

Abstract of Doctoral Thesis

**Title : The study on short stories of Haruki Murakami in the
1980s**

***-A slow boat to China, Firefly, barn burning and other stories,
The second bakery attack-***

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This thesis examined 13 short stories which Haruki Murakami published from 1980 to 1985.

In chapter 1, *A slow boat to China*, *New York mining disaster*, *Sydney's Green Street*, which include foreign elements, were considered. The world of Japan was depicted more clearly in a way that contrasted with foreign countries. It was a short story written by confronting and resonating with foreign values, stimulating from foreign songs, revelation from foreign culture, and shaking from foreign affairs. Such as China, New York, and Sydney. An approach of looking at the Japanese way of life and Japanese society from a neutral perspective was taken.

In chapter 2, *A 'poor aunt' story* was treated. This chapter analyzed the meaning of "poor aunt". In the process of becoming a poor aunt from a simple girl, a human image with a weak presence emerged from various misfortunes. "Poor aunt" was not treated as an individual but as a symbol. Haruki Murakami built a novel with one central metaphor, "A poor aunt", and created a story with that metaphor.

In chapter 3, *The kangaroo communiqué* and *Her little dog in the ground* were referred. Firstly, this chapter paid attention to the characteristics of the "fascinating" letter about *The kangaroo communiqué*. Regarding *Her Little Dog in the Ground*, I tried to clarify the theme of the work while considering the figures of the characters living in "the three scenes". Haruki Murakami asserted that by observing the behavioral patterns of these animals, it became possible for humans to self-reflect. It could be said that by using animals, Haruki Murakami was able to depict the way of life, existence situation, and individual emotions of modern people in more detail.

In chapter 4, *The last lawn of the afternoon* was discussed. This chapter focused on the story of recollecting a part-time job of lawn mowing when he was a student "14 or 15 years ago" and considered the meaning of "recollection" and "lawn". It could be said that he recreated the sadness of personal history in a reminiscence form, realized what was overlooked at that time, accepted the incomprehensible, and these led him to the rediscovery of himself.

In chapter 5, *Firefly* and *Barn burning* were discussed. Regarding *Firefly*, I tried to clarify the meaning of “my unfocused sadness”. The sadness of “I” was related to “suicide of a friend” and the sense of distance between “I” and her, so the image of a young man who cannot understand various things because he was too young and naive, emerged. Against the backdrop of the turbulent era of 1968, it depicted the hidden side of the youth and the sentimental side of the youth. Regarding *Barn burning*, firstly, while focusing on her disappearance, which was the key to the incident, the characteristics of the character "She" was clarified.

In chapter 6, *Blind willow, sleeping woman* was considered. While examining the relationship between the hearing loss of “cousin” and “parasitism of flies”, this chapter aimed to understand the intention of the author. “Cousin” felt various messages from the world in the process of development from boyhood to adulthood, and it became possible to be polluted by the world. And his resistance to maturity was manifested by his sick “ears”. It could be said that the deafness of the “cousin” was not a disease but a rebellion against growing up.

In chapter 7, *The dancing dwarf* was treated. The purpose was to decipher the truth of the story, focusing on the characters “I”, “dwarf”, and “the young lady” in “a strange world”. The author discovered an abnormal social problem of “inflating”. It could be said that euphemistic criticisms of profitability and efficiency supremacy in modern society were tentatively entrusted to these works through the “elephant factory” by imagination.

In chapter 8, *Three German fantasies* was discussed. The meaning of the “illusion” was revealed. During the Cold War, Germany's “powerful” social movements, Nazi remnants, and prospects for national unification were presented in the form of extraordinary “museums” “fortresses” and “aerial gardens”.

In chapter 9, *The second bakery attack* was referred. I tried to clarify the meaning of “the second attack”. At the same time, this chapter's purpose was to clarify the meaning of the second attack. It could be explained as a statement of Haruki Murakami's intention to emphasize the importance of human uniqueness while drawing the figure of a modern human being who had no choice but to live in a sense of incongruity with society by incorporating it into the tense and critical situation of an attack.

In conclusion, the thesis clarified the position of Haruki Murakami's short stories in the 1980s and their artistic and academic value. In the 1980s, Haruki Murakami's basic view of novels was already formed. Haruki Murakami has deepened his understanding of criticism of irrational social problems, resistance to absurd social problems, and violent rebellion against social injustice. This group of short stories can be said to be the origin of Haruki Murakami's literature. The problems that Haruki Murakami depicted in his short stories in the 1980s are still relevant today, and these short stories can be said to be indispensable to Haruki Murakami's literature.