2.6 THE QUEST MOTIF IN HARUKI MURAKAMI THE WIND-UP BIRD CHRONICLE

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Abstract. *This article explores the role of quest motif as key element of understanding the inner world of protagonists in Haruki Murakami's novel The Wind-Up Bird Chronicle. To visualize the inner world of the main characters, Murakami uses quest in a wide range of frames since that conveys their emotions and feelings, as well as the descriptions of peculiar features and sounds of nature. It is the presence of constant search and quest-journey that enables Murakami to create a complex frame network that intertwines the main storylines through the permanent repeating of the quest motif. This paper offers an insight into the importance frames and their features to convey the meaning of quest motif in translation process. Based on the present scientific and practical research of the novel by Haruki Murakami Wind-up Bird Chronicle and its translation by Jay Rubin, there have been counted the frequency of use along with clarification of the semantic and stylistic peculiarities of quest motif. LOSS frame, which is the main frame used to convey the meaning of quest motif in the context of The Wind-Up Bird Chronicle, enables to identify the main characteristics of Murakami's postmodern features style, especially the use of certain quest elements.*
Keywords: *quest, postmodern literature, frames, literary translation, FrameNet, Wind-Up Bird Chronicles, Haruki Murakami.*

Introduction

Postmodernism in literature is related to modern visual art due to the blurring of boundaries between different types of art. Quotations, intertextuality, specific features of postmodernism, appeared in the English-language artistic text in various imitations, stylizations of literary predecessors, ironic mashups of traditional writing techniques, which is also a distinctive feature of Murakami's novels.

The main features of the modern postmodernism works are also inherent in the works of Murakami, such as incompleteness, the meaning of quest, numerous quotations, rejection of strict conceptuality [4, p.275].

Murakami's masterpieces impress readers worldwide, bringing in the classic fusion of modern surrealism confounded with magical realism. From Norwegian Wood, Kafka on the Shore and Wind-Up Bird Chronicles, Murakami is a fairy tale storyteller, but the plot and setting in the real world satiated of mystery and disturbing strangeness that was vocally placed through evocative writing. He writes

about raining cats, supernaturals, doppelgangers living in another world, mysterious abilities, and paintings coming to life. All part of a great magical realism to depict, nonetheless, the reality. In Murakami's conversation about Sputnik Sweetheart, he mentioned that his inspiration in writing novels is that he likes "stories of abnormal things happening to normal people" [5, p.34].

Murakami uses his characters to unearth sexuality, to place uncanny yet peculiar elements that portray symbolism, and to bring a larger picture of the life we live in silence. Murakami effect is more experiential and passionate. It cannot relate to everyone, but it can connect with the vast majority. Characters are often found in a weird introspection frequently dwelling on the relevance of existence and with the discovery of their philosophies and beliefs in the most unexpected ways. Their minds wallow into figurative memories that were tragic but realistic. Quest which is one of the typical elements of postmodern literature is one of key elements in Murakami's novels [4, p. 282].

Quest motif in literature. There are several elements to a quest in storytelling. Typically, there must be a protagonist, the quester, a stated reason to go on the quest, a place to go for the quest, challenges along the journey, and sometimes, the real reason for the quest which is disclosed later on during the journey.

Although the quest story originated thousands of years ago in classical mythology, novels with the quest motif are some of the most popular young reader and fantasy books. The quest motif is also commonly called the journey motif, named after the literal and figurative journey the characters take.

In mythology, these elements are more usually a more strictly defined part of the main character's journey, and include:

– the call to adventure;
– a supernatural helper;
– a talisman;
– crossing a threshold into a forbidden place;
– a trial or trials;
– the achievement of a goal;
– the return home.

A quest is the pursuit of an important treasure or item, knowledge, power, or spiritual awakening. Although people usually relate quests to a physical journey or adventure, the quests to maturity, or coming of age novels, as well as the journey of self-discovery are common applications of this motif [6, p. 228].

Common characteristics of the quest motif which are based on a journey are the following:

– physical journey in search of specific items or treasures;
– journey to stop evil;
– epic quests;
– the journey to maturity, coming of age;

– the journey of self-discovery;
– the search for knowledge.

This motif usually highlights the growth in the protagonist, either mentally or physically, where he always emerges a better person, more secure of himself, or more powerful once the quest is fulfilled.

There are 5 basic elements that a quest requires:
– quester;
– place to go;
– stated reason to go there;
– challenges and trials on the route;
– real reason to go there [6, p.229].

The Wind-Up bird Chronicles frame network. Loneliness in the works of Murakami is a constant characteristic of the main characters. LONELINESS element in his novels is conveyed through a whole system of conceptual oppositions (lonely - in love, lonely - married, lonely – communicative, loneliness - society), which are based on the divergence of moral and ethical, ideological guidelines and preferences of the heroes of the work, who are representatives of different social subgroups/subcultures. These conceptual oppositions are related to the basic moral and ethical ideologues of humanity, which are usually understood as the key units of emotional discourse, through which the attitude of an individual or a group of individuals to reality is understood and evaluated.

The protagonist of The Wind-Up Bird Chronicle, Toru Okada, is a thirty-year-old unemployed man who first loses his beloved cat Noboru Watai, and then his wife Kumiko. At the beginning of the novel Murakami introduces the reader to the world of LONELINESS of the protagonist, who is in a state of SEARCH, the impetus for which is permanent LOSSES. These losses of Toru Okada are the reason for his state of loneliness against the background of the entire novel.

