

Reflection: Kami and Murakami

The metro winds are the breath of the city, an acidic respiration that cycles through the subterranean tunnels. Tokyo exhales. The occupants of the platform sink back, scarves and handbags buffeted by the passing air. A man steps forwards into the path of the oncoming train. The train screeches to a halt and an irritated murmur rises from the crowd. A similar utterance escapes my lips.

Train stations and their occupants paint the most vivid portraits of any city. They are a vibrant artwork presenting an unprecedented cross section of culture; businessmen next to schoolchildren, next to mothers, next to grandparents. I have been lucky enough to experience a childhood filled with travel – over 30 international trips spanning over 16 years – and I have seen a myriad of train stations. Initially I only idled in them, waiting to be whisked away to another adventure, but as I began to see the unique portrait they provided I relished the opportunity to linger, and breathe with the city. When I arrived in Japan in 2015 believing I had perfected the art of observation, confident that I could analyse and quantify the soul of any city. But as I sat and watched the station staff remove the offending corpse from the train tracks, I began to reflect upon my reaction, and the reactions of those around me. I was unable to reconcile what was before me with the rest of my Japanese experience; it left me with fundamental questions regarding my ability to authentically comprehend this nation. During the remainder of my time in Tokyo it became increasingly clear that large portions of culture had been subsumed by America's pervasive influence, which only emphasised the enigma of Japan. When I returned home, I became desperate to quantify the aspects which had eluded me.

One year later, when I was given the opportunity to undertake English Extension 2, I grasped the opportunity to investigate the enigma which I had grown to love. I thus initially decided to critically explore the depiction and interpretation of suicide in Eastern and Western texts in a bid to identify and interpret the underlying destabilising characteristic. As my independent investigation continued

and I began the early stages of drafting, I noticed an underlying thread organically manifest in my work – Japanese literature, it seemed, not only permitted, but *romanticised* suicide, especially when committed by students and young adults. After having subsequently pursued the source of these positive portrayals, a motif spanning from the Edo period to the 21st century emerged. Thus, the primary aim of my major work has become to discuss the Japanese suicide epidemic as a manifestation of a wider lack of cultural identity which has been uniquely shaped and perpetuated by the interaction of literature, philosophy, and context that exists as a part of every culture.

I directly experienced one of the ironic juxtapositions of postmodern Japan whilst reading *South of the Border, West of the Sun*⁷² in the red-orange embrace of one of the many Shinto shrines that litter the precincts of Tokyo. I began combing through an abridged canon of Japanese works in order to overcome the discrepancy between European and Japanese literary ideals. The poetry and travel journals of Matsuo Bashō, the works of Doppo Kunikido, and the short stories of Ryūnosuke Akutagawa all piqued my interest in following the thread of the dissolution of Japanese identity through a critical examination of texts significantly shaped by zeitgeist. As my investigation expanded, I was occasionally unable to access certain texts directly as they lacked English translation and was thus forced to rely on literary reviews and translated excerpts to build my response. What was initially a limitation ultimately became an asset as I was compelled to seek out differing reviews on the same text in order to build a valid and nuanced argument, exposing me to a wealth of unseen history and diverse interpretation framed by different literary paradigms. Advanced Module A provided the understanding of the shaping effect of context and questions of value subsequently raised, a concept which informed my investigation and appreciation of the synthesis of texts spanning historical and literary eras.

⁷²A work concerned with the inauthenticity of present society.
Murakami, Haruki 'South of the Border, West of the Sun' Vintage Publishing, December 1st 2006

I had come across the works of Takashi Murakami – Japan’s most famous and distinctive postmodern artist – years earlier in Shanghai, and had previously read the works of author Haruki Murakami. Both the artist and author explored and appraised incongruences of their context, framing the discourse I had spent the early months of my research grasping for. They sharpened the focus of my major work, moving from a literary comparison to a deeper exploration of the role of Japanese literature in not merely chronicling the development of national identity, but in shaping it – ultimately rendering the unique and worrying literary trend that is directly reflective of the wider social climate.

