

# Haruki Murakami and His Realistic Style: The Japanese Aesthetic Taste in Norwegian Wood

Yingcheng Huang <sup>1,\*</sup>

<sup>1</sup> Hong Kong Metropolitan University, Hong Kong, China

\*Corresponding author. Email: s1238651@hkmu.edu.hk

## ABSTRACT

There is a subtle distance between Haruki Murakami's works and Japanese traditional literature and modern literature. Norwegian Wood also has a subtle distance because of its differences from Haruki Murakami's other works. This paper takes Norwegian Wood in this delicate relationship as the object of analysis and explores the Japanese traditional aesthetic concepts and expressions in the conception of this work. Through the Japanese traditional aesthetics ideas and concepts, this article, embarks on Norwegian Wood's realistic angle of view, through details of this work, completes the analysis through the comparison technique. In this work, the realistic perspective brings a series of writing contents that conform to the traditional Japanese aesthetic elements, but Watanabe, as the plot promoter of the realistic perspective and the motivation of the story unfolding, does not make the works present a highly consistent creative purport with the traditional Japanese aesthetics. Realism is the prominent feature of this work, but the difference between Norwegian Wood and other works is not the deliberate result of Murakami. As for the reproduction of traditional Japanese aesthetics, it is not for the explicit purpose of writing.

**Keywords:** Haruki Murakami, Norwegian Wood, Japanese traditional aesthetics, Realism.

## 1. INTRODUCTION

The three aesthetic concepts of Japanese aesthetics are mono no aware, Ugan and Wabi-Sabi. The novel Norwegian Wood contains the content of the above three aesthetic consciousness [1-3]. The word "mono no aware" is not only the meaning of "sorrow, grief", but also contains a variety of complex emotions, such as joy, anger, sorrow and joy. The definition of the word "mono no aware", in short, is a general term for the emotions that the heart is moved by things. A more detailed dissection of the profound meaning of the word "mono no aware" can be based on what is said in Kato's research [4]. That is to put everything in the world into your heart to savour and distinguish their feelings, even if you understand the sorrow of things. If we associate real life with the word "mono no aware", when you see a small animal, you feel that it is very cute and very distressed, which can be said to trigger the feeling of mono no aware. Another level of mono no aware contains the "view of life and death" pursued by the Yamato nation, that is, the pursuit of instantaneous beauty [5]. In other words, even if beauty is "exhausted" in an instant, this "exhaustion" can be said to be spiritual or physical which is not limited to people or things. For example, cherry blossoms have a short

flowering period and fireworks are fleeting, but they are still highly valued in Japan which symbolizes the Japanese aesthetic of mono no aware. The aesthetic appreciation of the mono no aware acts on human beings can be manifested in the Japanese cultural traditions of "Bushido" and "martyrdom" [6]. This form of pursuing instant beauty is extremely subtle, in the context of Haruki Murakami's novel [7]. The traces of sorrow and Mono no aware could be found in the book of Norwegian Wood [8].

Toru Watanabe, the protagonist in Murakami's works, can be called the representative of mono no aware. His sensitive and meticulous observation and experience of everything have become an indispensable part of his thoughts. It must be said that he has a priority for all things in all things, not all of them are important. Ideas are of considerable complexity, this does not seem to be able to accurately determine the order of his feelings for everything that triggers grief, and Naoko assumes the "top priority" level currently. Watanabe's perception of Naoko's "beauty" is profound, and the theme of sex cannot be ignored. At the same time, this profound perception is reflected in Watanabe's complex emotional experience. Obviously, the content of "sex" is strong and unforgettable, and the straightforward and detailed

description in the book can also show Watanabe's emotional fluctuations. His mood swings can be expressed through realism, even magic realism can be used as an expression. The author did not use the latter, yet he is more inclined to reply or realize the creative techniques that are more faithful to the traditional Japanese aesthetic style, so he does not use the same expressive techniques as other works in the article-more impactful, more exaggerated, and full of symbolism [9]. It is easy to establish a correlation with Naoko's traditional sense of beauty. Realism means that traditional aesthetics can exist in expression without drastic deformation, the realistic writing style chosen by the author in this work will undoubtedly make the elements of traditional Japanese aesthetics more easily perceived by readers, whether intentionally or unintentionally. This work will examine the realistic perspective that brings a series of writing contents that conform to the traditional Japanese aesthetic elements of Haruki Murakami's *Norwegian Wood* with concepts of traditional Japanese aesthetics.

