

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**POSTMODERNISM IN THE WORKS OF  
HARUKI MURAKAMI**

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## GENERAL CHARACTERISTICS OF THE WORK

**Relevance of the topic and its level of being processed.** The study of Haruki Murakami's work is important and relevant in many respects.

The study of the relationship between cultures has been one of the most important issues in all times. In our globalized world, the expansion of international relations between countries has made the study of cultural ties even more relevant. National cultures develop not in an isolation from world civilization, but as an integral part of the world culture, formed within the framework of mutual relations. Literature and literary relations create ample opportunities for the formation of cultural ties and the strengthening of these relations. In this context, literature has an important responsibility in the formation of multicultural values. For the purpose of drawing attention to the role of literature in multicultural balance, prominent literary scholar, academician Isa Habibbayli wrote: *“Literature focused on the role and control of harmony in the development of the society. This harmony in its turn, has balanced the human and time relationships, and has created condition for the the further development of different nations by living in unity and equality in the same geography with multilateral trust and coexistence”*<sup>1</sup>.

Multicultural values are vividly reflected in the work of Haruki Murakami, who has become a cult of postmodern literature. The writer creatively used the instruments of expression of postmodern literature, bringing elements of Western culture to his works and forming a unique style of writing. The author's intercultural strategy is mainly reflected in the transformation of the environment and time, in the discussion of the importance of cultural exchange, and in the linguistic features such as the use of derived words.

Since Haruki Murakami's works bring the Eastern and Western contexts to the same level in literary creativity, the study of the

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<sup>1</sup> Həbibbəyli, İ.Ə. Multikulturalizm yollarında: ədəbi-tarixi ənənələr və müasir dövr // Azərbaycan. – 2017, 10 yanvar – s.4

writer's work creates conditions for the study of multicultural issues of Japanese literature in Azerbaijan. The study of the writer's work opens up favorable opportunities for the mastery of literary-cultural, national-human and global thought, the comparison of common values and different issues. In this regard, the study of Haruki Murakami's postmodernist prose is as relevant as it is important. On the other hand, the writer's literary and philosophical heritage is also important in reflecting the dynamics of the Japanese literary environment and the development of the period on a global scale.

In the 20th century, characterized as the era of the press, communication and science, the process of alienation of individuals from the society has accelerated. A situation in which humans gave up the struggle and reconciled with the crisis was beginning to prevail. It was during this time that postmodernism emerged as a new model of socio-historical, spiritual-cultural, socio-economic development. *“Postmodernism has been used as a concept that expresses the political and economic globalization that has developed since the last quarter of the 20th century, individual and social equality and independence, the transition from fact to appearance, the intransigence created by the collapse of mixed cultures and ideologies, many situations and attitudes intertwined with each other, such as reality and fantasy”*<sup>2</sup>. It was observed in the 1970s that postmodernism, which covered all areas of humanitarian thought, had clearly manifested itself in the fields of artistic creation and literary criticism. The period when Haruki Murakami began his literary career also coincided with the end of these years. Considered the founder of the formation of literary criticism as an independent art form in Japan, Hideo Kobayashi (1902-1983) was rightfully mentioning: *“Clouds make rain, and rain makes clouds. The environment makes man, and man makes the environment”*<sup>3</sup>. Haruki Murakami was a typical representative

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<sup>2</sup> Narlı M. Postmodern Roman ve Modern Gerçekliğin Yitimi // – Çorum: Türkbilig, –2009. Sayı 18, – s.122-132.

<sup>3</sup> Frentiu, R. Contemporary Japanese Literature in its Transition Towards the New Postmodern Humanism: Haruki Murakami // Asian and African Studies, – 2011, – XV/3, – p. 59–68.

of the growing postmodern Japanese society, and he skillfully wrote about the main concerns of this society and brought it to the world stage. Born after World War II, Haruki Murakami (1949) was able to observe the factors influencing the formation of public memory and identity as a result of the changing ideologies of Japanese society in the globalized world order since the start of his literary career, and was able to skilfully reflect these factors in his works.

The problems described in the author's works, such as loneliness, alienation, despair, have always been of global scale, and the issues of human and society, personality and environment have been highlighted. The heroes of Haruki Murakami are confused by this eternal struggle, have difficulty understanding the complex society in which they live, begin to alineate to the society, become helpless, and fall into chaos. In Murakami's postmodern work, bringing the contradictions such as reality and the imaginary world, comprehensible and incomprehensible, life and death, light and darkness, past and future, non-existence and existence, chaos and order is an artistic reflection of the writer's time and Japanese society. From this point of view, the study of Haruki Murakami's work, that has spiritual-psychological, literary-philosophical and social characteristics, especially the study of postmodernist prose, which contains the main merits, essence and form features of the new type of literature of the end of the last century and the beginning of the new century, is important.

Although Murakami's work has not been studied in Azerbaijan on the monographic and scientific research levels, interest in Japanese literature has been observed since the second half of the last century. The reason for the great sympathy of Japanese literature in Azerbaijan, as well as around the world, is the place of literature in Japanese culture, its historical development, Japanese language and writing system, social past of Japanese literature, distinctive identity and Japanese outlook. Another reason was Japan's policy of isolating itself from the world for nearly 250 years, and finally, with the Meiji Restoration, opening its doors to the world in 1868 and increased interest in Japanese literature, which had long been kept secret.

After Stalin's death, the former Soviet government, which had long strained relations with Japan, was forced to reconsider its foreign policy. In October 1956, diplomatic relations were established between the two countries. A joint declaration was signed and announced, indicating the restoration of these relations in various fields; *“After that, the state of war between the USSR and Japan is stopped, diplomatic and consular relations are restored”*<sup>4</sup>. This declaration had a significant impact on the revival of Azerbaijani-Japanese relations. Since those years, the Azerbaijani reader has been acquainted with samples of Japanese prose and poetry translated into Azerbaijani through Russian.

Recognition of Azerbaijan as an independent republic by the world countries, including Japan, opening of embassies in both countries, comprehensive and promising joint cooperation of our country with Japan in education, science, culture and other fields have created conditions for deeper study and research of Japanese literature as well. The first visit of the great leader Heydar Aliyev to Japan in February 1998 was of great historical significance in the development of a qualitatively new content of literary cooperation with Japan. In 2006, as a result of the official visit of the President of the Republic of Azerbaijan İlham Aliyev to Japan, the relations between the two countries developed more rapidly.