The short stories of Haruki Murkami are vignettes of ordinary Japanese life; a pastiche of experience unified by their concern with elements of the self-examined and re-examined. The concerns of his characters are as often trivial as they are profound; spaghetti or suicide, sometimes both... Bereft of a unifying cultural identity, mundanity replaces eternity.

With the discussion of identity comes an intense intimacy, especially given Murakami’s preference for first person narration. Utilised in a work such as his 2017 novel *Men Without Women*⁷³—a short story collection concerned with aspects of identity that can be found in others—this authorial closeness generates a window into the East for the minds of the West. I desperately wanted to retain this intimacy, which informed my decision to include a literary sketch at the opening of my essay, a nod to the experience I write out of, and about.

My choice for title ‘Kami and Murakami’ is to highlight the interaction and incongruences between Japan’s cultural and literary history, and its future. This was inspired by the relationship that Takashi Murakami’s art has with the evolving legacy of Japan. His 2012 work *The 500 Arhats*⁷⁴ integrates

⁷³ Murakami, Haruki ‘Men without Women’ Vintage Publishing July 27th 2017

⁷⁴Murakami, Takashi 2012 ‘*The 500 Arhats*’ (Acrylic on Canvas) Private Collection

misshapen figures from his cultural past with his signature postmodern style, to create a unique marriage of the past and present that is as aesthetically interesting as it is confronting. I wanted to transfer this idea into a literary context, taking the Kami, gods of Japan's past, and encompassing the works of Haruki and Takashi Murakami, cultural gods of its present and future.

Kami and Murakami is written in a critical format with a syntactical style akin to that of *The Quarterly Essay* intended to be intellectual, nuanced and thoughtful but still pleasurable to read. The accessibility of my major work drew me towards authors and artists that the readers of these publications may have a passing association with, to provide a sense of familiarity in an argument that encompasses a significant amount of contextual and philosophical exposition. I utilised a semi-formal tone that mirrors the syntax of Jane Sutton's article in *Quadrant* *Life with Danila Vassilieff: New Perspectives from Elizabeth Wolf's Archive*⁷⁵ which I admire for its ability to remain enjoyable to read whilst dealing with highly complex notions that require a significant amount of contextual exposition in order to be readable to the general public. I similarly admired and attempted to emulate the skill with which she forges a personal connection with the reader before launching into rhetoric in order to maintain interest.

In opting to write a critical response I was effectively inviting myself to challenge and justify my own views as well as examine the basis for the discrepancies between attitudes around suicide in my own context and an external one. During the course of my investigation I struggled to define my thesis, even though my research was very rigidly defined. My response had become, in my mind, so complex, nuanced, and profound that I lacked the capacity to define it, the premise of the project being lost in the breadth and diversity of my own research and experience. My struggle with defining thesis had

⁷⁵Sutton, Jane 'Life with Danila Vassilieff: New perspectives from Elizabeth Wolf's Archive' *Quadrant* Volume 110 no. 7-8 pp.114-118

effectively demonstrated to me the confusion and helplessness that comes with losing touch with an identity. The lack of a clearly defined direction, whether it be a cultural identity or a thesis, is above all paralytic; it became an analogy for Japan itself, highlighting the crises exposed by my developing thesis.

Within my major work and autonomous investigation, I have attempted to follow an esoteric argument which delves into the core of a culture, and threatens its very existence. I have taken great joy in exploring and examining a world which I am passionate about, in an investigation that effects my interpretation of literature and more importantly, the reading of my own experiences. A comparable amount of sadness accompanies my major work, acutely aware that my labour of passion has revealed the ephemerality of a culture that is rare as it is beautiful. “Unfortunately, the clock is ticking, the hours are going by. The past increases, the future recedes.”⁷⁶

⁷⁶ Murakami, Haruki ‘Dance Dance Dance’ Vintage Publishing, December 1st 2003

Ishii, Mikiko (1996)

Review: Hamlet in Japan by Yoshiko Uéno *Comparative Drama Volume 30 No. 3* pp. 420-422

