V Murakami'nin Sahilde Kafka'sında Batı Sembollerinin İhlali

Dr. Öğr. Üyesi Aytemis Depci

ORCID ID: <https://orcid.org/0000-0002-6536-9584>

İskenderun Teknik Üniversitesi, Yabancı Diller Yüksekokulu, Yabancı Diller Bölümü, Hatay – TÜRKİYE

Prof. Dr. Hüseyin Can Erkin

ORCID ID: <https://orcid.org/0000-0002-9089-4727>Ankara Üniversitesi, Dil ve Tarih Coğrafya Fakültesi, Japon Dili ve Edebiyatı Anabilim Dalı,
Ankara – TÜRKİYE**Makale Geçmişi**Geliş: 08.01.2019
Kabul: 20.07.2019
On-line Yayın: 30.09.2019**Anahtar Kelimeler**Postkolonyal Kuram
Etnik Azınlıklar
Öz-Sömürgecilik
Modernizm
Bastırılmış**Araştırma Makalesi**

DOI:

<http://dx.doi.org/10.29228/JASSS.29050>**Öz**

Bu çalışmanın amacı, Postkolonyalizm bağlamında Haruki Murakami'nin Sahilde Kafka romanında kullanılan Johnnie Walker ve Albay Sanders ikonlarını araştırmak ve Batı'nın kültürel emperyalizminin etkisini ortaya koymaktır. Buna ek olarak, bu çalışmada Murakami'nin batı unsurlarını tasviri ve kedileri Japonya'da ezilen etnik azınlıkların metaforları olarak betimlenmesi incelenmeye çalışılmaktadır.

Batı'nın egemenlik ve hegemonyasını önlemek için, Japonya, bir süre sonra emperyalist bir güç haline gelerek ülkenin öz sömürgeciliğine neden olan Batı modernliğini benimsemeye ve diğer Doğu ülkelerine karşı hegemonik Batı gibi davranmaya zorlandı.

Haruki Murakami, Oryantalist gelenekte iddia edildiği gibi nesnel olarak Öteki'yi yanlış anlatan kültürel klişeleri altüst etmektedir. Buna ek olarak, kendine özgü tarzı, kendi çift kültür bilinci ve kendi "melezliği" nden kaynaklanıyor olabilir. Dahası eserleri Japonya'daki Amerikanlaştırılmış metaların bolluğunu vurgulayarak çağdaş Japon kültürünü ortaya koymaktadır.

Romandaki Johnnie Walker ve Albay Sanders karakterleri savaş sonrası dönemdeki modernist ve kapitalist zihniyeti simgelemektedir. Johnnie Walker'ın uygar ve seçkin imajı, batı kavramlarından olan modernizm ve medeniyetin nasıl yıkıcı olabileceğini göstermek için yapışökümüne uğratılmıştır. Albay Sanders'in saygın ve yaşlı imajı, insanı bir emtia haline getiren telekızları satmasıyla da tersine çevrilmektedir. Kedilerin Johnnie Walker karakteri tarafından katledilmesi, acılarını ifade etmek için dile sahip olmayan bastırılmış özneleri veya etnik azınlıkları hatırlatmaktadır.

Romanda, Japonya'nın Amerikan popüler kültürüne maruz kalması ortaya koyulurken Batı'nın modern ve uygar sembolleri ihlal edilmektedir.

Atıf Bilgisi / Reference Information

Depci, A. ve Erkin, H. C. (2019). Violation of Western Symbols in Murakami's Kafka on the Shore. *Jass Studies-The Journal of Academic Social Science Studies*, Number: 76, Autumn, p. 419-429.

*Violation of Western Symbols in Murakami's Kafka on the Shore***Asst. Prof. Dr. Aytemis Depci**

Iskenderun Technical University, School of Foreign Languages, Department of Foreign Languages, Hatay – TURKEY

Prof. Dr. Hüseyin Can Erkin

Ankara University, Faculty of Letters, Department of Japanese Language and Literature, Ankara – TURKEY

Article History

Submitted: 08.01.2019

Accepted: 20.07.2019

Published Online: 30.09.2019

Key Words

Postcolonialism

Ethnic Minorities

Self-Colonialism

Modernism

Subaltern

Research Article**DOI:**<http://dx.doi.org/10.29228/JASSS.29050>**Abstract**

The aim of this study is to explore the icons *Johnnie Walker* and *Colonel Sanders* used in Haruki Murakami's novel *Kafka on the Shore* in the context of postcolonialism and reveal the influence of the cultural imperialism of the West. In addition, in this study it is attempted to explore Murakami's portrayal of the western elements and his depiction of cats as metaphors of oppressed ethnic minorities in Japan. To prevent the domination and hegemony of the West, Japan has been forced to adopt Western modernity causing self-colonialism of the country and act like hegemonic West towards the other Eastern countries becoming an imperialist power after a while.

