

CHAPTER II

LITERATURE REVIEW

In this chapter, the research will bring the main topic of how the Japanese youth subculture in Haruki Murakami's *Colorless Tsukuru Tazaki* are represented with some literary background. This research will explain the theory of Gender Performativity by Judith Butler, The Meaning of Style by Dick Hebdige, and The Interpretation of Dream by Freud as a base in analyzing the youth subculture represented in *Colorless Tsukuru Tazaki*.

The discussion will start with the explanation of the concepts and theories as well to solve the main problem told about. This chapter will talk about the concept of the meaning of style, gender performativity, and the interpretation of dream concept to providing the analysis to become make sense which later could be inferred as the conclusion.

2.1 Style

Style is the concept from Dick Hebdige, in researcher point of view, is the tool to differentiate the style of culture, subculture, youth culture, and youth subculture with the illustrations related to each of term. In short, 'style' here means the description of process whereby objects are made and given a meaning, in this case, the objects are culture, subculture, youth culture, and youth subculture.

2.1.1 Culture

Hebdige says that culture is the normative form that has a notoriously ambiguous concept as the above definition demonstrates. He says that it refers both to a process (artificial development of microscopic organisms) and a product (organisms so produced), according to Hebdige in (Subcultures The Meaning of Style, 2002, p.12). More specifically, since the end of the eighteenth century, it has been used by English intellectuals and literary figures to focus critical attention on a whole range of controversial issues.

The 'quality of life', the effects in human terms of mechanization, the division of labour and the creation of a mass society have all been discussed within the larger confines of what Raymond Williams has called the 'Culture and Society' debate (Williams, 1961).

Culture assumed an almost sacred function. Its 'harmonious perfection' (Arnold, 1868) was posited against the Wasteland of contemporary life. The harmonius in here can be inferred by a marginalized world that are very structured and has a good behaviour as stated in (Subcultures The Meaning of Style, 2002, p.17)

Hebdige also said that the term 'culture' referred to a particular way of life which expresses certain meanings and values not only in art and learning, but also in institutions and ordinary behaviour. The analysis of culture, from such a definition, is the clarification of the meanings and values implicit and explicit in a particular way of life, a particular culture.

As Williams noted, such a definition could only be supported if a new theoretical initiative was taken. The theory of culture now involved the ‘study of relationships between elements in a whole *‘way of life’*. The emphasis shifted from immutable to historical criteria, from fixity to transformation;

An emphasis [which] from studying particular meanings and values seeks not so much to compare these, as a way of establishing a scale, but by studying their modes of change to discover certain general causes or ‘trends’ by which social and cultural developments as a whole can be better understood. (Williams, 1965).

Williams was, then, proposing an altogether broader formulation of the relationships between culture and society, one which through the analysis of ‘particular meanings and values’ sought to uncover the concealed fundamentals of history; the ‘general causes’ and broad social ‘trends’ which stand at the back to the manifest appearances of an ‘everyday life’.

2.1.2 Subculture

While culture is the shared symbolic systems, subculture is refer to the class, historical, race, and socioeconomic conditions that surrounded the formation of each subculture. Hebdige argues that each subculture undergoes the same trajectory, he outlines that individual style has different specific subcultures.

Style in subculture, pregnant with significance, as Hebdige says in (Subculture The Meaning Style 2002, p.29). The transformations in style is go ‘against nature’ and interrupt the process of ‘normalization’ such as gestures,

movements towards a speech which offends the ‘silent majority’, challenges the principle of unity and cohesion and also contradicts the myth of consensus.

Hebdige has an analogical meaning about style in subculture. It is like a process which begin with a crime against the natural order, but it ends in the construction of a style. It is the darker side of sets of regulations and like graffiti on a prison wall. However, graffiti can make fascinating reading, means that the darker side of culture could be fascinating for some people (Subculture The Meaning of Style, 2002, p.14)

2.1.3 Youth Culture and Youth Subculture

Youth culture, (Feixa & Nofre, 2012, p.1), has a concept that refer to the way in which young people’s social experiences are expressed collectively through the construction of differentiating lifestyles. The term of ‘youth cultures’, is used to highlight their internal heterogeneity. This terminological change implies also a change in the ‘way to approach’ the object, transferring the emphasis from marginalization to identity, from appearance to strategy, from spectacular events to daily life, from delinquency to leisure time, from images to actors.

