

The short stories of haruki murakami english literature essay

[Literature](#), [British Literature](#)



Within *The Elephant Vanishes*, an anthology of short narratives by Haruki Murakami, and *The Outsider*, a novel by Albert Camus, civilization is examined and the reader is invited to see civilization as following set regulations and modus operandis. Through the supporters, the reader understands that civilization observes these behaviors without inquiry and in making so are robotic. One of the ways this thought is reinforced through mentions to nutrient. Food is shown to fall in people ceremonially and who you portion your nutrient with reveals penetrations about the civilization in which you live.

Through the action of the texts and first individual narratives the supporter is established as different to the civilization. In the short narrative, *Sleep*, the supporter noted, 'I went to the life room, switched on the floor lamp beside the couch, and sat there imbibing a full glass of brandy' (page 84) .

Although she enjoys intoxicant, she has to imbibe by stealing. She is restricted in her freedom to bask in intoxicant because her hubby does not O.K. of it. Her hubby's business as a toothdoctor precludes her from eating cocoas until an inadvertent reminder of old cocoa flakes wedged between the pages of the book 'I found a few crumpling flakes of cocoa stuck between the pages' (page 90) . She was so inspired to liberate herself from the bonds of her hubby's dental fraternity norms. She unashamedly indulged herself on this pleasure impetuously, 'I felt a enormous impulse to hold the existent thing' (page 90) .

In *Sleep*, clocking for tiffin is exactly at 11 40, ' a^! I looked at my ticker. Eleven Forty. Eleven Forty! ' (Page 91, *Elephant Vanishes, Sleep*) . The

typical type of nutrient was, `` a^|minced scallionsa^|buckwheat noodlesa^|dried seaweeda^|tofu " (page 91) . The mention to the exact clip and the type of tiffin indicate modus operandi. `` a^|Cup of coffeaa^|two pieces of staff of life, spread them with butter and mustard, and had a cheese sandwich " (Page 89) , something which the supporter wants to get away from. It is merely when she breaks with the conventional regulations that she feels as though she is populating. The hubby sitting on the couch reading the newspaper shows the cultural modus operandi of people in their mundane life, 'While I cleared the tabular array, my hubby sat on the couch reading the paper ' (page 92) . 'I made my hubby his usual java ' (page 89) . The supporter is cognizant of cultural outlooks of which her hubby tenaciously adhere to populating through the same everyday every twenty-four hours. 'Anna Karenina lay there beside him, but he did n't look to notice. He had no involvement in whether I read books ' (Page 92) . The hubby did non pay attending to his married woman 's involvements or in the fact that it was his ain book, which she was reading. It is the everyday and humdrum that he is occupied with the supporter lives through every twenty-four hours making whatever gives her pleasance. This rareness of freedom necessarily leads her to seeking nutrient for pleasance while the hubby, so ingrained in modus operandi, appears robotic.

Although nutrient symbolically represents modus operandi in *The Outsider*, it besides establishes Meursault as an foreigner of the civilization. Both of Mersault 's friends, Masson and Raymond 's immoral behavior has the civilization sort them as foreigners. Due to their unusual behaviors, when

these people meet to bask nutrient together, it demonstrates that they encompass similar features of personalities which are deemed unconventional from cultural outlooks. The protagonist drinks wine to attach to nutrient with Raymond and Masson (page 53) . In this context, imbibing intoxicant is an acceptable pattern and civilization, both for work forces and adult females where it was observed by Mersault that Marie, his girlfriend `` a^!she 'd had a spot excessively much to imbibe " (page 53) . However, the fact that when Marie, commented, `` Do you cognize what clip it is? It is half past 11 " (page 53 The Foreigner) , a fact acknowledged by Masson when he responded, `` a^!the clip to hold tiffin is when you are hungry " (page 53 The Foreigner) , indicates that for Masson, nutrient is an person 's pick non regulated by outlooks of a fixed agenda.