With the help of quest motives, Murakami creates a complex frame network in the main plot lines by permanently repeating certain quest elements. There is a special cause-and-effect relationship of three main frames: LOSS, SEARCH and LONELINESS of the main characters.

A quest is an adventurous journey undergone by the main character or protagonist of a story. The protagonist usually meets with and overcomes a series of obstacles, returning in the end with the benefits of knowledge and experience from his quest.

Frames in quest of Murakami.Cognitive linguistics has its theoretical foundation and takes its inspiration from psychology and philosophy that emphasize the importance of human experience. According to this empiricist view, the centrality of language, its meaning, originates from the nature of human bodies or human experience and has its significance because of the interaction with the world. The meaning of language is not carried by the packaged self-contained units with

different forms, but "is prompted by words and these prompts serve as instructions for conceptual processes that result in meaning construction" [1, p.137].

The conceptual representations are integrated with different conceptual mapping relations in a certain frame. Due to the differences in the economic, cultural and customs of each ethnic group, the process of translation is not the transformation of the conceptual equivalence between two languages, but embodies the emergent conceptual meaning with the psychological characteristics of selectivity, iconicity, analogy.

The purpose of this study, with the frame concept in cognitive corpus "FrameNet", is to explore the basic structure of semantic information storage and application in the human brain and to form a comprehensive impression of the psychological aspects of translation. In this way, we tend to reduce the negative impact of translator's the subjective judgments on the concept of translation process, and to facilitate the translation teaching with more technical basis and dynamic operations [2, p.117].

This article examines the relationship between the core elements (Core) and non-core elements (Non-core) of the LOSS and SEARCH frames created by means of "quest" technique. The notion of quest allows to determine the intensity of the search by the victim of the loss of the desired thing and the cause of the loss, which became the goal of the search in the SEARCH frame. It is the difference in the direction of the search and the uncertainty of its results that distinguish the search in Murakami from the traditional one and from the search in the novels of other writers. The uncertain success of the search is not characteristic of the traditional concept of a quest in fiction, when the goal of the search is always clear, and the expected result is quite real one [6, p. 215].

– Frame: LOSS
– Frame elements (FEs): Core Elements; Non-core Elements.
– Loss victim: Lost person; Cause of loss; State of loss victim.
– Frame: SEARCH.
– Frame elements (FEs):.Core Elements; Non-core Elements.
– Interested agent.
– Desired item.
– Search area.
– Time.
– Degree of search intensity.
– Purpose of search.

Murakami's main characters do not immediately agree to start a quest-journey, but on the contrary they submit to certain circumstances that force them to do so. Along with the changes in the results of the quest, the means and the general purpose of the entire search also change. It is also a specific feature of Murakami's novels that his protagonists are not always able to clearly define a specific subject of search.

In the novel The Wind-Up Bird Chronicle, the main characters try to find a new special format of "knowledge", embarking on an unusual "journey". Toru Okada (the protagonist), searching for his missing wife, descends to the bottom of the well to get to the mysterious room number 502, where he is waiting for him in the dark, on the border between reality and dreams, an equally mysterious woman who will later turn out to be his wife. In this way, during the search for a wife, the protagonist also finds himself, and this it is logical to say that the search in The Wind-Up Bird Chronicle is a kind of state similar to meditation or trance, aimed at the inner world of a person.

Throughout the novel, Toru Okada reflects on the reasons for the loss and search for his wife and his beloved cat, and his wanderings reflect the process of immersion in consciousness and subconsciousness, which generally reproduces the Murakami's goal to convey the self-sufficiency and independence of a modern person from the surrounding world.

The novel also emphasizes constant acquaintances with new people, permanent changes of place and circumstances around the main characters at a time when they themselves remain unchanged. This, according to Stretcher, is one of the special characteristics of Murakami's characters, which makes it possible to distinguish the quest in his works from the traditional one. The main characters usually accept traditional quest "call to travel", but as a result they will not experience personal changes, but only drastic changes in the environment [4, p. 272].

One of the key elements of the quest is the "call to travel", which, was conveyed at the beginning of The Wind-Up Bird Chronicles through a phone call from a stranger as an equivalent to the call of travel and telephone call or a general "call" to action and start searching the sign of which is suddenness:

台所でスパゲッチイーをゆでているとき、電話がかかってきた [274, p.11]。

When the phone rang I was in the kitchen, boiling a potful of spaghetti [3, p. 5].

Thus, the "call" as an element of the traditional quest in Murakami's novel is preserved and strengthened by drawing an analogy with a telephone call.

Traditionally, the last element of the quest is the protagonist's return to normal life. The Wind-Up Bird Chronicles ends with a letter from the girl-next-door Mei Kasahara to the main character Toru Okada and their meeting. Mei Kasahara can also be considered Toru's assistant, but one who does not have supernatural abilities. In the letters, we also see how the girl empathizes with the main character in a friendly way, which, in part, helps him survive.

Conclusions

The search process itself is multifaceted, where not only the main character is looking for something for himself in the intertwining of human destinies, but also all the others, and each of them is looking for something for himself. The constant presence of a certain number of search processes

in a single space gives Murakami's novel an epic scale, putting the quest elements in the SEARCH frame first among others.

Thus, this research has showed the importance of frames for Japanese onomatopoeia in the translation process and presents onomatopoeia as a valuable material for the construction of frame models.

So, the performed research showed the importance of frame use in the translation of quest motif in Murakami's novel, as well as presented the key features of quest itself as a full-fledged material for building LOSS and SEARCH frame models and identified the main tools for achieving an adequate translation of quest elements using the example of English versions Murakami's novel.

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