On the other hand, youth subculture, as stated in (Subcultures The Meaning of Style, 2002, p.28) is the emergence of such groups has signalled in a spectacular fashion the breakdown of consensus in the postwar period. Hebdige also presents a model for analyzing youth subcultures which drew from Marxist theorists, French

structuralists, and American sociologists, it is the way of adolescents live and the norms, values, and practices they do. It has a rebel desire from the older culture / generations.

2.2 Japanese Culture

In Japan, term that describes the concepts of obligation which are central to understanding social relationship, named *Ningenkankaei* . It means that individuals keep of the favors they have done for people and the favors that have been done for them. The other name it is called giving feedback to show appreciation for each other. Ruth Benedict said that a principle of every Japanese people is not to owe anyone or anything.

Studies by anthropologists said that the Japanese people is more “relational” than individualistic. The psychologist Takeo Doi has argued that Japanese interpersonal relationships play around the concept of *amae*, means dependency. It means depend on or presume another's helps or affection and built around trust and mutual dependency. These relations are often developed because daily life in Japan is restricted by social rules and demands to exert self-control and behave responsibly and appropriately. Others, Japan also popular with the high tolerant value applied in everyday life.

2.3 Interpretation of Dreams

The interpretation of dreams is in fact the royal road to a knowledge of the unconscious. It is the securest foundation of psychoanalysis. In *The Interpretation of Dreams*, Freud examines his own dreams as well as those of his patients and people he knows. He comes to several conclusions about the status of dreaming and its relation to waking life. In our sleeping state, Freud suggested, we imaginatively satisfy our unfulfilled desires of the day. Typically, he was not content to suggest that some dreams were wish-fulfillments, but he claimed that all dreams were disguised wish-fulfillments.

In the *Interpretation of Dreams* one of his most succinct explanations of the significance of the dream, dream is a disguised fulfilment of a suppressed or repressed wish' (Ibid.: 244). If your conscious, censorious, moral self will not allow the development of certain wishes, then your desires can be satisfied in a dreamy roundabout state, through the distorted world of the dream. This repressed desires are given a stage to perform on at night. (Thurschwell, 2000)

Freud expanded on his initial theory that dreams were all wishfulfillments to suggest two things: that dreams also expressed infantile material which had been repressed, and that this material was often sexual in nature. Our theory of dreams regards wishes originating in infancy as the indispensable motive force for the formation of dreams' (Freud 1900: 747). Like neurotic symptoms, Freud found that

dreams were also expressions of repressed wishes – particularly, although not inevitably, sexual wishes.

2.4 Gender Performativity

Butler stated the sex/gender distinction, that there is no sex that is not always already gender. All bodies are gendered from the beginning of their social existence, which means that there is no “natural body” that pre-exists its cultural inscription, showing that Gender is refer to the word “doing” rather than “being”. (Salih, 2002). Butler elaborates this idea in the first chapter of *Gender Trouble: Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being.*

What brings the gender is refer to the word ‘doing’ rather than ‘being’, is the idea that shows gender is constructed. Simone de Beavoir says that gender is constructed. Beavoir argue that, for example, a woman can be a true woman because of the culture involving in building a female gender, not from sex which is taken from we were born. In this case, the body is figured as mere instrument or medium for which a set of cultural meanings are only externally related. Bodies cannot be said to have a signifiable existence prior to mark the gender (Gender Trouble Feminism and The Subversion of Identity, 1999, pg.9)

Butler says that Gender can be distinguished into expression and performativity. The idea of performativity is introduced in the first chapter of *Gender Trouble* when Butler states that “gender proves to be performance”, means constituting the identity it is purported to be. In this sense, gender is always a doing, though not a doing by a subject who might be said to pre-exist the deed” (*Gender Trouble*, 1999, pg. 25). Butler argues that “there is no ‘being’ behind doing, acting, becoming; ‘the doer’ is merely a fiction imposed on the doing. The doing itself is everything”, before adding her own gendered corollary to his formulation: “there is no gender identity behind the expressions of gender; that identity is performatively constituted by the very ‘expressions’ that are said to be its results” (*Gender Trouble*, 1999, pg.25).