With the beginning of the teaching of Japanese language and literature in Azerbaijan in 2000, the issue of studying Japanese literature has also become more pressing issue. Professor Naiba Musayeva (1938-2010) published articles in this field, such as “Typological similarities in the works of B. Yoshimoto and G. Alibeyli” and “Artistic and aesthetic similarities in the works of G. Alibeyli and K. Serizava”<sup>5</sup>. Rza Talibov's book “Asian countries in

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<sup>4</sup> İsmayılov, R.İ. Asiya və Afrika ölkələrinin çağdaş tarixi: (1945-2000-ci illər). / R.İ.İsmayılov, N.Ç.Axundova – Bakı: Çəşnoğlu, – 2001. – 400 s.

<sup>5</sup> Musayeva, N.F. Gülrux Əlibəyli və Kojiro Serizavanın əsərlərində bədii-estetik oxşarıqlar // – Bakı: Azərbaycan Milli Elmlər Akademiyası Xəbərləri, Humanitar elmlər seriyası, – 2006. №1, – s.59-67.

the system of international relations”<sup>6</sup> published as a result of his scientific research is a very remarkable work in terms of studying Azerbaijan's relations with the eastern country. Doctor of Philosophy in Philology, Associate Professor Khumar Mammadova's book “The path of development of Japanese literature”<sup>7</sup> can be considered one of the first textbooks written in this direction. The seventh volume of the seven-volume textbook “World Literature”<sup>8</sup> by literary critic Amirkhan Khalilov presents a brief overview of Japanese literature, the works of three prominent representatives of Japanese literature - Akutagawa Ryunosuke, Haruki Murakami and Yasunari Kawabata. In 2016, researcher Agasen Badalzadeh's textbook “History of Japanese Literature”<sup>9</sup> was published. The textbook examines the history of Japanese literature from ancient times to the second half of the 20th century.

It should be noted that the above-mentioned researches in the field of Japanese literature are based not on the original, but rather on Russian-language sources. In this regard, there are many gaps in the researches. The study of the postmodern phase of Japanese literature after the second half of the 20th century is a very pressing issue. At the same time, the formation of the literary worldview of Haruki Murakami, the most prominent representative of this period, and the study of his literary creativity remain innovative and relevant, as it has not been studied in Azerbaijan. The work of Haruki Murakami has not been studied in Azerbaijani literature, except for some small considerations. From this point of view, the study of the life and work of the prominent writer, his works, which led to the recognition of the writer on a global scale and describe a wide variety of important issues, is scientifically new and important.

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<sup>6</sup> Talıbov, R.V. Asiya ölkələri beynəlxalq münasibətlər sistemində / R.V.Talıbov. – Bakı: Elm və təhsil, – 2015. – 312 s.

<sup>7</sup> Məmmədova, X.Ş. Yapon ədəbiyyatının inkişaf yolu. Dərslük. / X.Ş.Məmmədova – Naxçıvan: Əcəmi, – 2014. – 141 s.

<sup>8</sup> Xəlilov, Ə.M. Dünya ədəbiyyatı: [7 cildə]. Dərslük / Ə.M.Xəlilov. – Bakı: Bilik, – c.7. – 2013. – 472 s.

<sup>9</sup> Bədəlzadə, A. Yapon ədəbiyyatı tarixi / A.Bədəlzadə. – Bakı – 2016. – 189 s.

**Object and subject of the research.** The main research object of the dissertation is the postmodernist prose of Haruki Murakami. The Japanese postmodernist literature involved in the dissertation, the factors shaping the postmodern worldview of Haruki Murakami, the theoretical and aesthetic aspects of postmodernism are the subject of the work.

**Goals and objectives of the research.** The main purpose of the study is to study the issues of postmodernism in the works of Haruki Murakami. In this regard, a number of tasks have been set in the dissertation:

- To reveal the characteristics and specifics of postmodernism in Japan by looking at its history;
- To analyze and study the postmodernist literature formed in connection with Japan's place in the global world, socio-political and economic factors within the country;
- To identify the main factors influencing the formation of Haruki Murakami's worldview, to substantiate the main role of American culture, Western philosophical thought in the formation of the writer's postmodern worldview;
- To analyze the features of Haruki Murakami's global popularity and cosmopolitan identity;
- To analyze various artistic trends and literary trends based on the writer's creative examples in order to reveal the stylistic eclecticism in the postmodern work of Haruki Murakami;
- To identify the main features of Haruki Murakami's postmodern prose;
- To identify the postmodern style of the writer, by revealing the main idea-artistic features of Haruki Murakami's novel “A Wild Sheep Chase”;
- To study the author's view of his country from the outside by studying Haruki Murakami's novel “The Wind-Up Bird Chronicle” from the US period, to clarify the issues of postmodernism's approach to history and the problem of social relations by approaching complex events in Japanese history;
- In Haruki Murakami's novel “After Dark” to identify the main feelings of anxiety of the postmodern generation of Japan in



the time and in the anti-utopian urban space of Tokyo;

**Research methods.** The dissertation is based on the method of historical-comparative analysis and analytical analysis. The main object and subject of the research were studied based on analytical method. A large amount of factual materials was used in the dissertation. Research was carried out on the original editions of the novels published in Japanese, and, where appropriate, attention was paid to the materials translated into Azerbaijani. Along with the works of Haruki Murakami, which constitute his artistic heritage, a number of researches, scientific-publicist publications, information published in periodical press dedicated to the writer's creativity were also considered in the research. During the writing of the dissertation, references to the researches of Azerbaijani, Japanese, Turkish and Western scientists were made, theoretical and methodological ideas and considerations were used.

**The main provisions of the defense.** The main provisions of the defense to study the problem of postmodernism in Haruki Murakami's work and to fully cover the subject are as follows:

- Issues of postmodernism form the basis of Haruki Murakami's work;
- Postmodernism is of special importance in the new literature formed in Japan after the World War Second;
- The formation of Haruki Murakami's postmodern worldview is directly related to the factors that form his life and creative path;
- Haruki Murakami's literary creativity plays an important role in the development of literary thought in Japanese literature and postmodern world literature;
- Haruki Murakami's global popularity stems from the writer's cosmopolitan identity, which enriches his literary worldview with Western philosophical thought as well as Japanese thinking;
- The initial pluralistic essence of postmodernism in the works of Haruki Murakami is determined by the literary directions, ways of thinking and expression in his works;
- Haruki Murakami's stylistic eclecticism is one of the most

criticized features, along with being one of the main elements contributing to local and international success;

- Haruki Murakami's postmodern prose focuses on problems such as language, genre, reality and fantasy experiments, romantic irony, historical amnesia, the trap of capitalism, consumer society, existentialist crisis, hegemonic system, identity, individualism.