Retrieved <http://www.jstor.org>

Desai, R. W. (1997)

Review: Hamlet and Japan by Yoshiko Uéno *Shakespeare Quarterly Volume 48 No. 4* pp. 489-492

Retrieved <http://www.jstor.org>

MacFarquhar, Larissa

“Last call: A Buddhist monk confronts Japan’s suicide culture” *The New Yorker* 24 June 2013

Retrieved <http://www.newyorker.com/magazine/2013/06/24/last-call-3>

Milosevic, Tijana

“Japan: The Psychology Behind Dignity” *The Huffington Post* 30 March 2011

Retrieved http://www.huffingtonpost.com/tijana-milosevic/japan-psychology-behind-dignity_b_840901.html

Sato, Saburo (1985)

Hamlet, Polonius, and Ophelia in Meiji Japan *Comparative Literature Studies Volume 22 No. 1* pp. 22-33

Retrieved <http://www.jstor.org>

Ruby, Ryan

“Paradoxes: On Suicide and Literature” *The New Inquiry* 13 May 2011

Retrieved <https://thenewinquiry.com/paradoxes-on-suicide-and-literature/>

Bosc, Nicholas (2010)

“Historical Development of Psychology in Japan” *The Centre of Psychological Studies in Tokyo* October 2010

Retrieved <http://www.psychologie-tokyo.com/>

Lo, Ping-Cheung (1999)

Confucian Ethic of Death with Dignity and its Contemporary Relevance *The Annual of the Society of Christian Ethics Volume 19* pp. 313-333

Retrieved <https://www.ncbi.nlm.nih.gov/pubmed/11913447>

Nakanishi, Wendy J

The Dying Game: Suicide in Modern Japanese Literature *Electronic Journal of Contemporary Japanese Studies* 31 October 2005

Retrieved <http://www.japanesestudies.org.uk/>

Winn, Patrick

“One of Japan’s most popular mascots is an egg with crippling depression” *Global Post* 31 July 2016

Retrieved <https://www.pri.org>

Solomon, Andrew

“Suicide, A Crime of Loneliness” *The New Yorker* 14 August 2014

Retrieved <http://www.newyorker.com/>

Brooks, David

“The Shame Culture” *The New York Times* 15 March 2016

Retrieved <https://www.nytimes.com/>

Hiroshi, Ando

Representations of Death in Modern Japanese Literature of the 1920s and 1930s *Bulletin of Death and Life Studies Volume 7* pp. 36-53

Retrieved <http://altmetrics.ceek.jp/article/hdl.handle.net/2261/43988>

“Major exhibition of new paintings and sculptures by Takashi Murakami opens at Gagosian”

Retrieved 3 January 2017

<http://artdaily.com/news/74211/Major-exhibition-of-new-paintings-and-sculptures-by-Takashi-Murakami-opens-at-Gagosian#.WXiDDtOGPeQ>

Groyon, Vicente G

“Reality Strikes Back: Akutagawa’s “Hell Screen” ” *Mantle Thought* 12 September 2010

Retrieved <http://www.mantlethought.org/>

Strecher, Matthew C. (1998)

Beyond “Pure” Literature: Mimesis, Formula, and the Postmodern in the Fiction of Murakami Haruki *The Journal of Asian Studies Volume 57 No.2* pp. 354-378

Retrieved <https://www.jstor.org>

“MURAKAMI OFFERS AN EYEFUL.” *Art on Paper*, Volume. 6, no. 6., pp. 15–16.