Linguistics performativity can be connected to gender. Butler states that “within the inherited discourse of the metaphysics of substance, gender proves to be performative, that is, constituting the identity it is purported to be” (*Gender Trouble*, 1999, pg. 24–25). Gender is an act that brings into being what it names: in this context, a “masculine” man or a “feminine” woman. Gender identities are constructed and constituted by language, which means that there is no gender identity that precedes language. If you like, it is not that an identity “does” discourse or language, but the other way around—language and discourse “do” gender. There is no “I” outside language since identity is a signifying practice, and culturally intelligible

subjects are the effects rather than the causes of discourses that conceal their workings (Gender Trouble, 1999, pg.145).

Sarah Salih says in her journal 'Gender Performativity'; gender identity is performative "that the gendered body is performative suggests that it has no ontological status apart from the various acts which constitute its reality," means there is no actor behind the deed, no volitional agent that knowingly "does" its gender, since the gendered body is inseparable from the acts that constitute it.

There is a statement from Butler makes in the *Introduction to Bodies*, that, when it comes to the matter of bodies, the constative claim is always to some degree performative (Bodies That Matter, 1993, pg.11).

Butler claim that sex is always performative, which is to claim that bodies are never merely described, they are always constituted in the act of description. For example, when the doctor or nurse declares "It's a girl/boy!", means that they are not reporting on what they see, but assigning a sex and a gender to a body that can have no existence outside discourse. In simple way, the statement "It's a girl/boy!" is performative (Salih, 2002).

2.4.1 Binary Genders

As Foucault and others have pointed out, the association of a natural sex with a discrete gender and with an ostensibly natural 'attraction' to the opposing sex/gender is an unnatural conjunction of cultural constructs in the service of reproductive

interests. (Performance Acts and Gender Constitution, 1988, pg.7). This means that the natural attraction happen when one gender, whether it is masculine or feminine will attracted by the opposing sex/gender. For the natural attraction by gender, the example can be taken by case when there is a person whose sex is male but the gender is feminine, this person will attracted by someone whose gender is masculine although the sex is also male. For the natural attraction by sex, the person will automatically attracted by the opposing sex, male attracted into female and female attracted into male.

2.5 Homosexual Panic

The term homosexual panic was first described in 1920 to the Freudian bisexual theory of sexual development and the concept of repressed and latent homosexuality. The concept of the term 'homosexual panic' is used psychoanalytically as an explanatory hypothesis to account certain behaviours in man to another man.

Homosexual panic defined as a state of sudden feverish panic or agitated furore, which break out when a repressed homosexual finds himself in a situation in which he can no longer pretend to be unaware of the threat of the homosexual temptations deep down.

In the Comprehensive Textbook at Psychiatry (CTP). Linn described homosexual panic as an adjustment disorder of adult life characterized by delusions

and hallucinations that accuse the person in derisive and contemptuous terms of a variety of homosexual practices. (Chuang & Addington, 1988)

2.6 Haruki Murakami

As the unique writer, Haruki Murakami is one of the most renowned Japanese authors in the world today. Since his debut in 1979, Murakami has been on the lead of innovation in contemporary Japanese literature. His works are translated into over fifty languages and his increasing popularity on a global scale is often referred to as the “*Haruki Murakami Phenomenon*”.

Haruki also adapt the cosmopolitanism whose almost of all his creatures reflect the social phenomenon in the process of globalization. It harmonizes with “the emergence of cosmopolitanism within everyday spheres” (Kendall, Woodward, & Skirbis, 2009, p. 101). The concept of cosmopolitanism is origin from the ancient Greek philosopher Diogenes, who stated to be a ‘citizen of the world,’ and the idea of belonging to a world without borders.

