “Norwegian Forest”[1] [2] carefully, it is not difficult to find that its creation core not only inherits the “spiritual spirit” of Japanese classical literature, but also incorporates the literary thoughts of Western realistic criticism[3]. In this work, there are not only the author's lyrical chanting of the beautiful natural scenery of Japan, but also the author's own review and perception of his youthful student life. And the author's bold and wonderful arrangement and layout of the protagonist's destiny with dramatic descriptions have achieved the effect of tearing, sighing and sighing aftertaste. Through the portrayal of the hero “I”, the author expresses the loneliness, confusion, and despair of young people in modern cities, as well as a glimmer of hope for life. Although the reality is that everyone feels unsatisfactory everywhere, and love opens for a short time like a cherry blossom, then withers and falls, and makes people fall into anxious, lonely, depressed, contradictory, suspicious, even numb and desperate mental state, but in the protagonist In the inner core of the spiritual world of “I” and the former lover, there is the “Norwegian Forest”, the spiritual home of dreams and desires, and they are both watchers of it.

2. Organization of the Text

2.1 “Norwegian Forest” Reflects the Anxiety of the Spirit of “Sorrow for Things”.

“Mosai” is a literary concept put forward by Nobunaga Motoi, a great master of Japanese national studies in the Edo period. In “The Tale of Genji” Yu Osushi, he summarized the aesthetic theory of the Heian period in Japan as “Mosai”: “In the human Among all kinds of feelings, only depression, sorrow, and sorrow-that is, all the unsatisfactory things are the deepest feelings.” And think that “The Tale of Genji” expresses this concept most perfectly. After that, the Japanese people's aesthetic consciousness developed from simply lamenting “sorrow” to “the unity of matter and mind”, and expressed sorrow and sympathy with “sorrow”, the moving emotion of love and

pity. It can be said that the spirit of “sorrow” has a profound influence on Japanese literature. In the works of many famous Japanese literary authors, such as Kawabata Yasunari, Mishima Yukio, and Oe Kensaburo, traces of the spirit of “things sorrow” can be found. Although Haruki Murakami’s works are deeply influenced by European and American styles, and are very different from the introverted and obscure Japanese traditional literature, we can still see the traces of the spiritual influence of Japanese traditional literature, with more obvious traditional Japanese novels. Aesthetic personality. As the Chinese translator of “Norway's Forest” said: Although the form of Murakami Haruki's works is obviously influenced by contemporary American literature, it reveals the ancient Eastern Zen in its bones. In “Norway's Forest”, traces of the spirit of “sorrow” can be said to be everywhere, and the author's strong and heavy pen makes readers amazed. First of all, the characters in the works have a strong breath of death. For example, Watanabe's friend Kiyuki, Naoko's sister, Naoko's father's younger brother, Naoko himself and Hatsumi all died by suicide. “A novel that makes boys and girls shed red tears--Analysis of the works of Haruki Murakami's “Norwegian Forest” [6]Furthermore, Luzi's mother and father also died of illness. Although the author did not use too much pen and ink to describe this, the influence of Japanese traditional culture on the author can be seen through Luzi's words to “I”-“Nothing, we are accustomed to death”. The protagonist “I” also deeply felt the fragility of life from the suicide, and realized that “death is not the opposite of life, but a part of life”, that is, death is inherently contained in the existence of man, no matter what No matter how hard you try, you can't get rid of it. Everything in the world includes death. “What we breathe in dust is death.” The pain of life makes the lonely more lonely, and the threat of death makes the helpless more helpless. Secondly, the emotional description of “I” in the work is mostly a description of depression and sorrow. For example, when “I” was isolated from his lover Naoko's mental illness for a period of time, he started dating a girl named Luzi. Although “I” was happy in the days with Luzi, when I thought of Naoko, The thoughts and feelings of “I” will be in a state of contradictions, depression and sadness. When “I” learned of the bad news about the suicide of his lover's son, the powerful impact of sorrow caused “I” to fall into an extremely painful emotional vortex. “I” felt that everything was unsatisfactory, and was disappointed in society and life. Sorrowful to achieve disappointment in society and life, even despair. The thinking of “I” is also alienated into the illusion that everything is very ugly, “Even the cherry blossoms are like a bunch of rotten meat.” Sorrow makes the “I” in the works always show a kind of helpless emotion that can never be released. Through the description of the emotions of “I”, the work “conveys the loneliness, anxiety, depression, confusion, confusion, helplessness, sadness and life attitude of modern people”.