## **2. MONO NO AWARE, AND OTHER TWO AESTHETIC CONSCIOUSNESS OF JAPANESE AESTHETICS**

### ***2.1. The "Mono no aware" of Reality and Consciousness***

For the perception of physical beauty, in chapter one Watanabe recalls Naoko's little hands, hair, earlobes, moles and eyes at the airport. Watanabe also has a meticulous perception of Naoko's body. Chapter six Watanabe visits the sanatorium and stays overnight at Naoko and Reiko's residence to see her naked body, including plump breasts, nipples, navel, waist bone and pubic hair. At the end of the sixth chapter, Watanabe visits Naoko for the second time. On a rainy night, Naoko gets into Watanabe's bed. Watanabe touches her whole body with his hand. Naoko's body makes Watanabe unforgettable, which can be inferred from Watanabe's behavior. Naoko was Watanabe's only masturbation object, even though Midoriko repeatedly proposed that Watanabe wanted to masturbate with her, but the change failed. This complex emotional experience is lasting and difficult to resolve. Watanabe's perception of other objects of *mono no aware* is also keen and meticulous. This object of *mono no aware* is like Watanabe's memory fragments of recalling Naoko's face for a longer and longer time in the first chapter, also like his first sexual memory with Naoko. On the figurative level, the object of mourning includes the firefly given to Watanabe by the "death squad" and the unforgettable afternoon experienced by Midoriko at home. The wonderful thing is, that most of these objects of mourning are in the form of instantaneous beauty, or other words, these scenes are fleeting to present the most ideal form.

For example, the memory fragments about Naoko's face are getting shorter and shorter. Watanabe thought it was as short as a shadow in the sunset, which soon melted into the night. Naoko's face seems to disappear quickly in her mind, so she can think that she has instant beauty. After that, even though Naoko's flesh was fuller and more attractive, in Watanabe's mind, the imagination that Naoko brought to him on that rainy night was gone forever. It is a kind of fleeting. Or like a firefly, it can only shine at the night, after the bright, it will die. The price of this short beauty is a short life; Even though there was a fire near Midoriko's house, Midoriko and Watanabe still drank beer and sang songs. After Watanabe struggled for a while, he began to ignore the things around him. Watanabe and Midoriko pursue the concept of life and death of instant beauty. These things also maintain their original aesthetic feeling in the original text, and it can also be said that they imply the Japanese aesthetic spirit of sadness, that is, the pursuit of instantaneous beauty: the face of Naoko that exists in the mind for a short time, the first sexual memory that can not be found, the firefly that quickly fades after flashing, and even in the vicinity of a fire. The afternoon he spent with Midoriko is buried with the relevant elements of instant beauty.

### ***2.2. Ugan***

During the Kamakura period, the word "ugan" was introduced into Japan from China. In the works of Wang Yun, a poet in the era of Emperor Wu of the Liang Dynasty, the word "ugan" can refer to the essence of things. However, in Japan, the meaning of *ugan* has been developed and changed, and its meaning in Japanese aesthetics is different from or different from the meaning of "essence". According to the famous Japanese scholar, Mr. Onishi Keli, there are seven main meanings of *ugan*, and in the aesthetic consciousness of "ugan", the above meanings are integrated with each other, the place called "ugan" often covers many features of *ugan*. In this work, many details can dig out the mysterious Japanese aesthetics. Starting from the description of the scenery, it seems that it can better reflect the author's aesthetic standards. In the first chapter, Watanabe falls into memory on the plane and then remembers the scenery of the meadow. He and Naoko sat quietly on the grass, observing the scenery around them. Furthermore, there is no noise in the scene at this time, the sound of wind blowing blades, or the barking of dogs from far to near. These sounds are still described as intangible, not as subtle as they come from the world in which they live. It is worth noting that these sounds are the only ones in the scene- "everything else is silent". Here the silence of the scene Watanabe recalls, which is spiritual, can be observed. While other scenes in the scene, such as green hillsides, rolling grass, clouds, and the sky. The scenes are so beautiful, serene, and almost devoid of their sharply incompatible aspects. The above scene contains