Haruki Murakami subverts the cultural stereotypes that misrepresent, the Other objectively, as argued in Orientalist tradition. In addition, his unique style might be resulted from his double consciousness of culture and his own "hybridity" while his writing reveals contemporary Japanese culture. Moreover his writing reveals contemporary Japanese culture, emphasizing the abundance of Americanized commodities in Japan.

Johnnie Walker and Colonel Sanders characters in the novel symbolize the modernist and capitalist mindset in the Post war period. The civilized and elite image of Johnnie Walker is deconstructed to illustrate how the western concepts of modernism and civilization could be destructive. The respected elderly image of Colonel Sanders is also reversed by his selling call-girls which makes human a commodity. Slaughter of the cats by the character Johnnie Walker reminds the subaltern subjects or ethnic minorities who do not possess language to depict their sufferings.

In the novel, the modern and civilized symbols of the West are violated while revealing Japan's exposition to American popular culture.

INTRODUCTION

This paper analyzes the icons used in Haruki Murakami's novel *Kafka on the Shore* in the context of postcolonialism and how he constructs these icons loading them with negative meanings. This study also attempts to reveal the effect of postcolonial elements onto urban life in Japan. Murakami's fictionalization of Japan's urban space indicates the significant influence of the cultural imperialism of the West. In addition, this study attempts to explore Murakami's portrayal of the western elements and his depiction of cats as metaphors of voiceless ethnic minorities in Japan. First of all, the historical development of modernism and colonialism in Japan would be briefly explained with emphasis on its self-colonialism¹/self-westernization within the framework of postcolonial discourse.

Postcolonialism, Self-colonialization and Their Reflection in Japan

Postcolonialism or the postcolonial theory developed from and refers more broadly to the time after colonialism. The definition of postcolonialism could be a bit problematic since the prefix 'post-' may cause similar questions when it is attached to the term modernism. Selden, Widdowson and Brooker arise questions like whether it is a recent construction of independence 'beyond' and 'after' colonialism, or a continuation and intensification of the system (2005). Stating that it is neither an anticolonialist nor an anti-imperialist criticism Selden et.al. refer postcolonial criticism as "an umbrella term" which identifies

"a range of distinct and diverse disciplines such as Colonial Discourse Analysis, Subaltern Studies, British Cultural Politics, Third Worldist Theory, African American Cultural Studies. A rich body of work is now developing from these sources which contests the analytical strategies of 'canonical' postcolonial 'theory' (Said, Spivak, Bhabha), arguing against accounts of colonial discourse which present it as a 'global and transhistorical logic of denigration' which is impervious to the voice and presence of the colonized." (2005: 229)

Because of the ambiguities and limitations of 'postcolonialism', the terms such as 'multiculturalism', 'cosmopolitanism' or 'globalization' are also suggested to be used within the literary and cultural criticism. Postcolonialist discourse and globalization theory has common aspects as Krishnaswamy suggests:

"Both discourses emerge at the intersection of imperialism, capitalism, and modernity. Both are concerned with the effects of unequal power relations [...] Both theoretical paradigms have sought to question the universality attributed to Western modernity in metropolitan developmental theory by drawing attention to premodern, nonmodern, or alternatively modern formations in the margins. This attempt to dislocate Western modernity (from the theoretical center) has typically taken the form of dismantling those categories deemed to be central to the narrative of Western modernity—categories such as "nation," "nation-state," "culture" and so on." (2002: 106)

One of the most noteworthy argument of postcolonialism is the cultural hierarchy which results from the complicated relationship of the suppressor and the suppressed. Postcolonialism also considers identity conflicts and cultural belonging modifying the concepts of identity of both the coloniser and the colonised, and thus postcolonialism causes mutual borrowings, leading to hybridization.

Postcolonial theory is influenced by Marxism, as well as Foucault's analysis of discourse as power and deconstruction, which imposes the binary oppositions such as Western - Eastern, man - woman, life - death, strong - weak, etc. while the former term governs the latter in each opposition.

¹ Self-colonialism: The concept of self colonialism refers to countries that self evidently recognize foreign cultural supremacy and voluntarily absorb the basic values and categories of West without having been invaded or dominated (Kiossev, 2011).