**Scientific novelty of the research.** Although small-scale research has recently been conducted on some literary figures and poetic genres of the Japanese literature, Japanese literature in general, and the contemporary period of this literature in particular, has not been selected as a research subject. The dissertation is the first scientific research work devoted to the study of Japanese literature, the work of Haruki Murakami in the context of postmodernism. Here are several issues that are new to the study of the subject in our literary criticism:

- For the first time in Japanese literature, the formation of postmodernism and the general features of Japanese postmodernism are considered.
- The works of postmodern Japanese literature, formed in the post World War II period, are presented based on original sources.
- Based on primary sources, Haruki Murakami's life and career are systematically investigated.
- Many of Haruki Murakami's novels, which are new to Azerbaijani literary criticism, are evaluated through the prism of postmodernism.
- Haruki Murakami's novel “A Wild Sheep Chase” is studied in detail, various issues in the work are commented, the important place of the work in Japanese literature and the writer's work is determined.
- Haruki Murakami's novel “The Wind-Up Bird Chronicle” identifies the importance of history and historical events in postmodern society, the importance of the problem in understanding the existence of man, the transformation of man into posthuman.

- Haruki Murakami's novel “After Dark” explores the ways in which postmodern Japanese youth in the 21st century struggle with the system that surrounds them, with geography, body and cinematic visualization.
- The research of the problem in the dissertation refers to the original versions of literary samples and many scientific sources that are completely new to the study of Azerbaijani literature.

**Theoretical and practical significance of the research.** The provisions of the dissertation have a certain theoretical significance in the study of Japanese literature and the formation of postmodernism in Japan, the life and work of the modern Japanese writer Haruki Murakami, a comparative study of East and West of postmodernism. The results of the research can be used as a practical tool in the teaching of Japanese literature in universities. The main considerations and conclusions of the dissertation can be useful for research on the topic.

**Approbation and application of the research.** The main provisions of the research are reflected in the form of articles and theses in authoritative scientific journals and collections, foreign scientific publications, materials of international conferences in accordance with the requirements of the Supreme Attestation Commission under the President of the Republic of Azerbaijan.

**Name of the organization where the dissertation work is carried out.** The dissertation work was carried out in the “Azerbaijan-Asian literary relations” department of the Institute of Literature named after Nizami Ganjavi of ANAS and was completed in accordance with the research direction of the department.

**The structure and total volume of the dissertation.** The dissertation consists of an introduction, three chapters, a conclusion and a list of references. Introduction – 19578 symbols, I chapter – 50898 symbols, II chapter – 103202 symbols, III chapter – 105906 symbols, conclusion – 14257 symbols.

The total volume of the dissertation excluding the list of the used references is 293841 symbols.

## MAIN CONTENT OF THE STUDY

The “**Introduction**” part of the dissertation justifies the relevance of the topic, defines the object and subject of the research, its goals and objectives, the level of development of the topic, highlights its theoretical and methodological bases, scientific novelty, theoretical and practical significance, and provides information about the structure and approbation of the research.

The first chapter of the dissertation is entitled “**Origin, formation and essence of postmodernism in Japan.**” This chapter consists of two paragraphs. The first paragraph, entitled “**Formation of postmodernism in Japan**”, examines the formation of postmodernism in Japan in relation to the country's position in the globalized world, domestic socio-political life and, most importantly, its historical past.

It is known from history that despite the existence of many great civilizations, the two cultures, East and West have usually been brought to the level of comparison. Older and richer Eastern culture has been one of the main sources benefited by the West. However, in recent centuries, the West has left the East behind with its scientific, technological, economic and social development. Japan, a Far Eastern country, has pursued a policy of isolation from the world for nearly 250 years to protect itself from Western influence. From the first half of the 19th century, Western imperialism played a more active role in East Asia, with foreign warships and merchant ships entering Japanese ports. Thus, the technological development and military power of Western countries did not escape the attention of Japanese intellectuals, who realized that they had to reconsider their traditional thinking and technology.

World War II was a turning point in world politics. Japan, which was strong enough, was determined to continue the war. In this situation, the United States took a completely different path, and the world's first atomic bomb was dropped on Japan. The US atomic bomb dropped on the port of Hiroshima on August 6, 1945, was repeated on August 9 in Nagasaki. The massacre and destruction perpetrated by this terrible weapon of death, unseen in

the history of the world, suddenly astounded the Japanese people. The bombs did not only destroy cities, buildings and people, but also severely damaged the notion of identity of the people who continued their lives. Therefore, in post 1945 Japanese literature, the problem of understanding the existence of the individual has been in the focus.

In Japan, the post-war modernization process reflected a rapid change and the emergence of a new society. As the agrarian country of rapid material modernization became an urban and industrial country, the country's stagnant economy became one of the most dynamic and successful economies in the world. Japan, which has permanently renounced war and the use of force, has quickly become the world's second-largest economy after the United States. The increasing prosperity, led to changes in the lifestyle of the population, which resulted in certain clashes between deep-rooted Japanese habits and new styles. The people of Japan, who have been faithful to their long past, were suddenly confronted with the modern world. This change was expressed in both fear and excitement. After World War II, a security agreement with the United States and a commitment to protect the country against foreign threats divided the country into two. While some members of the Japanese society opposed the situation, others supported it. At that time, Japan could not escape the capitalist world economy and was strongly influenced by the West. Japan's current place in the world economic and political system coincides with the aftermath of World War II. *“Japan's rapid economic growth has been considered as America's attempt to build capitalism in the Far East”*<sup>10</sup>.

Japan's association with late capitalism, being the business card of the postmodern period, has made Japan an ideal place to identify postmodern features. Gorkhmaz Guliyev was rightfully mentioning that, *“Although the emergence of postmodernism as*

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<sup>10</sup> Məmmədov, Z. Yaponiya, Koreya və Tayvanda 20-ci əsrin ikinci yarısında sənayeləşmə, hökumətin izlədiyi sənaye siyasətləri, həmin ölkələrdə sənayenin mövcud vəziyyəti, çağırışlar, trendlərə dair ARAYIŞ / Z.Məmmədov. – Bakı: – 2015. – 40 s.

*both a theory and a practice has been associated with the 1960s, its roots can be traced back to a few decades ago, after the Second World War. Postmodernism emerged at a time when the aftermath of the war was being rebuilt, and people were finally able to breathe a sigh of relief and live up to their names*<sup>11</sup>. Postmodernist culture is a way of life in a world that has lost its borders as a result of globalization. The advancement of transportation, the development of communication technologies such as television, radio, mobile phones, and the Internet have played a major role in the formation of this culture. People became aware of the whole world and were able to communicate through the English language, which has a global character. Consumption had become one of the most important targets in postmodern culture. In Japanese society, which had entered the globalizing world, the enslavement of consumer goods had accelerated, and this process had weakened the sense of belonging of individuals to their own societies. Many problems have arisen, such as difficulty in social adaptation, alienation, belonging to a certain group, marginality and introvertedness.