the characteristics of the mystery: beautiful, serene, gentle, and silent, without anything to break the peace of the scene. Some of the scenes in the novel have the same characteristics. It seems that Murakami is ingenious. The inside or the most attractive part of the scene is hidden behind something or covered by something. Like the fir forests and mountains wrapped in layers outside the sanatorium, like the wells covered by grass, or the gloomy clouds over the North Sea or the streets. sound waves like clouds, mist outside the window covering the forests and mountains The core of these scenes, such as Naoko in the sanatorium, or the bottom of the well is very deep, or someone disappears in the secret of the well, are hidden in it. This is closely related to *ugan*, which is hidden beneath things. The description of scenery in the book describes the characteristics, contents, and other aspects of the scenery that also inspire or express one's thoughts from the scenery. Many descriptions of scenery appear in Watanabe's memories, which can also be said to be imagination related to the content of memories. As Watanabe heard in the grass, the sound of wind blowing leaves and dogs barking. He said it was as if it did not belong to the world itself. This has to inspire readers to think, why does Watanabe think that this ordinary voice is not his world? Or even Watanabe himself did not know, which is worth thinking about. What is also thought-provoking is the scenery described by the author in the first chapter, which is still fresh in his memory, but there is no one in the scenery. To start the question of where he and Naoko disappeared. The more abstract, or the most profound, should be at the end of the third chapter, Watanabe will have disappeared, faint and shallow points of light compared to a disoriented soul, and then wrote that the fingertips always keep an untouchable distance from the points of light. It inspires readers to think about the significance of the light spots produced by fireflies to the author. On behalf of his hope? And why can the fingertips never touch the point of light? It symbolizes that he has no way to recover the light brought by the firefly that disappeared in the night. It can't be denied that the author is not trying to imply to us by words. *Ugan* has a profound character. It is spiritual and elusive. The author's expression in the text also reveals far-reaching descriptions or questions. One of the characteristics of *ugan* aesthetics is beauty, serenity and softness. If it is placed in the painting, it is like a Jiangnan landscape painting. There are no sharp and destructive elements like the soldier's charge scene. Instead, there are green rivers, harmonious pictures and so on. In the forests of Norway, many landscapes have such characteristics. For example, in the first chapter, Watanabe and Naoko got off the tram in the four valleys. In the clear landscape of an early summer afternoon, the elements that destroyed peace-morning showers and gloomy rain clouds have been swept away, replaced by the warm rays of the early summer sun and the cherry leaves shining in the sunshine. Later, I wrote about people enjoying the sunshine while talking or exercising. Everyone seems to

be very happy, which is in harmony with the early summer scenery. It makes people feel the beauty, serenity, and softness of the scenery. Another example in chapter 4: On Watanabe's way to Midoriko's home, the scenery of early autumn comes into view, whether it is the behavior of people and animals, such as children playing with throwing stones, catching dragonflies, blowing soap bubbles, cats basking in the sun, girls wearing clogs crossing the road, or old people chatting intimately. They are all harmoniously interwoven with the early autumn scenery, which is a very vivid and soft picture. It makes people feel that what happened belongs to the early autumn season. There are many equally serene, soft, and beautiful sceneries, such as in chapter 6, Watanabe went to the sanatorium and came to the basin surrounded by mountains. Green seedlings, clear streams and curling white smoke build the quiet and peaceful tone of the scene, while the cat taking a nap, the clothes hanging on the clothes pole, the barking dog, and the firewood piled up to the eaves set off each other with the scene, just like a landscape picture of a farmhouse, there is no element of uneasiness that can break the atmosphere of the scene. The sanatoriums mentioned later are similar. Although it is called a sanatorium, there are no fences or barbed wire walls of white stone, and the place is very spacious, where people live happily, work at sunrise and rest at sunset, and do not take compulsory treatment because it is a nursing home. People who live here often do not want to leave. In this way, life in the sanatorium is serene and beautiful. when Watanabe accompanied Midoriko's father in chapter seven, the scene at noon is also serene and beautiful: the soft sunshine, the sleeping people, the chrysanthemums in the vase, the fishy smell of stewed fish, and the sound of footsteps, all show a lazy posture. The detail is that when the nurse came to visit me in the ward, she smiled at me and perfectly integrated into the scene. At the end of the seventh chapter, Watanabe had just written a letter to Naoko. When he came to the park to watch the baseball game, he saw the clear sky and two planes flying in parallel. They were very poetic and beautiful images without any disturbing elements. For example, the sudden rain or the baseball flying overhead illustrated the profundity in the same way of the above-mentioned throwing stones and catching dragonflies. The style or characteristics of these scenes are also throughout the book: soft and peaceful, full of deep meaning, hidden but not revealed. Therefore, the style has a part of the content or characteristics of the *ugan*.