Privileged Westerners separated the world into the "Occident" and "Orient" to define the binary relationship between the colonist and the colonial subject, that is, us and them. East, as a category is the creation of Western thought and both concepts owes its existence to the other. Edward Said points out that Orientalism can be considered as "a Western style for dominating, restructuring and having authority over the Orient (1978: 1371)". Imperialist West represents the East- the Orient as inferior and backward as opposed to the Occident that was superior and progressive. The distinction between "Occident" and "Orient" is related with the definition of "self" and "other" in postcolonial discourse. "The identification of 'self' is closely related to the identification of 'other' as the differences between 'self' and 'other' determines the hierarchical position of each.(...) In Said's paradigm, self is defined as superior, contemporary, rational Occident while other is stereotyped by dehumanizing ways" (Ulucan and Kayıntı, 2018:177).

In Japanese society this "self" and "other" paradigm can be found in a different way. Japanese people constructed a psychological boundary as the in-group (*uchi*) and the out-group (*soto*) which refers one's place in the society. One considers the group he belongs to as "uchi" and his national identity emerges from the distinction between *uchi* and *soto*. Geographical separation from the Euro-Asian continent by the sea most probably plays an important role in the construction of this distinction, namely foreign otherness.

The psychological boundary of the Japanese and the distinction between Japan and the West as well as Japan and the non-West can be found in the language, particularly in their definition of foreignness. In Japanese, foreign countries refer as "gaikoku" and foreign people "gaijin" (mainly white Westerners) or "gaikokujin" (non- Westerners).

The Uchi-Soto (the in-group/ the out group) boundary reminds us Edward Said's theory of *Orientalism*. Edward Said describes orientalism as,

"a *distribution* of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical, and philological texts; it is an *elaboration* not only of a basic geographical distinction (the world is made up of two unequal halves, Orient and Occident) but also a whole series of "interests" which, by means as scholarly discovery, philological reconstruction, it not only creates but also maintains; it *is* rather than expresses, a certain *will* or *intention* to understand, in some cases to control, manipulate, even to incorporate, what is a manifestly different (or alternative and novel) world; it is, above all, a discourse that is by no means in direct, corresponding relationship with political power in the raw, but rather is produced and exists in an uneven exchange with various kinds of power..."(1978: 1375)

Japanese construction of "otherness" is related with the discourse of race since the East-West distinction in their terms corresponds to the Occidentalism towards white Westerners and Orientalism towards the rest. Even though being located in the East, Japan has chosen Western politics as Nishihara declares:

"Looking back on the world of a century ago, Japan was the only developed nation in the East. Most other Asian and African countries were colonies suffering from the exploitation of Western powers. In this context, the strategy adopted by Japan was contradictory. When it was necessary for the nation to insist on the uniqueness of Japan, the stress was first put on the spirit of the Orient. When it came to the matter of civilization, Japan behaved like a fully Westernized state. Japan adopted a we-are-Asian policy when the nation needed cooperation from other Asian countries. However, it practiced Western-style imperialism when it ruled its neighboring colonies." (2005: 245)

Colonialism was perceived as the civilizing of non-western nations of the world, justifying the

self-ascribed superiority of the West over the Eastern world. According to the western colonial thought, the West was portrayed as more developed, more powerful, and more civilized, thus it had the right to govern the non-western world. Since around the end of 19th century Japan has been challenged by the Euro- American centered modernity. While the West was regarded as the main authority of the modernity, the rest of the World was subjected to exploitation, domination and assimilation of the West. To avoid the domination and hegemony of the West, Japan needed to adopt its modernity and act like West. In this respect, because of the stereotypical non-modern images and myths of Western countries which justify exploitation and colonization of Eastern and middle Eastern countries, Japan had to separate itself from the non-western world. Japan underwent a transition period to modernity feeling threatened by the western imperialism. As Kayıntu expresses

The most powerful companion of financial, social and political sovereignty had been the case of 'knowing' other cultures and peoples since 'knowing' implied colonial and imperial superiority and construed as the way through which colonized were gradually convinced that the colonials have the knowledge about themselves. In other words, they increasingly believed themselves as inferior or subordinate to the West. (2008:194)

In Meiji period (Meiji Restoration 1868), the country was restored imperial rule in order to strengthen and defend itself against the foreign imperialism and subordination. Owing to the enhancement of industrialization and modernization in Meiji Era Japan, in a few decades, the country transformed from a semi-isolated island nation, threatened by colonial West, to an imperialist and powerful state in its own right.