At his place, Mersault appears to prefer `` a^! smoke, and eating chocolatesa^! " during mealtimes (page 26) The Outsider, while he watched the people below his flat from his gallery. In the text, Meursault made brooding observations of people that were dressed otherwise within the local community that went passed the street, 'He was have oning a straw chapeau and a bow tie and transporting a walking-sticka^! I understand why local people said he was distinguished ' (page 25-26) . This reveals the distinguishable behavior of Meursault alongside the normal behavior of the civilization.

Similarly, Meursault was besides recognised by the persons that went passed the street, 'The local misss, with their hair down, were walking weaponries in armsa^! I knew several of the misss and they waved to me. ' (page 27) .

Later in the eventide Mersault `` went down to purchase some staff of life and some pasta, did my cookery and I ate standing up " (page 28, The Outsider) , a position of which is non dictated by conformist pattern. Mersault 's behavior and penetrations uncover how persons within the community stand out by their mere visual aspect that are easy recognizable that identifies them to be 'different ' or 'distinguishable ' .

In add-on, Meursault does repair his eating agenda by a peculiar clip. This farther confirms that he is an unplanned and disorganised individual unlike the 'robot adult female ' (page 45-46) The Outsider. The automaton adult female `` a^|while she was waiting for her hors d'oeuvre she opened her baga^|took the exact amount plus a tipa^|meticulous undertaking occupied her throughout the repast " (page 46) The Outsider. The robot adult female contradicts Meursault 's character, in that he would instead follow his peculiarity with respects to most of his determinations about when, how, where and what to eat. The robot adult females on the other manus, showed the features of order and way when she ordered her repast, 'She called Celeste over and ordered her whole repast at one time, talking exactly but quickly. ' (page 46) of which afterwards she 'dived into her bag once more and took out a bluish pencil and a magazine which gave the wireless programmes for the hebdomad. One by one, she really carefully ticked about every programmea^| ' (page 46) . From this rigamarole, the automaton adult female 's actions seem to follow a set of modus operandi.

In the narrative, The Second Bakery Attack, the supporters were freshly married and did non pre-empt carrying nutrient in their house, 'Our icebox

contains not an individual point that could be technically categorized as a nutrient' (page 37) . `` a^| a bottle of Gallic dressing, six tins of beer, two shrivelled onions, a stick of butter, and a box icebox deodorizer '' (page 37) . This is a symbol of how empty their lives are. Although they work, go to bed at set times, conforming to the modus operandis of work, they are metaphorically, unsated. The twosome's conformist behavior seems to put them to their 'hunger' . In order to happen a remedy to interrupt their hungriness, the twosome opposed convention by robbing Mc Donald's, 'Attack another bakeshop. Right off. Now. It's the lone manner.' (page 43) . During the robbery, the director of the shop showed typical features of conventionality by the demands of conformation from the upper authorization stating, 'I can't make that. I'll be held responsible if I close up without permission' (Page 46) . From this, it shows that the larger bulk of the civilization such as the director and workers are similar to the automaton adult female in that their lives are dictated by order and modus operandi and merely a really little proportion of people operate in a non-conformist manner.

Finally, in *The Wind-up Bird* and *Tuesday's Women*, the supporter cooks spaghetti for breakfast. He chooses to populate outside the modus operandi of the civilization and this is reflected by his pick of cookery and eating spaghetti in the forenoon, ' " Spaghetti? `` a^| ' It's merely ten-thirty in the forenoon. What are you making cooking spaghetti at ten-thirty in the forenoon? '' (page 5, *The Wind-Up Bird and Tuesday's Women*) asked the adult female who telephoned place for 10 proceedings of his clip.

In both *The Elephant Vanishes* by Haruki Murakami and *The Stranger* by Albert Camus, nutrient are focused as a symbol that represents modus operandi or an person 's desire to hold freedom. The function of the characters is reflected in the type of nutrient they chose to eat, where and when the repartee of nutrient takes topographic point. When any of these engagements of nutrient varies, one can spot that these characters may be far-out, bizarre or stand-alone in their relationship to the larger civilization.

(Word Count: 1428)