### **2.3. *Wabi-sabi***

*Wabi-sabi* gradually became the core aesthetic consciousness of the Muromachi culture era in Japan, following the popularity of the aesthetics of *mono no aware* in the Heian Dynasty. As one of the ignorant aesthetics, modern aesthetics has a general scope for what kind of design or scene belongs to the style of *wabi-sabi*.

To put it simply, if a thing satisfies minimalism, simplicity, nature, and modesty, these would be considered a type of wabi-sabi. The "well" mentioned in the first chapter is very simple—just an ordinary well. And the well is completely covered by grass that Watanabe can not confirm her existence, it can be said that it is very "modest". As a well, there is no other ornate decoration, and it is so simple that it is integrated with the landscape of the meadow. In addition, nobody can recognize it clearly from the grass, which can be called nature. The well has the beauty of wabi-sabi. From this point of view, fireflies do not have the beauty of silence, because they emit a faint light in the night, which can not be called modesty. The most neglected part of the article is the inadvertent appearance of crows, such as in chapter four. Watanabe chatted with two people in the streets of Shinjuku, the crows flying silently and the crows looking around on the roof of Chapter nine. Their actions were all before dawn. While in the sixth chapter, Watanabe, Naoko, and Reiko are climbing the mountain. The red birds that pass by are not only gorgeous but also have decorative feathers. Or in the morning when Watanabe was in the hospital, he saw sparrows flying on the wires to rest their feet. In the afternoon, he saw flocks of birds outside the window. By contrast, the beauty of crows' silence was instantly highlighted. Like the crow, there is also the flagpole standing in the boarding house, regardless of the wind or rain, it has been standing there, unlike the sun flag because there is no wind to fall. His existence is only to hold up the sun flag. Figuratively speaking, it is only a supporting role, let the sun flag step on its shoulders, to foil its greatness. From another point of view, the reason why all kinds of trees can not be called the wabi-sabi to some extent is that most of the trees in the article are whole with leaves, that is, they are trees with luxuriant branches and leaves. The description of leaves in the article is extremely vivid and lively. For example, the whispering leaves in the first chapter, the bright green swaying cherry leaves at the Four Valleys Station, and the beech trees rubbing their leaves in the dark that night when fireflies were released. Even sometimes the sound of the leaves is sharp, such as Watanabe's "clicking" sound of the leaves breaking under the moonlight path of the sanatorium. This may be an immodest act. Norwegian Wood gives readers more experience like a story about Watanabe's youth and his struggle and choice between Naoko and Midoriko's feelings. The vivid description and rich emotional experience in the book have become the hotbed of the growth of Japanese aesthetics, and it is difficult for readers not to notice its Japanese aesthetic attributes. However, different from the realistic works, the traditional aesthetic ideas are reflected differently in Murakami's magic realism works. It can be said that for magic reality works, it is more necessary to grasp the embodiment of Japanese aesthetics from the overall perspective of the specific content of the book, and because of its abstract expression, Japanese aesthetic