Colonial suppressor often had been forcing its Eurocentric values and modernism to the natives. However, in the case of Japan, without being geopolitically colonized, Japan self-westernized itself. This self-westernization can be regarded as self-colonialization producing Americanizing in urban culture. With the fast industrialization, Japan elevated itself in terms of military power dominating and colonizing Asia till its defeat in World War Two as Lee asserts:

"Before the Second World War ended, Japanese imperialism almost achieved its own identity by its own logic. Japan's imperialism, and its extreme conservatives, offensively and euphemistically, represented its colonial mission as a reaction against white imperialism. Japan's empty and fake justification for the mission against White imperialism gave enough reason for Japan to be the care taker for the rest of Asia... From this observation, one can easily find out that the incendiary act of being a hero for the entire Asia was no less than their planned behavior for the purpose of the play. They went through the inner struggles and innovations in ways of thought as a result of *modanizumu*². "(2010: 9)

Through their constant economic and technological growth, Japan believed that they could co-exist with the western countries. However, they were mistaken to adopt the western modernity intending to achieve only materialistic success but not an epistemological change. Regarding Japan's positioning itself against the West and its cultural and geographical uniqueness Sakai asserts that 'Japan becomes endowed with and aware of its "self " only when it is recognized by the West'(1988: 487). Without West's discourse regarding modernism, Japan cannot establish itself as a powerful country. Along with Japan's technological and economical success it could avoid subaltern positioning created by West as backward, violent, and inhuman.

In the post-war period, *Nihonjinron*, referring 'the theory of Japaneseness' emerged as an essentialist discourse, based on the assumption of 'Japanese uniqueness' and constructed a sense of

² modernism

national identity for the Japanese. As Nihey (2009) points out, through the adoption of the Western ideology, Japan identifies itself and constructs its own subjectivity. Owing to the discourse of *Nihonjinron* the 'subaltern' Japan can finally speak for itself. However, because of its positioning regarding the Western discourse, this results in a form of 'self-Orientalization' and Japan's westernization gives rise to its self-colonialism (90).

Violation of Western Symbols in the Novel

Haruki Murakami is a contemporary Japanese writer, whose works have been translated into more than fifty languages and some of which awarded, both in Japan and internationally. He is also an active translator of English works by Tim O'Brien, J.D. Salinger, Raymond Carver and F. Scott Fitzgerald. Though the author is born and raised in Japan, he has both lived in the US and Europe. According to some critics (Hedgepeth, 2001; Karatani, 1998), Murakami's distinguished language such as his frequent use of Western references, unrelated metaphors, and witty dialogue has made him one of the most acclaimed Japanese authors. His protagonists are acquainted with American pop culture, cultural symbols and logos, American branded clothes, classical and jazz music, American and European products. These symbols and exterior influences distinguish him from the traditional Japanese literary framework and causes him to be criticized as un-Japanese. Though mostly labeled as a westernized writer, Murakami actually uses images and symbols of the West as a metaphor or sign to deconstruct these images. He often appeals American pop culture products while using katakana words (the Japanese syllabary for foreign words) in his narrative. His writing proves that these cultural images and foreign products are widespread in the contemporary Japan and they invaded Japan's urban life.

Murakami has a distinguished use of language with his simple and short sentences which is uncommon in Japanese rhetoric and can be called an English-Japanese "hybrid" language. Although his writing is entirely in Japanese, Murakami subverts the readers' expectations through his use of foreign loan words (*katakana* words). Borrowed words (*gairaigo* or *katakana* words), frequently found in Murakami's texts, highlights the globalization and internationalization of Japanese culture.

As can be observed in the novel, one of the character's named Hoshino wears Hawaii t-shirt with his Chunichi Dragons baseball hat (Murakami, 2005: 301) creating Americanized image. In addition, western cultural products such as Beethoven's Archduke Trio (Murakami, 2005: 326), François Truffaut movies (Murakami, 2005: 327) and Haydn's cello concerto's (Murakami, 2005: 328) pops up everywhere in the novel, which deconstruct the cultural expectations of the reader.

Suter indicates Murakami's exceeding use of katakana words and his use of the non-abbreviated form of katakana word that evokes for his readers a sense of unnaturalness in the context of Japanese while creating an anti-realistic effect. "For instance his use of "rimōto kontorōrā (remote control) instead of rimokon ("Nyūyōku tankō no higeiki," 1983)[...]. They thus undermine the naturalness and referentiality of language, distancing the reader both from the single word and from the text" (Suter, 2008: 37).