Retrieved <https://www.jstor.org>

Gagosian Press Release 6 June 2017

“Takashi Murakami: The Octopus Eats its Own Leg”

Retrieved <https://www.gagosian.com/news/2017/02/03/1189>

Wray, John

“Haruki Murakami, The Art of Fiction No. 182” *The Paris Review Issue 170* Summer 2014

Retrieved <https://www.theparisreview.org/interviews/2/haruki-murakami-the-art-of-fiction-no-182-haruki-murakami>

Wee, Darryl

“Interview: Takashi Murakami on His Superflat Collection *Blown Artinfo* 26 February 2016

Retrieved <https://www.gagosian.com/artists/takashi-murakami/artist-press>

Kang, Jay C

“Takashi Murakami on Making Art After the Tsumani” *The New York Times Magazine* 5 December 2014

Retrieved <https://www.gagosian.com/artists/takashi-murakami/artist-press>

Poole, Steven

“Haruki Murakami: ‘I am an outcast of the Japanese Literary World’” *The Guardian* 13 September 2014

Retrieved <https://www.theguardian.com/books/2014/sep/13/haruki-murakami-interview-colorless-tsukur-tazaki-and-his-years-of-pilgrimage>

Art, A. D. (n.d.). Art of the Edo Period (1615–1868) Heilbrunn Timeline of Art History
The Metropolitan Museum of Art
Retrieved July 2, 2017, from http://www.metmuseum.org/toah/hd/edop/hd_edop.htm

Gunji, Naoko (2017)
Heike Paintings in the Early Edo period: Edification and Ideology for Elite Men and Women
Archives of Asian Art Volume 67 No.1 pp. 1-24

R. (2017, July 04). Six-panel screen with scenes from the Heike Monogatari.
Retrieved July 29, 2017, from <http://www.giuseppepiva.com/en/works/six-panel-screen-scenes-heike-monogatari>

Hoffmann, Y. (1986).
Japanese Death Poems: Written by Zen Monks and Haiku Poets on the Verge of Death.
Boston, MA: Tuttle Publishing.

Birtwhistle, John (2017)
Four Japanese 'Death Poems' *With Comment BMJ Supportive and Palliative Care Volume 7 No.1*
Retrieved <http://spcare.bmj.com/content/7/1/105>

'The Indicator: In Praise of Shadows' *Arch Daily*
Retrieved <http://www.archdaily.com/316262/the-indicator-in-praise-of-shadows>
Accessed 2 August 2017

Meighoo, Sean (2016)
The End of the West and Other Cautionary Tales
Columbia University Press pp. 144-149

Murakami, Haruki *Norwegian Wood*
Vintage Publishing
London, United Kingdom
Published 4 July 2003

Murakami, Haruki *The Wind-Up Bird Chronicle*
Vintage Publishing
London, United Kingdom
Published 1 April 2010

Murakami, Haruki *Hard-Boiled Wonderland and the End of the World*
Vintage Publishing
London, United Kingdom
Published 1 February 2010

Murakami, Haruki *South of the Border, West of the Sun*
Vintage Publishing
London, United Kingdom
Published 1 December 2006

Murakami, Haruki *Sputnik Sweetheart*
Vintage Publishing
London, United Kingdom
Published 1 December 2006

Murakami, Haruki *Dance Dance Dance*
Vintage Publishing
London, United Kingdom
Published 1 December 2003

Murakami, Haruki *Colourless Tsukuru Tazaki and His Years of Pilgrimage*
Vintage Publishing
London, United Kingdom
Published 2 July 2015

Murakami Haruki *Kafka on the Shore*
Vintage Publishing
London, United Kingdom
Published 6 October 2005

Murakami, Haruki *Men without Women*
Vintage Publishing
London, United Kingdom
Published 27 July 2017

Murakami, Haruki *A Wild Sheep Chase*
Vintage Publishing
London, United Kingdom
Published 1 February 2010

Akutagawa, Ryunosuke *Hell Screen*
Penguin Books Ltd
London, United Kingdom
Published 24 February 2011

Akutagawa, Ryunosuke *Rashomon and Seventeen Other Stories*
Penguin Books
London, United Kingdom
Published 3 March 2009

Dazai, Osamu *No Longer Human*
New Directions Publishing Corporation
New York, U.S.A
Published 1 June 1973

Dazau, Osamu *The Setting Sun*
New Directions Publishing Corporation
New York U.S.A
Published 17 January 1968

Tanizaki, Jun'ichiro *In Praise of Shadows*
Leete's Island Books U.S
Bramford U.S.A
Published 1 January 1980