elements may not be accurately grasped. Unlike the Norwegian forest, the content of Haruki Murakami's magic works is not only realistic but also often accompanied by unrealistic factors. For example, the actor in "Kafka on the Shore" dropped out of school and went home to embark on a fantastic journey. Although there are two human protagonists in 1Q84, such as "Aomame", "Little Man" and "Air Chrysalis", and the characters in "a wild sheep chase", such as "Sheep", "Rat" and "Parasite", the plots are bizarre, but the characters usually have human behavior. These works often use metaphors or imaginary and absurd plots conceived by fantastic ideas to convey what the author wants to express. From the perspective of Japanese aesthetics, we can also explore the relevant elements from magic realism works. But what is different from realistic works is that. The abstract elements in magic works will make it more difficult for Japanese aesthetic elements to float on the surface, and the solution is to start from the whole to explore in-depth. For example, in the story of "Kafka on the Shore", it is not easy to find Japanese aesthetic elements through details. While when the reader jumps out of the specific plot and perceives the work, perhaps the plot of "15-year-old Tamura leave home" wants to express a lot, such as the unyielding fate, the longing for the world, a kind of self-healing, a kind of foreshadowing for Kafka's return to reality, among which there are many complex and elusive plots, which cannot be accurately defined. It seems to allude to a kind of mysterious beauty. "Hard-Boiled Wonderland and the End of the World" also has a mysterious aesthetic feeling, which enlightens readers to think about modern civilization, the protagonist would rather choose to live in the subconscious world than return to the real world. Whether this means that Murakami in the virtual world enlightens us to face the future of the world in the social status is worth thinking about. On the other hand, the traditional aesthetic concept seems to be reflected in the music frequently appearing in Murakami's works [9]. This is a common feature of his magic works and works. For example, the ballad of the same name in the novel "Kafka on the Shore" is the only song that appears in the book and has only words. From the lyrics, elements of ugan and wabi-sabi come to the forefront. For example, "Standing behind the door is the words that have lost their words" and "Turn the figure into a sword and pierce your dream". These elusive abstract descriptions have a profound meaning and express a kind of mystery. This kind of silence is reflected in the lyrics "Open the blue skirt and look at Kafka on the Shore", which describes the tranquillity and conveys a kind of simple beauty. The various images in its lyrics, such as "small fish falling from the air" in the lyrics, also echo the magic world experienced by Kafka, the protagonist of the original work, such as "horse mackerel falling from the sky". It conveys a dreamy color. In the realistic work Norwegian Wood, there is also a recurring song of the same name by the Beatles. The song is considered in the book to be

tranquil, melancholy, and intoxicating. It runs through the memories of Naoko in chapter one, Reiko's funeral for Naoko, the evening spent with Naoko Reiko in the sanatorium and the occasional appearance in the record store. In all kinds of situations, Watanabe will be disappointed and sad about this song, or be touched by the song. There are similarities between the feelings of *mono no aware* triggered and the feelings of *mono no aware* brought about by "Kafka on the Shore", both of which are struggling, confused, hesitant, and even need to be saved [10]. Naoko's face is getting weaker and weaker in Watanabe's mind, and he needs to get rid of the complex emotions brought about by the song so the first chapter mentions "worrying about cracking his head". Kafka could not get rid of his fate, but with the encouragement of his mother "Saeki", he left the illusory world and returned to reality. For Kafka, "Saeki" is like "Naoko" for "Watanabe", for Watanabe and Kafka, Naoko and Saeki are both characters who have left them, and often through the music of the same name, it is wonderful. Watanabe will trigger *mono no aware* because of the song. Kafka, on the other hand, did not, and the one who triggered the *mono no aware* from Kafka on the Shore became the reader. After reading the whole book, we know the symbolic meaning of Kafka on the Shore, which enables us to trigger a full feeling of the ballad. If only through a certain plot in reading, the *mono no aware* triggered by the ballad is certainly incomplete and inadequate. This is the reason why the Japanese aesthetics in the magic novel Kafka on the Shore needs to be grasped as a whole. For "Norwegian Wood", it can be seen from the beginning of the first verse that the song reminds him of the sad memories with Naoko. Readers only need to understand that this song can be used as a trigger switch for Watanabe's sadness, and they can resonate with Watanabe and have feelings of sadness for Watanabe-sympathy and regret.