Murakami not only employs postmodern techniques such as magical realism to create fantastic events referring a deeper narrative but also depicts power struggles between binary oppositions (Orient-Occident, traditional-modern, group oriented – independent, system-individual). He attempts to subvert the cultural stereotypes that misrepresent, the Other objectively, as argued in Orientalist tradition. In addition, his unique style might be resulted from his double consciousness of culture and his inbetweenness. His writing reveals contemporary Japanese culture which started to appear in the period of Meiji Restoration and still growing under the influence of globalization, and the references of Western elements in his novels give the reader a realistic and vivid picture of a modern, westernized Japanese culture. Fuminobu Murakami indicates the features of modernity in the works of Murakami's postmodern world: "At the same time, they also make us realize the features of modernity, its progress

and beautiful love and its discrimination and suppression of others. We can see the two polarized forces of individualization and differentiation, underlying these features of modernity" (Murakami, 2005: 57).

Murakami's *Kafka on the Shore* depicts two journeys of two different characters whose paths crossed in a way at the end. The main narrator, a fifteen year old runaway boy whose name is Kafka finds refuge in a remote privately owned library on Shikoku island. Everyone whom he meets on the way seems to be leading him to his oedipal destiny which has given him sleepless nights and has been his reason to flee in the first place. Nakata, the second narrator of the novel starts his journey in his sixties. Having lost his entire memory and, with it, the ability to read at a young age due to some supernatural event that he seems to have witnessed or been a part of, he becomes a simpleton living on government subsidy. As Hsiung states he is as innocent as a child in the highly civilized society: "He is immune of modernization, living without conscious of time, or any high technology[...]Nakata seems to passively protest against modernization and civilization by being a peculiarity to it. Instead of progressing like other Japanese, he shuts himself in a state of primitivism" (2008: 3). He is described as a subaltern person creating a contradiction with modernity and his amnesia reminds Japanese memory loss regarding war grieves. Japan has overcome the ruin and sorrow of the war by means of the rapid economic and technological growth while forgetting how much it costed to the nation.

Nakata calls himself as "Nakata" and though he sounds polite, his speech is strange and obsolete. Moreover, he sounds like he is a "subaltern who cannot "speak"" and "does not possess a "self" to be referred with "I" pronoun" as Takagi states (2009: 172, 173). Orientalist and modernist discourse of the West creates people who cannot speak for themselves without a personal identity. Nakata character ironically displays both the oppression of speaking and amnesia.

Although having disabilities, he can talk to cats and thus he helps people find their pet cats to earn some extra money. He gathers information from the cats to find the missing cat and gives them human names to remember them easily. When Nakata having a conversation with a black cat to explain how people need names to remember, the cat asserts: "Cats can get by without names. We go by smell, shape, things of this nature. As long as we know these things, there're no worries for us" (Murakami, 2005: 47). Humanbeings need names to categorize or control others even though this is not the case for Nakata. He respects the cats and calls them Mr. Cat as though they were human.

The black cat further explains that it once had a feeder who gives him a name. Jeng claims that naming represents an ownership, a belonging:

"By rejecting a tag of identity, the black cat justifies human society where each individual is bound together with a shared acknowledge, the name is an identity, which makes mutual interaction and understanding among the social beings possible. Memory though refers to one's collection thoughts, is always related with power struggles. Those who name are in control of those being named." (2008: 5)

Although cats have voice and speak in the novel, they can only be heard by Nakata which puts them in a subaltern position without agency to speak. Nakata helps the cats, which symbolize the individuals who are voiceless and subaltern, and saves them from the postwar elite.

In this novel cats are also subject to maltreatment. The Siamese cat Mimi depicts cats as, "powerless, weak little creatures that injure easily" (Murakami, 2005: 82). Cats are maltreated by a character named Johnnie Walker in the novel. One cat search leads Nakata to a house where the sculptor Koichi Tamura in the form of Johnnie Walker, from the whiskey label lives. Johnnie Walker is a scotch whiskey icon who is the trademark of the brand *Johnnie Walker*, the most widely distributed brand of blended Scotch whisky in the world. A symbol portraying a man with a white hat, suit, and stick, Johnnie Walker, the striding man of Scotland represents the colonial elite.

Western commodities like the whiskey label Johnnie Walker not only sell the product but also

