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## TRANSTEXTUALITY AND MISE EN ABYME IN MURAKAMI HARUKI'S *KILLING COMMENDATORE*

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### Abstract

The aim of this study is to discuss Murakami Haruki's novel *Killing Commandatore* (Kishidanchō Goroshi) in terms of transtextuality and analyze the allusions and intertextual references in Murakami's narrative. This study argues Murakami's novel *Killing Commandatore* adopting Genette's framework of transtextuality and his theory of metalepsis as well as utilizing the term "mise en abyme" which was characterized by André Gide. *Killing Commandatore* has considerable amount of intertextual relationships with Mozart's opera *Don Giovanni*, Fitzgerald's novel *The Great Gatsby*, Carrol's novel *Alice in Wonderland* and Akinari's story *Fate over Two Generations* and these intertextual bonds add complexity to the literary work while blurring the borderline with fiction and reality. The *Commandatore* in *Don Giovanni Opera* reveals itself in metadiegetic level both in the novel and the painting in the novel, creating metaleptic effect and this leads to the violation of the narrative boundaries.

**Key words:** *Haruki Murakami, Transtextuality, Mise en abyme, Metalepsis, Intertextuality.*

## MURAKAMI HARUKI'NİN *KUMANDANI ÖLDÜRMEK* ROMANINDA METİNSELAKŞKINLIK VE MİSE EN ABYME

### Öz

Bu çalışmanın amacı *Kumandanı Öldürmek* (Kishidanchō Goroshi) romanını metinlerarasılık açısından ele almak ve Murakami'nin anlatısındaki anıştırma ve metinlerarası göndermeleri incelemektir. Bu çalışmada Murakami'nin *Kumandanı Öldürmek* adlı romanı André Gide'nin karakterize ettiği "mise en abyme" (erken anlatı) teriminin yanısıra Genette'in metinlerarasılık kuramı ve metalepsis terimi çerçevesinde tartışılmaktadır. *Kumandanı Öldürmek* romanı, Mozart'ın *Don Giovanni* operası, Fitzgerald'ın *Muhteşem Gatsby* romanı, Carrol'un *Alice Harikalar Diyarında* romanı ve Akinari'nin *İki Neslin Kaderi* adlı öyküsü ile dikkat çekici ölçüde metinlerarası ilişkilere sahiptir. Bu etkileşimler edebi esere karmaşıklık katarken kurgu ve gerçekliğin sınır çizgisini bulanıklaştırmaktadır. *Don Giovanni Operası*'ndaki *Kumandan* hem romanda hem de romanın içindeki resimde metaleptik etki yaratarak metadiyjetik düzeyde ortaya çıkar ve bu da anlatı sınırlarının ihlal edilmesine yol açar. Bu makale Murakami'nin *Kumandanı Öldürmek* eserinde izi sürülen çok katmanlı anlatıdaki farklı anlam olanaklarını ortaya çıkarmıştır. Murakami'nin eserinin esrarengiz kurgusallığı, anlatıda bir bağlantısallık dünyası yaratır ve okurun gerçeklik algısıyla oynar.

**Anahtar Sözcükler:** *Haruki Murakami, Metinselakşkinlık, Mise en abyme, Metalepsis, Metinlerarasılık.*

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## 1. INTRODUCTION

The contemporary Japanese author Murakami Haruki's novels and more specifically *Killing Commandatore* 「騎士団長殺し」 (2017) are deeply associated with Western literature and music. Intertextuality provides a significant point of view to analyze literary works in terms of identifying the relationship between the literary narratives and even different art forms. As in most novels of Murakami, this work has considerable amount of intertextual relationships with classical Japanese literature as well as Western literature which add complexity to the literary work while providing richness to the narrative. But what is the main objective of Murakami's extensive use of the intertextual elements in his novel *Killing Commandatore*? And why are there so many moments in the work that invokes *mise en abyme* - reflection a text within a text? Is it just a narrative strategy or is it associated with searching one's self interdimensionally? These questions remain open to further discussion. In postmodern narratives, intertextuality not only enables the author to use different literary genres simultaneously, but also serves to present different disciplines other than literature such as art, history and sociology. In that respect, the postmodern Japanese writer Murakami Haruki's novel *Killing Commandatore* not only displays intertextual relationships with masterpieces from Eastern and Western literature but also makes use of historical references and annotations interspersed with the collage method, and non-textual elements such as Buddhist and religious images as well as classical music compositions and Jazz music artists. In accordance with the literariness of the postmodern age, Murakami's work, in which the boundaries between reality and fiction are removed while the different genres are presented together with different stylistic approaches that challenge the mediocre writing, exhibits both literary and artistic creativity. In addition, this study argues that with the use of these multidimensional stylistic approaches, the author presents the individual's incompleteness and his search of self without any boundaries.

The novel will be scrutinized by adopting Genette's framework of transtextuality and his theory of metalepsis. The study also concerns the term *mise en abyme* which was characterized by the French novelist André Gide and its metaphorical applications in Murakami's novel. Although there are some studies on Murakami's novel *Killing Commandatore*, most of them are related to the concept of metaphor or the psychological journey of the protagonist. Focusing on the previous studies on Murakami's novel *Killing Commandatore* reveals that there has been no previous research so far on the novel scrutinizing intertextual elements utilizing neither Genette's transtextuality method, nor Gide's *mise en abyme*.