The changes that took place in Japan until the 20th century not only echoed the development of the West, but also contributed to it. *“In the post-war period Japan have seen the dawning and eventual triumph of a careerist, materialist consumer culture so widespread as to seem almost a parody of capitalism’s ultimate goal”*<sup>12</sup>. High investment and the resulting economic growth rate, attempts to acquire new technologies, successes in foreign trade, as well as real steps in global and regional integration had raised the idea that this country can be a model for developing countries.

The postmodern situation in post-war Japan includes the opening of a deep confrontation between “technology and culture”, “history and humanity” and “the other and one’s own identity”.

The second paragraph, entitled **“Japanese literature and**

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<sup>11</sup> Quliyev, Q.H. Ədəbi cərəyanlar və istiqamətlər / Q.H.Quliyev. – Bakı: “OL” NPKT, – 2019.

<sup>12</sup> Napier, S. J. The Fantastic in Modern Japanese Literature / S.J. Napier – London: Routledge, – 1996.

**postmodernism after World War II**", examines the post-war features of Japanese literature. It identifies the formation, prominent representatives and main features of postmodern literature. At the same time, the events that stimulated the development of postmodern literature were analyzed.

World War II opened the way to completely different scenes in the field of literature, as well as in the socio-political, scientific and cultural spheres of Japan. The first fifteen years of Japanese literature after the war were very lively and productive. The main source of literature during this period was the experience gained by people during the war. At the same time, opening up to the international community and the experience gained abroad should be added here. The literature of this period was enriched by writers such as Shōhei Ōoka, Hiroshi Noma, Osamu Dazai, Masuji Ibuse, Takehiko Fukunaga, Keiji Nakazawa, Kenzaburō Ōe, Kōbō Abe. Writers who were directly involved in the war wrote about life on the battlefields, what happened in the barracks, the disintegration of the Japanese group psychology, and the impact of the war on humanity. At the same time, defeats, the establishment of democracy, and the horrors of the atomic bomb, which marked a turning point in Japanese history, became the main themes of the literature of the period.

A study of post-war Japanese literature reveals that the writers of the period were a generation of young intellectuals who sought to identify themselves under the influence of the Western literary environment. Young intellectuals who were unable to express themselves during the war years gained freedom of expression through their post-war literary activities. Japan's defeat in the war was the most important event in the history of modernization that followed the Meiji Reform. For Japan, which has long been in the process of modernization and dared to compete with the imperialist powers of the West, the defeat was nothing more than the opening of a multifaceted transition for an imperialist underdeveloped nation. Surrender led to the study of Japanese culture and traditions of the premodernization period. In addition, the defeat launched a reform that boosted opportunities for freedom for the third world,

both inside and outside the nation.

After World War II, as of the second half of the twentieth century, the world turned in a different direction than imagined. A totally new lanscape appeared, where the material interests used to gain power, money, capital, capitalism, corporations, physical pleasures, pornography, violence, technology and science prevailed, and the nature and natural resources were brutally exploited. In a sense, this was the destruction of the humanist utopia of enlightenment and the emergence of a dystopia dominated by the material world, which had unknown terrible consequences. During this period, Western values in Japan outweighed national values, as economic growth and technical progress increased, people became more robotic, moral values lost to material and technical values, and everything was subject to a new reality. Modern Japanese society consisted of a mass of people who were in a hurry, involved in a huge industry, uprooted by Westernization, and losing their senses. Changes in the political, technical and cultural life of the country had a great impact on the world of writing. Thus, the term "*postmodern narrative*" has entered Japanese literature, and according to literary theorist Ihab Hassan (1925-2015), the most striking examples of prose this new art, whose main features were *uncertainty, fragmentation, fragmentation, procrastination, irony, play and copying*<sup>13</sup>, began to be reflected in the novel genre.

Postmodernism has passed a long way of development in Japan. Although elements of postmodernism have existed for a long time, they came to the fore in the 1970s and 1990s. The issue of national identity, which emerged in the 1930s and 1940s, intensified in the 1980s and 1990s and had a profound effect on Japanese literature. In the post-war period, Japan has always struggled for its internal and external reputation. In the postmodern era, Japan, caught between these two directions, was sometimes lost in the flow of globalization. Gavan McCormack, a historian of the Pacific and Asia, argued that divisions must be reunited to create a new

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<sup>13</sup> Doltaş, D. Postmodernizm ve eleştirisi / D.Doltaş. – İstanbul: İnkılap yayınları, – 2003.



identity: *“From the 1980’s two phenomena have proceeded on parallel tracks with no sign of converging: internationalisation and the clarification of Japanese identity”*<sup>14</sup>.

Numerous examples of postmodern literature with new content and prospects have already appeared in Japan. Haruki Murakami (1949-), Ryū Murakami (1952-) and Masahiko Shimada (1961-), Banana Yoshimoto (1964-), Genichirō Takahashi (1951-) and Kyoji Kobayashi (1957-) are among the most productive writers of Japanese postmodernism. Examples of postmodern fiction written in Japan in the 1970s and 1980s had the following characteristics: alienation in the language, breaking time and space within a story, breaking traditional unnatural conditionality, parody of previous texts, and storytelling within stories. The literary examples of these writers have proved that postmodernism is not only a manifestation of the West, but can also affect all modern nations seeking their national identity. During this period, a new evolutionary path of postmodernism was formed in Japan, growing from its original European and Anglo-American roots. Although it reflected the world’s early postmodern experience, the new postmodernism also had its own characteristics for Japan. In the second half of the 20th century, Japanese postmodernism was surrounded by the remnants of World War II, political and other influences.

Due to the unexpected development of science and technology, the rule of materialism prevailed in all areas. Human had become a helpless being in the face of technology. Humans, alienated from nature, began to transfer the world they had difficulty understanding into art. This general experience, which was also felt by Japan, was widely used in Haruki Murakami’s writings and gave a great impetus to the development of postmodern novels in Japanese literature. In the second half of the 20th century, the general picture of Japanese literature and the formation of postmodernist literature were strongly linked to Japan’s

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<sup>14</sup> McCormack, G. Introduction / Multicultural Japan: Palaeolithic to postmodern, ed. D.Denoon, M.Hudson, G.McCormack, T.M.Suzuki – Cambridge: Cambridge University Press, – 2001.

place in the global world, socio-political and economic factors within the country. Traditional Japanese artistic thought has become more closely acquainted with Western traditions, gained new values, and constantly struggled to preserve its national identity. As a result, postmodern thinking has come to the fore in Japanese literature. During this period, a number of prominent representatives of Japanese literature, presented unique examples of world literature along with the national literary heritage. Haruki Murakami is one of the leading writers in Japanese literature after the second half of the 20th century, who has raised many global and humanitarian problems with his works, and is distinguished by his unique approach to national literature.