promote the lifestyle associated with it. While American or European commodities symbolize cultural life style or images acclaimed with their country, distinguished Japanese products do not evoke images or ideas of a Japanese lifestyle. Iwabuchi claims that “culturally odourless’ products consciously or unconsciously lack Japanese bodily images, [since Japanese marketing experts] seem to believe that their products would suffer a high cultural discount overseas” (1998: 167). Iwabuchi explains the erasure of the cultural or ethnical features of the products, giving an example from animation industry: “This is particularly evident in Japanese animation where the characters, for the most part, do not look ‘Japanese’. Such non-Japanese-ness is called *mu-kokuseki*. This literally means something or someone lacking any nationality, but also implies the erasure of racial or ethnic characteristics and any context that would embed the characters in a particular culture or country” (1998: 167). Unlike Japanese products which avoid Asian looks or indigenous features, Western market acclaims white figures to evoke cultural prestige and hegemony in their commodities. Johnnie Walker icon attracts upscale market and upper class society with his elusive western looks, and its ‘Keep Walking’ campaign recently won three IPA awards. IPA declares that “the universally recognisable brand icon of ‘The Striding Man’ was resurrected from the brand’s history to forge a deep connection between the universal human desire to progress and the Johnnie Walker brand” (Brook, 2008). This ‘Keep Walking’ image with a high hatted, sophisticated looking gentlemen refers development and progress. This campaign incepts the ideas with its image conveying how a successful man looks and how his choices are selective and of good quality. Brook (2008) asserts that “BBH created the “Keep Walking” campaign in 1999 after research revealed that the most power demonstration of masculine success was not material wealth but a thirst for self-improvement.” This assertion also proves that the Johnnie Walker image is a personification of success itself. The campaign symbolizes success, development and civilization with the icon’s sophisticated appearance and with its striding man image. Djakaria and Limanta state that “in Johnnie Walker, there exist two myths on consuming the whiskey: that drinking whiskey might give success, and that drinking whiskey might make one ‘civilized’ as well (2012: 89)”.

Johnnie Walker character is described in the novel as an elegant gentlemen who borrows the looks and the name of the iconic figure: “The man [...] was tall, thin, and wearing a black silk hat.[...]He had on a form-fitting red coat with long tails, a black vest, and long black boots. His trousers were as white as snow and fit him perfectly. One hand was raised to the brim of his hat, like he was tipping it politely to a lady. His left hand gripped a black walking stick by the round, gold knob” (Murakami, 2005: 125) and also portrayed while drinking the whiskey.

While Johnnie Walker character in the novel represents the civilized, colonial elite, namely the West, Nakata has an oppressed status who cannot afford the luxuries of the capitalist society: “Nakata doesn’t drink or smoke. I’m poor enough to get a *sub City*, so I can’t afford that” (Murakami, 2005: 126). While Nakata could not afford drinking or smoking represents the voiceless and powerless class, Johnnie Walker character, drinking whiskey and oppressing the subalterns, represents the postwar elite. Johnnie Walker turns out to be a malevolent, monstrous person that murders the cats viciously. Still to accompaniment of “Heigh-Ho”, he trusts his hand inside the cat’s body and with as small scalpel skillfully cut loose the tiny heart. He placed the gory lump on his palm and held it out for Nakata to see [...] Then, as if it were the most natural thing in the world, he popped the heart into his mouth and began chewing silently, leisurely savoring the taste. His eyes glistened like a child enjoying a pastry hot from the oven.” (Murakami, 2005: 145)

“Heigh-Ho!” - the jolly tune associated with Disney’s Seven Dwarfs from *Snow White* represents the Western elements and his merciless murders can be associated with the unjustified violence, and destructiveness of colonial Powers.

Had been disturbed by the alcohol, he committed these violent crimes like the West and global

capitalism which controls people's minds. "The man sat back down and crossed his legs. He picked up a glass on the desk and took a sip of whisky. Ice cubes clinked in the glass. "I hope you don't mind if I indulge?" (Murakami, 2005: 126). His careless attitude resembles Western countries that oppresses others.

Johnnie Walker character collects the heads of the cats to harvest their spirits to make a bizarre, magical flute: "I'm killing them to collect their souls, which I use to create a special kind of flute. And when I blow that flute it'll let me collect even larger souls. Then I collect larger souls and make an even bigger flute. Perhaps in the end I'll be able to make a flute so large it'll rival the universe (Murakami, 2005: 140)." Johnnie Walker's cruelty represents the desire to subordinate animals and people. Cats symbolize subaltern, oppressed or colonized individuals or nations and the character Johnnie Walker epitomizes greedy Western oppressor or colonizer who never gets satisfied for absolute power. Cats could also represent the ethnic minorities in Post war Japan while Johnnie Walker symbolizes the elite and modern class in Japan.

Murakami deconstructs Johnnie Walker icon as Djakaria and Limanta observe: "He no longer belongs to 'normal' and civilized society. In contrast, Johnnie Walker shows the side of being uncivilized, which is beyond any justification, such as in killing and torturing" (2012: 91). Civilized looking elite person like Johnnie Walker character can be bloodthirsty and cruel just as the Western countries defending being modern and civilised but never giving up suppress the weak.