Haruki oftenly linger with the ideology ‘*Death of The Author*’ in his novel, because almost of all his works are open-ended, force the reader to think and decide what actually happen in the end. This is why it is called death of the author, because the author is letting us to interprate the ending. For example in *Colorless Tsukuru Tazaki*, Haruki give the open-ended case about how the friendship of Tsukuru remain

when they are becoming adult and how the relationship with Sara remain after seeing Sara walk with the other guy and after Tsukuru said that he loves her.

Haruki Murakami also popular with his protagonist characters through his novels. In this respect, the protagonist Tsukuru symbolizes hope and his pilgrimage can perhaps be viewed as a process from detachment to commitment since he shakes off the nightmare and takes on the challenge of facing reality, in the Journal of Challenging Authors ‘Haruki Murakami’ (Matthew C. Stretcher and Paul L Thomas, 2016)

Last but important, Haruki Murakami known for his non-traditional style Japanese writer, means that he adopt the western style and he put it in almost all of his works. The elements that indicating his westernization in *ColorlessTsukuruTazaki* are the song that oftenly played by characters, ‘*Le Mal Du Pay*’, the musical instrument piano, the modern touch of sport consists of swimming and basketball, modern lifestyle when Tsukuru leave in town alone and live in the apartment, the brand of cars, even the relationship and friendship style and sexual scene are contradict with the traditional value of Japanese culture.

2.7 Colorless Tsukuru Tazaki

Colorless Tsukuru Tazaki Novel oftenly being compared by the other Haruki Murakami’s work, *Norwegian Wood*. In the Journal of Challenging Authors “Haruki Murakami” (Matthew C. Stretcher and Paul L Thomas 2016) stated that, *Colorless*

Tsukuru Tazaki resembles *Norwegian Wood*. Both tell a group of young people going through the life stages of love, sex, loss, isolation and death. The similarity makes it seem almost like a sequel of the story thirty years later. In addition, *Norwegian Wood* is overshadowed with the loss and death that occupy youth, *Colorless Tsukuru Tazaki* expresses the hope and strength to live by portraying the process of recovery.

The setting of this story is in the early 1990, takes place in the home town of Nagoya, when the young Tsukuru, was a fan of train stations. The two boys and two girls that were his four best friends all had a color as part of their surnames, leaving him the "colorless" one. But one day in 1995, during his second year in college, his friends suddenly cut all relationships with him. That never-explained, his friends left him feeling suicidal then guilty "as an empty person, lacking in color and identity"; and when his only college friend vanished the next semester, he felt that he was born to be alone.

Wakato Ōnishi (2013) said Tsukuru Tazaki in the *Colorless of Tsukuru Tazaki* insisting that the protagonist embodies the victims and the region of the traumatic disaster. The 'colorless' designation of the protagonist's name, moreover, means the after effect of the tsunami when everything was swept away. Tazaki Tsukuru symbolizes the catastrophic event and the survival elements that necessarily followed, related to the protagonist's first name, Tsukuru, means to "create" or "develop" in Japanese.

2.8 Theoretical Framework

This research highlights the Japanese youth subculture through the characters. Focusing on youth subculture, this research uses Hebdige's concept of *The Meaning of Style* which focusing on *The Style of Friendship*, Butler's view on Tsukuru's sexual orientation, and Freud's interpretation about dreams on Tsukuru's dreams from several sources is used to analyze the youth subculture problem occurred in the several characters in the novel. The concept of youth subculture is used to examine the culture of friendship in Japan especially the friendship lifestyle among Tsukuru with his friends and relationship lifestyle among Tsukuru and his girlfriend. The Butler's view in this research is applied to examine how the performativity of Tsukuru construct his gender and sexual orientation. This result is expected to answer the question of youth subculture phenomenons in *Colorless Tsukuru Tazaki* through the characters.