The provisions of this chapter are reflected in various scientific journals and conference proceedings<sup>15.16.17</sup>.

The Second Chapter of the dissertation, entitled “**Factors shaping the postmodern worldview of Haruki Murakami**”, examines the life and career of Haruki Murakami in the Japanese postmodernist environment. This chapter consists of two paragraphs and is devoted to the study of Murakami's works, which were written only in the transition period to postmodernist novels, and contain the features of both postmodernism and realism, surrealism and cosmopolitanism.

The first paragraph of the Second Chapter, entitled “**Haruki Murakami's creative path in the context of postmodernism**” traces the life and creative path of the writer, identifies the factors that shape the postmodern worldview on the basis of examples of

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<sup>15</sup> Yunusova G.İ. Yaponiyada postmodernizmin formalaşması problemləri // Fundamental və tətbiqi elmlərin müasir problemlərinin həllində multidissiplinar yanaşma. Gənc alim və mütəxəssislərin II Beynəlxalq Konfransı, – Bakı: 2020, – s. 480-482.

<sup>16</sup> Yunusova G.İ. Yapon ədəbiyyatında postmodernizmin təşəkkülü məsələləri // Klassik Azərbaycan ədəbiyyatı və incəsənətin milli özünütdəyişmə və mərkəzi Asiyakı mədəni təərəqqidə yeri Beynəlxalq Elmi Konfransı, – Bakı: 2020, – s. 181-182.

<sup>17</sup> Yunusova G.İ. Japonya`da postmodern edebiyatın oluşumu // Osmaniye Korkut Ata Universiteti 3.Uluslararası Dil ve Edebiyat Kongresi, – Osmaniye: 2021, – s.22

his literary creativity.

Haruki Murakami achieved the perfect literary reflection of the realities of the postmodern society in which he grew up. Born on January 12, 1949, after the war, he spent his childhood and adolescence in a port city of Kobe, the writer focused on West, especially American culture, literature and music, which entered Japan through the US military. He adopted the postmodern style from the works of modern American writers – Raymond Chandler, John Updike, Truman Capote, reflecting the transition from modernism to postmodernism, and created a unique world by reading books by Western writers with a passionate enthusiasm since school years. Regular reading has been a major factor in shaping Haruki's way of thinking since he was a teenager: *“just went toward Western culture: jazz music and Dostoevsky and Kafka and Raymond Chandler. That was my own world, my fantasyland. I could go to St. Petersburg or West Hollywood if I wanted. That’s the power of the novel – you can go anywhere”*<sup>18</sup>.

The phenomenon of Western music has also been an undeniable factor in the formation of Murakami's worldview and literary heritage. It is no coincidence that the author's “Norwegian wood” (Beatles music), “Dance, dance, dance” (Steve Miller Band music), “South of the Border, West of the Sun” (Nat King Cole music) novels “Drive my Car” (Beatles music), and “Yesterday” (Beatles music) stories have taken their names from the names of the musics. Rhythm is one of the most important elements in the writer's prose. Murakami wrote by enjoying the words of the music and there is similarity between the writer's rhythms and jazz. In the essay “Jazz fan”, the author talks about his first acquaintance with jazz, his ever-growing love for music, and says that he learned the rhythm, melody and harmony in his works from music, especially jazz. Even the writer admits that being a novelist is connected with music: *“Practically everything I know about writing, then, I learned from music. It may sound paradoxical to say so, but if I had not*

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<sup>18</sup>Wray, J. Haruki Murakami, *The Art of Fiction* // – Paris: The Paris Reviews // – 2004. No. 182, Summer. – p.4

*been so obsessed with music, I might not have become a novelist. Even now, almost 30 years later, I continue to learn a great deal about writing from good music. My style is as deeply influenced by Charlie Parker's repeated freewheeling riffs, say, as by F. Scott Fitzgerald's elegantly flowing prose. And I still take the quality of continual self-renewal in Miles Davis's music as a literary model*"<sup>19</sup>.

Towards the end of the 1960s, student movements began in Japan. His university years (1968-1974) coinciding with this period, Murakami was very indifferent to the events during the heyday of the student movement and just watched as a spectator. It is the novel "Norwegian Wood" that best describes the author's student years. In "Norwegian Wood" Toru Watanabe's student period covers those years, the events go the same way, and Toru is indifferent to all this: 「五月の末に大学がストに入った。彼らは「大学解体」を叫んでいた。結構、解体するならしてくれよ、と僕は思った。解体してバラバラにして、足で踏みつけて粉々にしてくれ。残念かまわない。」<sup>20</sup> (*At the end of May, the student movement began. The students were shouting about destroying the university. Destroy it, tear it into pieces, throw the ashes into the sky. I will not be sorry for it*).

Murakami began his literary career in 1979. Boku (I), the protagonist of the novel "Hear the Wind Sing", the author's first creative product rich in autobiographical drawings, is a prototype of H. Murakami to a certain extent. At the age of 29, Boku was able to say the things he was trying to write. Over the course of eight years, the young man, faced with various experiences - painful hits, misunderstandings, countless tricks, lies - took a step towards self-therapy by writing: 「もちろん問題はひとつ解決してはいないし、語り終えた時点でもあるいは事態は全く同じということになるかもしれない。結局のところ、文章を書くことは自己

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<sup>19</sup>Murakami, H. Jazz Messenger (essay) / The New York Times. – July 8, 2007.  
URL:<https://www.nytimes.com/2007/07/08/books/review/Murakami-t.html>

<sup>20</sup> 村上春樹. ノルウェイの森 (上) / 春樹村上. – 日本: 講談社, – 2004. – p. 89

療養の手段ではなく、自己療養へのささやかな試みにしか過ぎないからだ。うまくいけばずっと先に、何年か何十年か先に、救済された自分を発見することが出来るかもしれない、と。」<sup>21</sup> (*Of course, there's not a single solution to the problem, and once the story's over, things will probably still be just as they were. In the end, writing a story isn't a means of self-therapy, it's nothing more than a meager attempt at self-therapy. Still, here's what I'm thinking: way before you're good at it, maybe years or decades before you're good at it, you can save yourself, I think.*)

In an interview in 1995 with Japanese analytical psychologist Hayao Kawai, Murakami said: “I really don't know why I started writing novels. I just suddenly wanted to and started writing. Although I still think about it, but I think it was a certain stage of self-treatment (自己療養 - self therapy)”<sup>22</sup>.