2.2 The Characters in the Novel Are Mentally Lonely, Melancholy, and Fragile

“Norwegian Forest” has aroused the resonance of modern people with its unique lonely and sad atmosphere, and set off an upsurge.”[4]For example, the protagonist “I” in the novel seems to live a relaxed and unrestrained life on the surface, holding an indifferent attitude towards everything, but in reality, he struggles with loneliness all the time. “Norway's Forest” is Haruki Murakami's classic work, which reflects the common ethical identity confusion that exists in the postmodern society of Japan. [5]”I” thought he was Mu Yue's best friend, but the reason why Mu Yue committed suicide was never understood by “I”. “I” thought that he loved Naoko deeply and would understand her thoroughly, but until Naoko died, “I” could not understand Naoko, and even if he loved Naoko, “I” didn't know what love was about. “I” is used to not understanding others nor allowing others to understand myself. Beneath the unrestrained appearance of “I”, what actually hides is the profound loneliness that cannot be said. Naoko's loneliness is heartbreaking. Her life is like the yellow leaves on the autumn treetops, fragile and vulnerable. What she can do is to wait for death slowly in the lonely forest. Naoko has never resisted the fate imposed on individuals by the times. She thought she was an abnormal person from beginning to end. Throughout the novel, Naoko said “abnormal” no less than twenty times. Her self-positioning has already doomed her tragic fate; Luzi is the only one in the novel that looks sunny, lively, and healthy. Character: “The whole body bursts with infinite vitality and vigor, just like a little animal that just jumped into the world in the spring.” Her

language is humorous, her personality is lively, and she seems to be indifferent to anything, although she is injustice. There are complaints in society, but they have never shown a trace of decadence. But it is this girl who seems to be very healthy, but inadvertently said to “I”: “I feel lonely, lonely to death.” It can be said that in “Norwegian Forest”, no one is happy, everyone Are all alone. And this is exactly what the author wants to show: life is lonely.

2.3 In Terms of Artistic Expression, the Author Pays Great Attention to Capturing the Sorrow, Sentiment and Emotions That Touch the Human Heart Most

In terms of artistic expression, the author pays great attention to capturing the sorrow, sentiment, and emotion that most touch people's hearts, such as “black holes” as Naoko said. He is also unique in digging into the inner world of the characters, meticulously portraying the characters and their psychological activities, and expressing the tenderness of the characters' feelings. Such as the chapter describing the misunderstanding of Reiko's misunderstanding by outsiders and the chapter about “I” who really knows Reiko.

In “Norway's Forest”, the author revolves around the “spiritual sorrow”, that is, all unsatisfactory things as the core frame of creation, filled with unforgettable personal experiences and unusual feelings, making the content of the work surpass ordinary consciousness. In the novel, negative and gray feelings entangle every character. Such as “I”'s unforgettable feelings of love between life and death, and the aesthetic illusion of life and death. “Crossing the boundary between life and death. Death is not the opposite of life, but a part of life. The other world is a complex of life and death. The absurdity of human existence in this world. In “Norwegian Forest” there is a thick emptiness. And despair, this is the real situation of our modern people.”[7]All of these make “Norwegian Forest” highlight its unique charm. In addition, some elements of the interpretation of “the spirit of sorrow” are related to nihilism and fatalism, and the author also skillfully uses them in his works. Such as the thick nihilism and the despair of life floating in the works. For another example, the road to “Ami Liao” is a hidden metaphor that divides the realm of Yin and Yang. Its meaning is that the world on the other side is full of mystery and gloom, that is, mystery, terror, mystery and singularity.

