

# On the Representation of Violence in Murakami Haruki

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This paper focuses on examining the various aspects of violence in the work of Murakami Haruki, including *Kaze no uta wo kike*, *1973-nen no Pinball*, *Hitsuji wo meguru bouken*, *Dansu dansu dansu*, and *Nejimakidori* chronicle, as they touch on modernization and capitalism in postwar Japan and the actualization in the present of memories of the Sino-Japanese War.

It goes without saying that the so-called postwar peace and recovery in Japan were built on the wartime framework of violence, expressing itself anew in the Korean War and Japan's economic invasion of Asia. This trend became visible domestically in postwar Japan in the form of discrimination and exclusion of minorities, but such violence was invariably concealed and erased by the high-speed economic growth of the sixties and thereafter and the urbanization which accompanied it.

In Murakami's work as well, the city post-1970-which is to say after the student riots-becomes the setting, and the main character leads a pleasure-seeking life in a consumer society. The violence he himself is participating in is hidden. However, in the novels, it is the uprushing memories of Asian violence that reveal this setting as an illusion. Murakami's work tries to use the depiction of these uprushing memories not to conceal them but to anchor them to the present day and give them continuance. This paper seeks to examine these memories in order to actualize the violence which has been concealed and erased, and to consider the idea of responsibility for the violence which continues today.

Subsequently, Murakami brings together the violence depicted in his work with the Aum Shinrikyo gas attack and the Hanshin-Awaji Earthquake, considering the responsibility of the author toward these events. I want here to explore the author's work as he does himself, constructing a new space in which to stand against violence.