### **3. REALISTIC WRITING AND JAPANESE AESTHETICS**

Back to the perception of physical beauty, at the end of chapter six, Watanabe visits Naoko for the second time [8]. On a rainy night, Naoko got into Watanabe's bed, and Watanabe stroked her whole body with his hand. Perhaps we need to think deeply about the thing of *mono no aware*, or the "object" that can trigger the feeling of *mono no aware*. Is Watanabe's memory of Naoko's dress, body and perception of his body, in reality, all the things of *mono no aware*? Another way is to define whether memory and imagination can be objects of *mono no aware*. Whether the *mono no aware* brought by Naoko's body is restored in memory, thus triggering the *mono no aware*. Or the *mono no aware* brought about by other elements of memory itself.

To find out the answer, it is necessary to find the difference between Watanabe's perception of Naoko's

body in reality and that of his body in imagination. These differences help to judge whether the memory or the imaginary fragment triggers the *mono no aware* by restoring the entity. Or it has a certain particularity to trigger the *mono no aware* and the *mono no aware* brought by the entity. Thus, it can be called the carrier of *mono no aware* or the carrier of *mono no aware* with special forms. In a broad sense, it covers whether the fragment of his recollection or imagination can be called the "object" of *mono no aware* and whether it produces the beauty of *mono no aware*, or whether it brings *mono no aware* to the subject who produces *mono no aware*. It is the object of spiritual level, while the "thing" in *mono no aware* does not need to be an entity as the object of cognition and perception. When the subject of cognition and perception coincides with the object of cognition and perception, that is, when "mono no" coincides with "aware", the harmonious aesthetic feeling produced can be called *mono no aware*. In the first chapter, Watanabe recalls Naoko's small hands, beautiful hair, earlobes, clothes, and so on, and then with the surge of these impressions, her face emerges in Watanabe's mind. Make Watanabe have love, affection, or other complex emotions-he like her agility as if his eyes were looking for small fish in the clear spring water when he looked at him. As well as her sweet smile, all can prove that Watanabe triggered the feeling of *mono no aware* at this time, namely, the fragments covering his recollection or imagination can be called the "object" of *mono no aware*. From another perspective, when imagination and recollection act on *mono no aware*, it is worth considering whether there is a certain difference in the *mono no aware* of objects brought by physical or realistic experience. In the book, with time flows, Watanabe recalls Naoko's face for longer and longer, and the trend is towards forgetting it. This indicates that the feelings of *mono no aware* brought about by imagination and memory are continuous. And it is possible to trigger fewer and fewer feelings of *mono no aware*, which is not likely to disappear. It is obvious that the feeling of *mono no aware* brought about by real experience must be non-continuous, in other words, the feeling of *mono no aware* brought about by real experience and non-real experience should be distinguished. The impact of real experience, Watanabe's memories or imaginations triggered by his inability to have sex, cannot be classified as a real experience. The recollection or imagination of Naoko's sexual experience should be the object of another trigger independently, which is persistent and thus distinguished from the real experience. However, the feelings of *mono no aware* triggered by real experience can never be replaced. This is highlighted by Watanabe's series of behaviours or stress reactions. For example, when Watanabe saw Naoko crying, he stroked her shoulder, stroked her hair, took off Naoko's clothes, turned off the lights in the room, stroked his body, and even had sex, all of which were his complex feelings of love and affection for Naoko, which could be called the feeling of *mono no*