In addition, “Norwegian Forest” also reflects the aspirations and hopes of the watchers of the spiritual homeland. The characters in “Norwegian Forest” always seem to be full of anxiety about the “spiritual spirit”. In fact, there is a green island in their spiritual world, and it is reflected on the surface as a hidden axis. This hidden axis is the name of this novel-“Norwegian Forest”. “Norwegian Forest” was originally a “quiet, melancholic, and inexplicably intoxicating” piece by The Beatles. In the novel, it becomes a work of art. The characters in the novel regard it as an ideal spiritual home, a paradise in a dream, a heavenly Shangri-La, and a fantasy fairyland. The song “Norwegian Forest” has become a literary creation prop that always runs through the author’s spiritual home in the novel: whether it is on an airplane or in the bell’s guitar playing, the protagonist “I” can hear it. And in meditation, hope, hope, and longing will come up again. “Norwegian Forest” is the spiritual home of the characters in the novel, and “I” is the watcher of “Norwegian Forest”, that is, the watcher of his spiritual home. The song “Norwegian Forest” is both the title and the main line of the novel. If you analyze the content of the lyrics, it is not difficult to find its natural purity. Faced with the drawbacks brought about by modernization, the deviation and conflict between mainstream culture and marginal culture, “I”, as the watcher of the spiritual homeland, desires that human society is as pure and fresh as nature, but the reality is completely opposite to “I” ideals. . “Norway's Forest”, a novel expanded from “Firefly”, contains the author's own personal experience and is based on “something very personal”. Therefore, despite the reluctance to mention the memories, the torrent of emotions broke through the limits of the author's control and became memories that had to be written.

The author and the protagonist “I” are two in one. The faces of former lovers Naoko, Midoriko, and Lingzi that emerged in the memories of “I”, which one's eyes are not lonely when lonely, there are no gaps in feelings, no ripples, no shackles in their hearts, even though they have a kind of Suspended, but the cold reality is very different from the ideal. Therefore, the forest in the author's

heart is just a kind of hope and desire of the soul, and “I” is just the watcher of the spiritual home in the heart!

As the author came from the 1960s and 1970s, everything from that year is still fresh in my memory. After more than 17 years of precipitation, his review and reflection on history, and his understanding and analysis of the times have become more objective and calm, and his views on certain issues have been able to penetrate into the essence of things. “When a writer organizes a novel with 'emotional lines', the first-person narrative method can better reflect its charm: the feeling of the moment, the thoughts that leap into the sky, and the emergence of the subconscious, using a loosely laid out first-person narrative. Performance seems to be more handy.” “Haruki Murakami wants to express an incapable but confused emotion for love through the novel, and wants to express a sigh that love is gone, and hope this work can surpass me. The quality of his works will survive.” Therefore, the repeated references to “Norwegian forests” in his works are more of his attitude towards love and his hopes for real society. If there is no deception, no hypocrisy, no harm, and no pain between people in reality, then true love will exist in the depths of everyone's heart, and there will be a pure holy place in everyone's heart. Perhaps this wish of the author can only be an illusion, and the “Norwegian Forest” will always be an illusory “spiritual home”, but the author is still willing to be the watcher of this spiritual home.

3. CONCLUSION

As a novel, “Norwegian Forest” is undoubtedly a successful work. “Its beautiful writing and vivid plot are deeply loved by readers. At the same time, the language features contained in the novel such as clear and delicate situation description, three-point character depiction of the wood, colorful language expression, concise and clean dialogue display all show Haruki Murakami. The highest level of art.”[8]Not only has it had a wide range of influences around the world, but the author Haruki Murakami has also become a top-level writer in Japan and the world with this work. Although in terms of the realism of the content of the work, the vividness of the characters, the ups and downs of the story, and the compactness of the plot layout, “Norwegian Forest” can be regarded as an exceptionally good work, but perhaps the author Because of the inexplicable evils hidden in the “highly developed civilization”, there are too many negative and explicit comments in the works, and this is also a common problem in Haruki Murakami's other works.

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