H. Murakami's style, which was not yet fully formed, shows itself in the novels “Hear the Wind Sing” and “Pinball 1973”, that are examples of his early creativity. In his first two books, the author deconstructs the traditional Japanese novel, leaving only an empty frame. Western elements or cosmopolitanism in the author's work are prominent in his early novels. The most important thing that unites both novels is that the unnamed hero, known simply by the nickname “Rat” who stands at the center of the knot in the stories. In 1982, H. Murakami presented to his readers the third novel “A Wild Ship Chase”, which completed the “Rat” trilogy. The author has put a new and original text in the frame, which he protects from the traditional Japanese novel. The novel was the beginning of H. Murakami's postmodern style.

Haruki Murakami became eternally famous with his debut work “Norwegian Wood”, published in 1987. As a real-life novel, it left a deep imprint on Japanese youth, gaining a wide readership in Japan in a short period of time. It has been translated into more than 40 languages of the world.

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<sup>21</sup> 村上春樹. 風の歌を聴け / 春樹村上. - 日本: 講談社, - 2017. - p. 8

<sup>22</sup> 河合隼雄. 村上春樹河合速雄に会いに行 / 隼雄河合, 春樹村上 - 東京: 新潮社, - 1998. - p. 79

A collection of 24 short stories written by the author between 1980-2005, the book “Blind Willow, Sleeping Woman”, published in English in 2006, won the Frank O'Connor International Short Story Award.

In the 1980s, Murakami inspired a new wave of literature in Japan by translating works of American fiction. His translations were dominated by the works of fiction he read, and thus he revolutionized the fictional style of Japanese literature by gaining larger information about the West, especially American literature. H. Murakami brought a new, cosmopolitan and clear American style to Japanese literature. The writer has translated works by writers Scott Fitzgerald, Raymond Carver, John Irving, Paul Seroux, C.D.B. Bryan, Truman Capote, Tim O'Brien, Grace Paley, Mark Strand, Michael Gilmore, Raymond Chandler, Geof Dyer, as well as many children's illustrated books from English into Japanese.

Fourteen novels, dozens of short stories, essays, translated works, literary and journalistic books by Haruki Murakami, whose worldview was formed on the basis of Eastern and Western thought system, have been published so far.

The second paragraph of the second Chapter entitled **“Literary trends and currents in the transition to postmodernism”** explores cosmopolitanism in “Hear the wind sing”, Japanese realities in “Norwegian Wood” and Murakami's surrealist approaches in “Kafka on the Shore” that is being regarded as one of the best postmodern works of Murakami.

Murakami's works, which are considered important examples in postmodern literature, are also characterized by the presence of elements of cosmopolitanism, realism, surrealism, magical realism, detective, science fiction, shamanism, existentialism. Researcher T.A. Midori echoed the same sentiments by writing: *“Murakami is a cultural provocateur in the way that he prompts discussions over the definition of ‘isms’ such as modernism, postmodernism, globalism and nationalism through his writings that seem to defy*

*being pigeonholed into any one category*”<sup>23</sup>.

Postmodernism is a combination of different literary currents and trends, that contains a complete uncertainty with features such acceptance of pluralism and fragmentation in language games, emphasis on differences and diversity, realization of language transformations leading to discussion of concepts of reality, truth, truthfulness, not to be afraid to face possibilities instead of absolute values, not to be afraid, not to trust, instead of using the words of time and space, understanding in its integrity and autonomy, resistance to the domination of one and absolute feeling, and so on. *“Postmodernism is a literary period of avant-garde that eclectically combines the features of the previous artistic directions and trends that emerged after the Second World War”*<sup>24</sup>. H. Murakami's stylistic eclecticism is one of the most criticized features, along with being one of the main elements.

One of the most important aspects of the language and style of Haruki Murakami's works is the cosmopolitan behavior of the heroes and its sharp reflection in the minds and imaginations of the heroes. Being his first literary work, 「風の歌を聴け」 – “Hear the Wind Sing”, is one of the best examples of Haruki Murakami cosmopolitanism. Non-traditional style – products of global culture, reference to consumer goods, non-nationalist, self-fighting heroes are the signs of Haruki Murakami's completely unique sense of identity. The language, rhythm, and tone of “Hear the Wind Sing” help to reveal the extent to which cosmopolitanism played a role in the minds and personalities of the writer's heroes. The protagonists of the work are Japanese, and the place is Japan, but these heroes listen to Western music, read Western literature, use Western brands. The author has eliminated all the symbols that reveal the regionalism and culture of Japan. In the novel, not only cultural and consumer goods, but also the recollection of the time in connection

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<sup>23</sup> Tanaka, M.A. Time and space reconsidered: the literary landscape of Murakami Haruki: / Ph.D. dissertation in Japanese literature. / – London, 2012. – p.11-12

<sup>24</sup> Quliyev, Q.H. Ədəbi cərəyanlar və istiqamətlər / Q.H.Quliyev. – Bakı: “OL” NPKT, – 2019. – s.243

with historical events, the analogy of appearance are all products of the West.

Murakami's novel 「ノルウェイの森」 – “Norwegian Wood” is an exception. His works reflect the objective and realistic view of life and the world in the debut novel of the writer, who is not in this world, far from reality, preferring fiction. With the novel “Norwegian Wood”, the writer made a strategic choice, wrote a book in a realistic style to enter the dominant literary movement in Japan, and became a bestseller. In the novel, H. Murakami describes the real Japan of the time, the real life of Japanese youth, the socio-political processes that took place in Japan in the 60s such as the student movements and the rise of sexual freedom.

In the novel “Norwegian Wood”, some meaningful symbols are used on the heroes Midori and Naoko to distinguish between the inner world and the outer world. Midori's symbol is life, and Naoko's death. Watanabe Toru, on the other hand, literally means “going through” and shows the protagonist's transition to adulthood. In his novel “Norwegian Wood”, H. Murakami re-actualizes the realities of the Japanese youth and presents them to his readers. The novel is also very important in terms of the interpretation of important issues such as the fluctuations between the external and internal world of an individual, the comparison of life and death, society and personality.

According to the principle of pluralism of postmodernism, H. Murakami's novel 「海辺のカフカ」 – “Kafka on the Shore” (2002), which is considered one of the best postmodern works, clearly follows the surrealist views of the writer's aesthetic attitude to the world. In this work, the author gives a wide coverage to the nightmares, dreams, and hallucinations to which a person is constantly exposed and which cannot be controlled by cognition. Surrealism, which accepts the incomprehensibility of man and the world, seeks to understand the supernatural through nightmares and dreams.

Kafka, the 15-year-old protagonist of "Kafka on the Shore", is cursed by his father just like Oedipus, who according to the prophecy would kill his father and marry his mother. He runs away



from his father, runs away from his curse, runs away to distant places, but he experiences very strange, far from reality imaginary events. Although he was miles away from Tokyo on the night of his father's murder, Kafka felt that the curse had come true and that he had killed his father. During the three weeks spent away from home, Kafka seeks answers to the questions that have followed him since childhood, both in real life and in his dreams, and begins a new life by facing his father's curse.