When Johnnie Walker is killing the cat he follows an order: "Following thing in the correct order, step one to step ten, then back to one again. An endless repetition. And I've had it!" (Murakami, 2005: 142). This order and numbers are actually arbitrary which evokes the feeling that the killings of Johnnie Walker are arbitrary and meaningless just as the people slaughtered in the wars.

Johnnie Walker asks Nakata to kill him and he forces Nakata to make a choice. He either kills Johnnie Walker or Johnnie Walker kills all the cats. He gives an example from the war time: "When a war starts people are forced to become soldiers. They carry guns and go to the front lines and have to kill soldiers on the other side. As many as they possibly can. Nobody cares whether you like killing other people or not. It's just something that you have to do. Otherwise you're the one who gets killed" (Murakami, 2005: 142). Murakami points out the traumatizing effect of violence and meaninglessness of the war and how people are forced to become killers.

Eventually, poor Nakata loses control and stabs Johnnie Walker in order to stop the cat-killing ritual. Takagi asserts:

"While preaching the logic of his colonial economy, Walker also attempts to colonize Nakata-san's mind by requesting Nakata-san to kill him. Walker manipulates Nakata-san's mind by killing cats in front of him and consumes their hearts. In this way, Walker forces Nakata-san to choose violence to stop violence. Through Nakata-san's murder of Walker, Murakami recreated the psychological challenge Imperial Japan's soldiers must have confronted before their engagement in cruelty." (2009: 174)

After murdering Johnnie Walker, Nakata loses his power to talk to cats as he loses his innocence. Cats symbolizes the subaltern subjects or ethnic minorities in Japan who are voiceless to express their worries. To stop violence with violence, Nakata becomes like Imperial Japan's soldiers which causes his gift to talk to oppressed. Under his civilised western looks, Walker acts like dominant and cruel western Powers. While Walker symbolizes colonizer West, Nakata and the cats are depicted as his victims symbolizing colonized nations.

The other famous character Murakami depicted in this novel was Colonel Sanders, the worldwide known icon of Kentucky Fried Chicken. He is the creator and the owner of the franchise and serves chicken as commodity. He wears a plain white suit with a black string tie and glasses. His

physical appearance conveys a reliable old and wise look with hygienic clothes and his white hair and goatee beard symbolizes that he is an experienced and trusted figure whose products are of good quality. In the novel he is described as: "a short old man in white suit. white hair, a serious pair of glasses, a white mustache and a goatee, white shirt and a string tie. His face looked Japanese, but the whole outfit made him look like some country gentleman from the American South." (Murakami, 2005: 260). He doesn't only look like the icon of KFC, he claims to be the real Colonel Sanders:

"I don't just look like Colonel Sanders. It's who I am."

"The fried-chicken guy?"

The old man nodded heavily. "One and the same." (Murakami, 2005: 260)

Murakami accepts Colonel Sanders as a capitalist icon and mocks the consumerist and capitalist society in Japan. In the commercials Colonel Sanders is portrayed as a talented chef preparing and frying the chickens and providing a good service. Actually he is a capitalist icon who makes the profit by the value from workers service.

Though the character is depicted as the icon itself, he is a pimp who provides 'chicks' (young woman in slang) as a commodity in the novel. Colonel Sanders offers one of the characters in the novel Hosino, a girl:

"So you don't want a girl?"

"No girl. No fried chicken. I'm going back to get some sleep" (Murakami, 2005: 261).

Instead of chickens, Colonel Sanders character in the novel sells 'chicks'. When Hosino offers him "200 bucks" for the girl, the old man replies: "That's plenty. That'll get you a fresh-faced, nineteen-year-old beauty. She'll give you the full menu- BJ, hand job, in and out, you name it" (Murakami, 2005: 262). As commodities become prostitutes in the novel, Colonel Sanders' elderly and moral image is falsified with this negative positioning. Murakami thus deconstructs capitalism as an unfavourable power which controls human being and makes them commodities themselves as Djakaria and Limanta observes: "He treats human being not as a subject to be satisfied by Sanders' product. Instead, human being is now the object or commodity, and fried chicken or 'chicks' are just his tool" (2012: 93).

CONCLUSION

West, holding the principle of universal modernization, place itself in the center of the universe and establish dominance over all non-Western nations with the desire to modernize them. To prevent the domination and hegemony of the West, Japan has been forced to act like the West while adopting Western modernity causing self-colonialism and has become an imperialist power after a while.

Modernism and capitalism in the Post war period influenced various dimensions of Japanese social life. The imperialist and capitalist society of Postwar Japan has founded credibility in the name of modernism. Johnnie Walker and Colonel Sanders characters symbolize the capitalist mindset where the small elit group exploit the considerably large middle class consumers and the lower class labor.