Tanizaki, Jun'ichiro *Diary of a Mad Old Man*
Vintage Publishing
London United Kingdom
Published 7 September 2000

Basho, Matsuo *The Narrow Road to the Deep North and Other Travel Sketches*
Penguin Books
London United Kingdom
Published 28 November 1974

Akutagawa, Ryunosuke *The Life of a Stupid Man*
Penguin Books Ltd
London United Kingdom
Published 26 February 2015

'Takashi Murakami' The Broad
<https://www.thebroad.org/art/takashi-murakami>
Retrieved 12 May 2017

Gingeras, Alison
Interview Magazine 8 September 2010 'Art: Takashi Murakami'
<http://www.interviewmagazine.com/art/takashi-murakami/>
Retrieved 12 May 2017

Sharp, K (2006)
Superflat Worlds: Topography of Takashi Murakami and the Cultures of Superflat Art
RMIT School of Applied Communication *Design and Social Context Portfolio*

Steinberg, Marc (2004)
'Otaku Consumption, Superflat Art and the Return to Edo' *Japan Forum Volume 16 No. 3 pp.455-464*
<http://marcsteinberg.yolasite.com/resources/Steinberg-OtakuConsumption-JapanForum.pdf>

Marra, Michelle (trans.) (1999)
'Edo Exegesis and the Present' *Modern Japanese Aesthetics: A Reader pp. 265-299*
University of Hawaii Press Honolulu

De Barry, Brett (trans.) (1993)
Origins of Modern Japanese Literature
Duke University Press

Murakami, Haruki
'Fiction: Yesterday' *The New Yorker* June 9 & 16 2014 Issue
Retrieved <http://www.newyorker.com/magazine/2014/06/09/yesterday-3>

Murakami, Haruki
'Life and Letters: The Running Novelist' *The New Yorker* June 9 & 16 2008 Issue
Retrieved <http://www.newyorker.com/magazine/2008/06/09/the-running-novelist>

Murakami, Haruki
'Fiction: The Year of Spaghetti' *The New Yorker* November 21 2005 Issue pp. 84

Murakami, Haruki

'Fiction: Kino' *The New Yorker* February 23 & March 2 2015

Retrieved <http://www.newyorker.com/magazine/2015/02/23/kino>

Lewis, Amanda

"the Essence of the Japanese Mind: Haruki Murakami and the Nobel Prize" *Los Angeles Review of Books* October 18 2013

Retrieved <https://lareviewofbooks.org/article/the-essence-of-the-japanese-mind-on-haruki-murakami-and-the-nobel-prize/>

Wadell, Katie (2016)

Haruki Murakami's Supernatural War *The Quarterly Conversation* Issue 43 Spring 2016

Retrieved <http://quarterlyconversation.com/haruki-murakami-windup-bird-chronicle>

School of Life (2015)

'Eastern Philosophy- Matsuo Basho' *YouTube* 28 August

Accessed November 29 2016

Retrieved: <https://www.youtube.com/watch?v=90-2Dg2CJdw>

JayArgonaut (2013)

'CNN interview with Takashi Murakami- Part 1 of 2' *YouTube* 18 January

Accessed December 4 2016

Retrieved <https://www.youtube.com/watch?v=H1qQykCo3YQ>

Museum of Contemporary Art Chicago (2017)

'Takashi Murakami' *YouTube* 9 June

Accessed 10 June 2017

Retrieved <https://www.youtube.com/watch?v=-YPOWBQAd1M>

'Kokoro' *Contemporary Japanese Literature* 4 October 2009

Accessed 3 February 2017

Retrieved <https://japaneselit.net/tag/taisho-period-literature/>

Hoffman, Michael (2012)

'The Taisho Era: When Modernity ruled Japan's Masses' *The Japan Times* 29 July

Accessed 3 February 2017

Retrieved <http://www.japantimes.co.jp/life/2012/07/29/general/the-taisho-era-when-modernity-ruled-japans-masses/#.WY66F3cjHeQ>