The heroes who try to comprehend the world of dreams in a world where cognition is incapable of comprehending are an integral part of Haruki Murakami's works.

The pursuit of different literary trends in Murakami's work contains the pluralistic nature of postmodernism. Postmodernism, distinguished by its diversity and versatility, is based on previous cultures, literary trends, ways of thinking and expression.

The main provisions of his research, reflected in the Second Chapter, have been published in various international scientific journals and conference proceedings, both in the country and internationally<sup>25, 26, 27, 28, 29, 30</sup>.

The third chapter of the research is entitled **“Structural, narrative and descriptive features in the postmodern novels of**

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<sup>25</sup> Yunusova G.İ. Haruki Murakaminin dünyagörüşünü formalaşdıran amillər: ədəbiyyat, musiqi və idman // Bakı: AMEA M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2016. №3, – s. 343-348.

<sup>26</sup> Юнусова Г.И. Размышления о жизни и смерти в произведении «Норвежский Лес» Харуки Мураками // – Кременец: Кременецькі компаративні студії, – 2016. Т. 1, Вип. VI, – с. 317-323.

<sup>27</sup> Yunusova G.İ. Haruki Murakami müasir yapon ədəbiyyatının görkəmli nümayəndəsi kimi // Bakı: Filologiya və sənətsünaslıq, – 2019. №1, – s. 126-131.

<sup>28</sup> Yunusova G.İ. Haruki Murakaminin avtobioqrafik romanları silsiləsindən “Sərhəddən cənubda, Günəşdən qərbdə” əsəri // Bakı: Gənc tədqiqatçı elmi praktik jurnalı, – 2019. V cild, №2 – s.197-203.

<sup>29</sup> Yunusova G.İ. “Küləyin nəğməsini dinlə” romanı Haruki Murakami yaradıcılığının erkən nümunəsi kimi // Bakı: Filologiya və sənətsünaslıq, – 2019. №2, – s. 177-182.

<sup>30</sup> Yunusova G.I. The importance of the translation of Haruki Murakami`s works into Azerbaijani language // 2 International Tokyo Conference on Innovative Studies of Contemporary Sciences, – Tokyo: 2020, – p. 142-147.

**Haruki Murakami**". Murakami's postmodern prose is based on the fact that the period after the defeat in the World War II was a turning point in the formation of Japanese society's public memory and identity. It is surrounded by problems such as the loss of meaning of the values adopted until that time, the rapid economic development and the transformation into a consumer society, the weakening of individuals' sense of belonging to the society in which they live under the influence of the capitalist world economy, alienation from themselves and society, isolation from the real world.

It is observed that the characters of men and women in the author's works oppose the course of the order by rejecting some of the roles that society forces them to do and not fulfilling the expected actions. Individuals who have lost their sense of belonging to the Japanese society, which has turned from a traditional society to a consumer society, turn to their past to fill the gaps in their self, trying to fill the gaps in the unreal worlds they are subconsciously questioned. Individuals who cannot accept any of the norms of capitalism are dragged deeper and deeper. The aim of the author's works is to offer new forms of living with a Japanese cultural identity in a postmodern, globalized world. Murakami's novels provide Japanese readers with a template for becoming a global individual. However, the author criticizes the negative aspects of postmodernism, such as the erosion of family life in Japanese culture as well as hard working life. In this context, it serves as a guide to restoring the deeper cultural values inherent in the Japanese tradition so that the integration of the past with the present can take place in the formation of a modern personality.

The third chapter consists of three paragraphs. The first paragraph is entitled **“A Wild Sheep Chase” as an example of a metafiction**". 「羊をめぐる冒険」 – “A Wild Sheep Chase” (1982) explores the social and political consequences of compatibility and the effects of incompatibility in a growing capitalist culture. Murakami presents new perspectives on Japanese society in order to reconcile Japan's traditional past with its place in the capitalist market of modern globalization. The novel focuses on

the conflict between social conformity and individual identity. He criticizes the Japanese tendency to develop individualism in a socially acceptable way through collective production and consumption of goods.

The novel “A Wild Sheep Chase” is structurally influenced by the detective works of the American writer Raymond Chandler. With this novel, Murakami showed that he had mastered the style of another writer and could adapt it to his own comic style, thus reflecting Jameson’s views on parody and paste. Murakami does not name the heroes of the novel. Without a name, there is no connection with other names and dates. The lack of naming is a reflection of a real break from the realist device, as it takes the world more unrealistically, beyond any modernist and real traditions. Without a name, these heroes cannot be associated with anything or any person. An anonymous person is a meta of the system, they cannot be identified as an identity without a name, they are more isolated than identities.

The novel of “A Wild Sheep Chase” that explores the authorities, Japanese history, and anxieties of the modern generation, provides ample opportunity for a closer look at postmodern Japan in the 1980s: 「変な言い方かもしれけれど、今が今だとはどうしても思えないんだ。僕が僕だというのも、どうもしっくり来ない。それから、ここがここだというのもさ。いつもそうなんだ。ずっとあとになって、やっとそれが結びつくんだ。この十年間、ずっとそうだった」<sup>31</sup> (*I don't know how to explain it, yet I cannot comprehend that now and here are the real now and here. Neither that I'm real. It's like everything doesn't fit into its place. It's always like that. But after a long time, everything falls into place. It's always been that way for the last decade*).

In the second paragraph, entitled “**The problem of orientation to history and social relations in “The Wind-Up Bird Chronicle”**”, the novel of 「ねじまき鳥クロニクル」 – “The Wind-Up Bird Chronicle” (1994-1995) is studied as the most detailed description of

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<sup>31</sup> 村上春樹. 羊をめぐる冒険 / 春樹村上. -東京:講談社, - 2016. -p. 170

the orientation to history in the author's postmodern prose. Despite the fact that Baku's journey in search of identity in "A Wild Sheep Chase" is filtered through the historical events of Japan, "The Wind-Up Bird Chronicle" is a work that most vividly demonstrates Murakami's orientation to history and the direct transformation of the individual into posthuman society. H. Murakami says that being aware of history in a negative or any other way is important for modern readers to understand who they are and how they went through the stage of development. For modern human, the past is not seen as a whole, but as broken with lost connection. Murakami argues that in order to create a future, we must look to the past and add our past to our modernity. Although postmodernism is skeptical of historical claims, the painful traces of the past can teach us the legacy we have left behind.