The civilized and elite image of Johnnie Walker represents Japan's self colonialism and illustrates how the western concepts of modernism and civilization could be destructive. The respected elderly image of Colonel Sanders character is reversed by his selling call-girls which makes human a commodity. The modern and civilized symbols of the West are violated to criticize Japanese devotion to the western, particularly American, culture.

Moreover, overusing of foreign brands and katakana (foreign) words, Murakami's writing expresses how Japan is exposed to American popular culture, western products and even language imported from the West.

Novel illustrates media's colonization of the culture by icons like Johnnie Walker and Colonel Sanders and modern Japan's multi-ethnic construction in which ethnic minorities (non-Japanese

population) are subordinated while using cats as a symbol to refer to the oppressed group. Cats symbolizes the subaltern subjects who do not possess language to express their pain.

REFERENCES

- Brook, S. (2008). Johnnie Walker Scrolls off with three IPA awards, *The Guardian*. Accessed: Dec. 2014, <http://www.theguardian.com/media/2008/nov/04/advertising-marketingandpr1>
- Djakaria, J. D. and Limanta, L. S., Haruki Murakami's Deconstructive Reading of the Myth of Johnnie Walker and Colonel Sanders in *Kafka on the Shore*. *Kata*, 14(2), p. 43-96.
- Hedgepeth, M. (2001). *Haruki Murakami and the New Japan*. MI: University of Michigan Press.
- Hsiung, T. A. (2008). Text of Negotiation: National Identity in Haruki Murakami's *Kafka on the Shore*. *Colloquium on Diaspora and Asian Fiction Japan: The FirstWorld or the ThirdWorld*, p. 1-7.
- Iwabuchi, K. Marketing 'Japan': Japanese Cultural Presence Under a Global Gaze. *Japanese Studies*, 18, 2, p. 165-180.
- Jeng, L. F. (2008). Amnesia in Murakami Haruki's *Kafka on the Shore*, *Colloquium on Diaspora and Asian Fiction Japan: The First World or the Third World*.
- Karatani, K. (1998) *Origins of Modern Japanese Literature*. London: Duke University Press.
- Kayintu, A. (2018). A Postcolonial Reading of Zadie Smith's *The Embassy Cambodia* – Zadie Smith'in Kamboçya Büyükelçiliği Romanının Pastkolonyal Okuması, *Jass Studies-The Journal of Academic Social Science Studies*, no: 70, p. 183-200.
- Kiossev, A. (2011). The Self Colonizing Metaphor. *Atlas of Transformation*. Accessed: Dec.2018. <http://monumenttotransformation.org/atlas-of-transformation/html/s/self-colonization/the-self-colonizing-metaphor-alexander-kiossev.html>
- Krishnaswamy, R. (2002). The Criticism of Culture and the Culture of Criticism: At the Intersection of Postcolonialism and Globalization Theory. *Diacritics*, 32,2, p. 106-126.
- Lee E. (2010). *Transforming Japan – Banana Yoshimoto's Amrita*, M.A thesis, Texas Tech University.
- Murakami, F. (2005). *Postmodern, Feminist and Postcolonial Currents in Contemporary Japanese Culture*. Tokyo: Routledge.
- Murakami, H. (2005). *Kafka on the Shore*. New York: Vintage Books.
- Nihei, C. (2009). Thinking outside the Chinese Box: David Mitchell and Murakami Haruki's subversion of stereotypes about Japan, *New Voices*, vol. 3, p. 86-103.
- Nishihara, D. (2005). Said, Orientalism, and Japan. *Journal of Comparative Poetics*, No. 25, Edward Said and Critical Decolonization, p. 241-253.
- Said, E. W. (1978). *Orientalism*. London: Routledge.
- Sakai, N. (1888). Postmodernism and Japan, *The South Atlantic Quarterly*, vol. 87, no. 3, p. 475-504.
- Suter, R. (2008). *The Japanization of Modernity, Murakami Haruki between Japan and the United States*. Cambridge: Harvard UP.
- Selden R., Widdowson P. and Brooker P. (2005). *A Reader's Guide to Contemporary Literary Theory*, 5th Ed., UK: Pearson Education.
- Takagi, C. (2009). *From Postmodern to Post Bildungsroman from the Ashes: An Alternative Reading of Murakami Haruki and Postwar Japanese Culture*, Ph.D thesis, the Faculty of The Graduate School at The University of North Carolina, Greensboro.
- Ulucan, Ö. and Kayintu, A. (2018). Memory of Homeland and Transcultural Construction of Identity in Chris Cleave's *Little Bee*. *Jass Studies-The Journal of Academic Social Science Studies*, no. 66, p. 171-181.