Murakami, Takashi *The Octopus Eats its Own Leg*

Rizzoli International Publications

New York, U.S.A

30 May 2017

Murakami, Takashi *Murakami: EGO*

Rizzoli International Publications

New York, U.S.A

2 October 2012

Inoue, Ken (2017)

'The influence of American Literature in Taishō and Prewar Shōwa Japan' Oxford Research

Encyclopaedia

Accessed 12 June 2017

Retrieved <http://literature.oxfordre.com/view/10.1093/acrefore/9780190201098.001.0001/acrefore-9780190201098-e-208>

Swale, Alistair D. *The Meiji Restoration: Monarchism, Mass Communication and Conservative Revolution*

Palgrave Macmillan

New York, U.S.A

Published 2009

Pp. 50-174

Ghows, Ian (2012)

Japan Disarmed: The Symbolism and Rejection of the Defeated Soldier in Japanese Social Media
Santa Clara University Undergraduate Journal of History, Series II Volume 17 No. 13 pp. 163- 188

Retrieved <http://scholarcommons.scu.edu/cgi/viewcontent.cgi?article=1054&context=historical-perspectives>

Maxam, Distin (2012)

'Japanese Literature: Effects of War and History' *EM Journal*

Accessed 2 January 2016

Retrieved <http://em-journal.com/2012/08/japanese-literature-effects-of-war-and-history.html>

Shakespeare, William *Hamlet*

HarperCollins Publishers

London, United Kingdom

6 September 2016

Shikibu, Murasaki (trans. Dennis Washburn) *The Tale of Genji*

WW Norton & Co

New York, U.S.A

16 September 2015

Lidz, Franz (2017)

'Why Mount Fuji Endures as a Powerful Force in Japan' *Smithsonian Magazine* May 2017

Retrieved <http://www.smithsonianmag.com/travel/mount-fuji-endures-powerful-force-japan-180962782/>

Pei, Lowry (2016)

'Murakami in the Making: How his Early Novels Shaped the Author' *The Guardian* 28 July

Retrieved <https://www.theguardian.com/books/2016/jul/27/murakami-in-the-making-how-his-early-novels-shaped-the-author>

'Shinto' *The Metropolitan Museum of Art*

Retrieved http://www.metmuseum.org/toah/hd/shin/hd_shin.htm

Accessed 12 July 2017

'Shoguns and Art' *The Metropolitan Museum of Art*

Retrieved http://www.metmuseum.org/toah/hd/shga/hd_shga.htm

Accessed 12 July 2017

Tsunetomo, Yamaoto *Hagakure*

Shambhala Publications Inc.

Boston, U.S.A
2 December 2014

Nitobe, Inazo *Bushido: The Soul of Japan*
Createspace Independant Publishing Platform
U.S.A
23 May 2015

Smiles, Samuel *Self Help*
Oxford University Press
Oxford, United Kingdom
1 November 2008

Flanagan, Damian (2017)
'Yukichi Fukusawa: a cultural critic truly ahead of his time' *The Japan Times* 1 July 2017
Retrieved <https://www.japantimes.co.jp/culture/2017/07/01/books/book-reviews/fukuzawa-yukichi-cultural-critic-truly-ahead-time/#.WZRPQXcjHeQ>

Flanagan, Damian (2017)
'Junichiro Tanizaki: speaking to the light from the shadows' *The Japan Times* 5 August 2017
Retrieved <https://www.japantimes.co.jp/culture/2017/08/05/books/book-reviews/junichiro-tanizaki-speaking-light-shadows/#.WZRQ73cjHeQ>

Hijiya-Kirschner, Irmela *Rituals of Self- Revelation: Shishōsetsu as a literary Genre and Sociocultural Phenomenon*
Harvard University Press
Unknown
15 April 1996

Kosaka, Kris (2014)
'In Praise of Shadows' *The Japan Times* 22 November 2014
Retrieved <https://www.japantimes.co.jp/culture/2014/11/22/books/book-reviews/praise-shadows/#.WZRQIHcjHeQ>