The novel depicts historical events by the means of the protagonists who are listeners of the people who directly experienced the Nomonhan incident, in which millions of Japanese soldiers sacrificed their lives in the war in China, Manchuria, and the unknown number of Chinese soldiers killed. When Toru lost his cat and wife, he finds out more about the ugliness of her country in the recent history than he hoped when he went down to the dry well to question his identity. Lieutenant Mamiya, one of the most important figures in the novel, strongly condemns the senseless aggression of Japan in 1939 in Nomonhan, Mongolia, for the barren lands where not a single seed will germinate: 「南京あたりじやずいぶんひどいことをしましたよ。うちの部隊でもやりました。何十人も井戸に放り込んで、上から手榴弾を何発か投げ込むんです。その他口では言えんようなこともやりました。少尉殿、この戦争には大義もなんにもありやしませんぜ。こいつはただの殺しあいです。そして踏みつけられるのは、結局のところ貧しい農民たちです。」<sup>32</sup> (*We committed atrocities in the area of Nanjing. My troop filled people into wells and threw*

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<sup>32</sup> 村上春樹. ねじまき鳥クロニクル—第1部 / 春樹村上. - 日本: 新潮社, - 2000. - p. 311

*grenades on them. We have done things that cannot even be talked about. There is no such thing as honesty in this war. It is just a massacre. Our job was nothing but to destroy a nation of poor peasants).* The fact that Toru, who listened to the violent events of Japan's recent past as a fairy tale, found these elements of violence in himself, is related to the views of the French sociologist Maurice Halbwachs (1877-1945) on social memory. According to the scientist, individuals gain their memory from the society in which they live and cannot obtain a memory separate from the society to which they belong<sup>33</sup>. The fact that Toru found himself within himself is important from the point of view of the transmission of many events that individuals have not experienced in the past to the next generation within the framework of social memory, which indicates that memory is social, along with being individual.

Postmodernism and the people living in it face a personality crisis, and it is the problem of not being able to describe the epistemology of this postmodernism. As a result, we cannot describe our collective identity or future and our ability to recognize ourselves is so exhausted that we cannot recognize others. This realization isolates the postmodern individual, who is unable to make real connections, leading to a great loss and a sense of isolation from the depiction of a relationship image. In a prosperous Japanese society, the problem of social relations between individuals enslaved to consumer goods continued to deepen: 「電話帳のページをばらばらと眺めているうちに、僕は自分たちがどれくらい人づきあいの悪い夫婦であったかということにあらためて気づいた。結婚してから六年間、我々は仕事場の同僚たちとの便宜的なつきあいを別にすれば、ほとんど誰とも関わりあいを持たずに、ふたりだけで奥に引っ込んで暮らしていたようなものだった。」<sup>34</sup> “As I was flipping through my wife’s phone book, I realized how far away we were from social life

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<sup>33</sup> Olick, J.K. *Collective Memory: The Two Cultures* // – Sociological Theory, – 1999. vol.17, No 13, – p. 333-348 – p.334-35

<sup>34</sup> 村上春樹. *ねじまき鳥クロニクル—第3部 / 春樹村上*. – 日本: 新潮社, – 2002 – p. 24-25

*as husband and wife. During the six years of our marriage, we lived in isolation, with almost no contact with our colleagues, except for a few forced relationships*". With these words, Toru drew a distinctive map of the period.

The third paragraph entitled **“Anti-utopian urban space and time in the novel of “After Dark”** explores the novel of 「アフターダーク」 – “After Dark” (2004). Many of the problems we discovered in previous novels continue in this work. However, along with the historical memories that have already penetrated into the minds of the younger generation of postmodern Japanese society, it has become an integral part of urban space of Tokyo, one of the largest megacities of the 21st century. H. Murakami, in a peculiar way of Japanese postmodernism, included the anti-utopian futuristic city landscape of Tokyo into the novel in a unique way. In the novel, the writer experiments with geography, body and kinematic visualization. Cities are the fastest growing and developing places on the planet. In many urban novels, urban space is portrayed as a giant megalopolis that swallows individuals in the search of identity. “After Dark” has a deep chasm that opens up in the city and engulfs people. At the same time, it is shown that the urban space as a whole does not prevent the search for consciousness. In an urban space, individuals are vital as a whole, but they are insignificant as individuals. The semiotics of urban landscapes is valued as a distinctive feature of H. Murakami's creative technique. In the novel, the writer challenges traditional notions about the relationship between time and space, questions the notion of time and space here and now, violates the traditional notion of being in one place in a moment, and creates a dualistic sense of space. The writer uses a variety of spaces to shape the story: the city's public spaces where people gather and interact with each other, the quiet and confined spaces where Shirakawa works, the bedroom in one of Eri's suburban house, and the unknown space that Shirakawa and Eri share. When the cosmopolitan hyper-real geography of an unidentified urban space is placed next to the opposite of a surrealist and fantastic individual space, they become geographically irrelevant. It is a place where left emotions,

metaphorical concept, consciousness and unconsciousness are reflected.

It should be noted that the main provisions of this chapter are reflected in scientific works published in various scientific journals inside and outside the country<sup>35,36,37,38,39</sup>.

The **Conclusion** section of the dissertation summarizes the findings of the research.

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<sup>35</sup> Yunusova G.I. Postmodernism in “A Wild Sheep Chase”, the novel by Haruki Murakami // – Algeria: University of Oran 2 Mohamed Ben Ahmed, Faculty of Foreign Languages, ALTRALANG, – 2020. vol. 02, (issue 02), – p. 318-330.

<sup>36</sup> Юнусова Г.И. Постмодернистские аспекты в романе Харуки Мураками «Послепрак» // – Кременец: Кременецькі компаративні студії, – 2020. Вип. X, – с. 152-160.

<sup>37</sup> Yunusova G.I. Main factors creating Haruki Murakami's postmodernist prose and its manifestational characteristics // Proceedings of the 7th International Scientific and Practical Conference “Scientific Horizon in The Context Of Social Crises”, – Tokyo: Otsuki Press, – 2021, – p. 541-543.

<sup>38</sup> Yunusova G.İ. Haruki Murakaminin “Qaranlıqdan sonra” romanının ideya-bədii xüsusiyyətləri // Bakı: Müqayisəli ədəbiyyatşünaslıq, – 2021. № 1, – s. 87-94.

<sup>39</sup> Yunusova G.I. The problem of orientation to history and social relations in “The wind-up bird chronicle”, the novel by Haruki Murakami // Proceedings of the 8th International Scientific and Practical Conference “Scientific Horizon in the Context of Social Crises”, – Tokyo: Otsuki Press, – 2022, – p. 112-114.

**The main content and provisions of the research are reflected in the following scientific works:**

1. Azərbaycanca yapon ədəbiyyatının tədqiqi və tərcüməsi problemləri (XX əsrin sonu XXI əsrin əvvəllərində) // Bakı: AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2015. №8, – s. 238-242.
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