aware. Compared with the memory brought by sexual experience, it is more intense and cannot be replaced, or has elements that cannot be restored by imagination and memory. These elements that cannot be restored correspond to the book, such as Naoko's naked face to Watanabe in the sanatorium. His recollection of seeing Naoko's body for the first time, Naoko's body in his mind when sleeping with other girls in a love hotel, and so on, are part of the restoration of the real experience, at least the feelings of *mono no aware* triggered by it are partly similar, such as the longing for Naoko's body. On the other hand, differences in stress responses can also be used as evidence. One of the most similar to Watanabe's lower body erection-masturbation vent. This is also the situation in which imagination and recollection are most closely consistent with the real scene. The feelings of *mono no aware* have a certain degree of restoration because the feelings of *mono no aware* triggered by them together trigger the behavior of masturbation. But on other occasions when the sex scene is recalled whether it triggers this reaction is unknown. Memory and imagination cannot completely restore the physical *mono no aware* triggered by the body, because the triggering conditions of physical *mono no aware* brought by real experience are too harsh, and its timeliness cannot be restored in a longer time scale. For an adequate understanding of the *mono no aware* of real experience, the relevant memory and imagination can be understood as his derivatives, and although the time of triggering the feeling of *mono no aware* has been extended, the integrity and particularity must be gradually decreased.

As far as the whole book is concerned, the realistic writing of *Norwegian Forest* makes it like a collection of Japanese aesthetic elements, and becomes the carrier of Japanese aesthetics, it is a natural way to integrate Japanese aesthetic elements into the content of the work without making readers feel stiff and unnatural. It takes *mono no aware* as a typical example and starts from the main content of the book. During the period from Kizuki's death to Naoko's death, Japanese aesthetic elements often appeared and became the norm without rigidity. For example, Watanabe's regret for Kizuki's death, his love for Naoko, his admiration and contempt for Nagasawa, and his dependence on Midoriko are the best manifestations of his true feelings. Japanese aesthetic elements are not deliberately and rigidly integrated into the text, perhaps for the main content of the love novel. Since Haruki Murakami completed the "Trilogy of youth", he wrote the short story "Firefly" in 1984, which is the main story of *Norwegian Wood*. According to Haruki Murakami in the book's postscript, "Norwegian Wood" was written with a "conciliatory spirit". From the beginning of the book, it is easy to see that the whole novel is narrated in the way of memory. It makes this work more like the natural expression of Haruki Murakami's voice. Through the content of *Hotaru*, it is not difficult to know that he is a collection

of short stories covering the interweaving of realistic style and post-modernist style. However, "Norwegian Wood" is indeed a solid work of realistic style, which shows that although "Firefly" is the main body of "Norwegian Wood". It does not make *Norwegian Wood* a double writing style. When the author wrote *Norwegian Wood*, he did not set its writing style, while regarded it as an essay. In the postscript, the author said that "this novel requires me to write more than I expected" and "dedicated to several friends who have passed away and those who remain in the world". Given this, from the content of the novel, the adapted names and realistic plots in the book show that *Norwegian Wood* is only a pure realistic novel, and Haruki Murakami should commemorate the past years through this novel. The elements of Japanese aesthetics in the book are brought about by the author's artistic expression, not deliberately. The embodiment of Japanese aesthetics is very necessary under the writing background of *Norwegian Wood*. From the perspective of the whole book, whether it is Watanabe's *mono no aware* of other characters, the profound and profound scenes, and the image of silence, these are all indispensable parts of his intentional or inadvertent use to express the complex mood of his youth, such as confusion and sadness.

#### 4. CONCLUSION

Through the analysis of the text, the complete discussion of *Norwegian Wood* is completed. This paper explores the Japanese traditional aesthetic elements in this work and finds that there are differences in the expression of Japanese traditional aesthetics between Murakami's magic works and this work. This paper concludes that the expression of traditional Japanese aesthetics is an indispensable part of this work, and its appearance is not a deliberate act of Haruki Murakami, but a natural expression. Murakami's other works adopt the perspective of magic realism, while this work is a pure realistic novel. For scholars who study Haruki Murakami's works in the East and West, this work may interpret it from a new direction. As for the application of Japanese traditional aesthetics in the field of literature, they can see the inclusiveness of Japanese traditional aesthetic elements in different forms of literary works and the shaping power of Murakami Haruki's works from the analysis of this paper. Starting from the perspective of realism, it can only be used as a certain perspective to understand this work. In this paper, there are still many fragments that are worth exploring outside the realistic perspective. If the level of interpretation of the novel is more three-dimensional, the value of *Norwegian Wood* will be further explored.

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