Ohnuki-Tierney, Emiko *Kamikaze, Cherry Blossoms, and Nationalisms: The Militarization of Aesthetics in Japanese History*
University of Chicago Press
Chicago U.S.A
1 October 2002

Teo, Alan R. (2009)
'A New Form of Social Withdrawal in Japan: a Review of Hikikomori' *International Journal of Social Psychiatry* Volume 56 No. 2

Hiatt, Fred (1989)
'Haruki Murakami's Homecoming' *The Washington Post* 25 December 1989
Retrieved https://www.washingtonpost.com/archive/lifestyle/1989/12/25/haruki-murakamis-homecoming/b62514a4-6f77-473c-b3a9-75b00b2a41ba/?utm_term=.f2638343e28f

Sotheby's Takashi Murakami Catalogue Note 'Between Fame and Fantasy'
Retrieved www.sothebys.com/en/auctions/ecatalogue
Accessed 13 August 2017

‘Takashi Murakami’ “Ensō”

Retrieved <http://en.gallery-kaikaikiki.com/2015/10/enso/>

Accessed 25 July 2017

Buruma, Ian (2015)

‘The sensualist: what makes “The Tale of Genji” so seductive’ *The New Yorker* 20 July 2015

Retrieved <http://www.newyorker.com/magazine/2015/07/20/the-sensualist-books-buruma>

Asia for Educators ‘The Tale of Geji’

Retrieved http://afe.easia.columbia.edu/special/japan_600ce_genji.htm

Accessed 26 July 2017

Teele, R. (1968).

Books abroad: Japan *Books Abroad, Volume 42 no. 1 pp.169-169.*

Retrieved <http://www.jstor.org.rp.nla.gov.au/>

Leza Lowitz (1991)

Review: On the Narrow Road to the Deep North: Journey into a Lost Japan *Manoa, vol. 3, no. 2, pp. 230–230.* Retrieved www.jstor.org/stable/4228684.

Patricia Welch (2005)

Haruki Murakami’s Storytelling World *World Literature Today Vol. 79, No. 1 pp.55-59*

Retrieved <http://www.jstor.org.rp.nla.gov.au/stable/40158783>

LAI, AMY TY (2007)

Memory, Hybridity, and Creative Alliance in Haruki Murakami's Fiction. *Mosaic: An Interdisciplinary Critical Journal* 40, no. 1 pp.163-79.

Retrieved <http://www.jstor.org.rp.nla.gov.au/stable/44030164>

Iwamoto, Yoshio (1993)

A Voice from Postmodern Japan: Haruki Murakami. *World Literature Today Volume 67, no. 2 pp. 295-300*

Retrieved <http://www.jstor.org.rp.nla.gov.au/stable/40149070>

Lippit, Seiji M. (1999)

The Disintegrating Machinery of the Modern: Akutagawa Ryūnosuke's Late Writings. *The Journal of Asian Studies* 58, no. 1 pp 27-50

Retrieved <http://www.jstor.org.rp.nla.gov.au/stable/2658388>

Gerow, Aaron A. (1995)

The Self Seen As Other: Akutagawa and Film. *Literature/Film Quarterly* 23, no. 3 pp.197-203.

Retrieved <http://www.jstor.org.rp.nla.gov.au/stable/43796669>

Tsuruta, Kinya. (1970)

Akutagawa Ryunosuke and I-Novelist. *Monumenta Nipponica* 25, no. 1 pp 13-27

Retrieved <http://www.jstor.org.rp.nla.gov.au/stable/2383739>

Morita, James R. (1990)

Review: Akutagawa and Dazai: Instances of Literary Adaptation by James O'Brien *World Literature Today* 64, no. 1 pp 195-96

Retrieved <http://www.jstor.org.rp.nla.gov.au/stable/40146085>

Gessel, Van C (1986)

Review: The Saga of Dazai Osamu: A Critical Study with Translations. by Phyllis I. Lyons *The Journal of Asian Studies* 45, no. 2 pp. 405-06

Brudnoy, David (1968)

The Immutable Despair of Dazai Osamu. *Monumenta Nipponica* 23, no. 3/4 pp. 457-74