For instance, considering the mythic structure of the novel, Strecher's article on the mythic journey and symbolic rebirth of Murakami's protagonist in *Killing Commandatore* is an inspiring work (2020:1). While Suter (2019) argues the artist narrator in *Killing Commandatore* in terms of "a metaphor for the role of the literary author as a catalyst that enables people to connect with their inner self and with each other" (Suter, 2019:1), Asari (2018:48) focuses on "Idea" and "metaphor" in the novel arguing that Idea is the mediator between the things belongst to the uncounscious and consciouss world, and metaphor is a medium linking the things together. Atay (2019) proposes a different perspective to discuss the "metaphor" in *Killing Commandatore* and establishes links with Derrida's *White Mythology: Metaphor in Text of Philisophy* (1971) and Anatole France's *Garden of Epicurus* (1894). However, in Atay's (2019) study there is no explanation about other intertextual links in the novel except a linkage between the three texts with their approach to the concept of metaphor.

Oki (2019) discusses *Killing Commandatore* putting forward the theme of losing females by analyzing the depictions of feminine matters in the novel and delineates the four female as a symbolically combined, single entity (Oki, 2019:47). However Oki (2019) does not consider the metaleptic presence of one of these females or the analogous fragments in the narrative which creates *mise en abyme* as argued in this study. Aoki (2019) provides an overview of the work considering the reunification of the protagonist and his wife, as well as the relationship between the artist and his work while pointing out the sufferings of the characters from disasters.

The studies on *Killing Commandatore* mentioned above provide useful insights to the novel even though none of them neither discusses it in the intertextual concept, nor offers any explanations to the use of *mise en abyme* in the novel. Therefore, in the course of this article, some intertextual connections not previously highlighted by critics will be elaborated to reveal how the narrative boundaries are violated in *Killing Commandatore* in order to reach the protagonist's inner self.

The primary purpose of this study is to discuss the functions of the allegory, allusion and quotations in Murakami's narrative by means of intertextual reading. In the context of intertextuality, it can be seen that Mozart's *Don Giovanni* (Murakami, 2017: 101-1), Fitzgerald's *The Great Gatsby*, Carroll's *Alice in the Wonderland* (Murakami, 2017: 372-1) and Ueda Akinari's *Fate over Two Generations* in the collection of *Tales of the Spring Rain* (Murakami, 2017: 226-1, 277-1, 241-1) were included in the text. In addition, it is observed that, Franz Kafka, Ueda Akinari, Lewis Carroll and F. Scott Fitzgerald were referred directly in the work as writers, and the composer and jazz artist Thelonious Monk (Murakami, 2017: 247-1) was mentioned several times, implicitly referring to the Buddhist "monks".

Intertextual bonds and embedded narratives are crucial to decipher Murakami's work and this study detects several transtextual elements identified by Genette in Murakami's text. Utilizing Genette's transtextuality method and the term "mise en abyme" developed by Gide, this work attempts to contribute to the intertextual analysis of a literary text and may also be used to shed light particularly to Murakami Haruki studies.

## **2.METHODOLOGY**

### **2.1. Intertextuality, Transtextuality and the Term Metalepsis**

A literary text is not an unlinear entity thus requires a mosaic of previous texts. Intertextuality, which is an interdisciplinary concept, exhibits interconnections between a text with previous texts and structures. Intertextuality, as a concept which is argued by a number of literary critics who have given their own interpretations, was actually first coined the term by Julia Kristeva in 1966. For Kristeva, a text does not exist as a closed system, it is engaged with other texts, thus, singularity is illusory. Every text is an absorption and transformation of other texts (Kristeva, 1986: 85).

Kristeva divides the literary word into the horizontal and vertical axis. Kristeva discusses this concept referring Bakhtin's theory of dialogic text: "Horizontal axis (subject-addressee) and vertical axis (text-context) coincide, bringing to light an important fact: each word (text) is an intersection of word (texts) where at least one other word (text) can be read" (1980: 66). Kristeva also utilize Saussure's ideas of the language and sign system to explain the role of intertextuality in the process of signification. However, Kristeva's version of intertextuality "does not differentiate between the conscious kinds of reference and allusion" (Bartlett and Hughes, 2011: 161).

Riffaterre dwells upon a reader oriented view and asserts that "*the reader experiences textuality (...) something holding his attention, soliciting his ingenuity, exciting in him a pleasure or irritation that he feels to be an esthetic sensation*" (Riffaterre, 1978: 115). He suggests two kinds of intertextual readings in literary texts: intertextuality and hypertextuality. While intertextuality is "*a structured network of text-generated constraints on the reader's perception's, hypertextuality requires reader's attention to the loose web of free association with the text which includes ungrammaticalities and an implicit or obscure sign*" (Riffaterre, 1994: 781). Riffaterre argues that hypertextuality as a metalinguistic tool, "*contextualizes the text*" and questions the reasons behind its creation. On the other hand, intertextuality is a "*linguistic network*" and "*decontextualizes the text*" considering its literariness (Riffaterre, 1994: 786).

Genette also developed the term intertextuality under an umbrella term "transtextuality" and proposes five kinds of categories that are not absolute or firmly fixed as: architextuality, intertextuality, paratextuality, metatextuality and hypertextuality (1997). Genette employs the term "Intertextuality" as: "*a relationship of copresence between two texts or among several texts: [...] typically as the actual presence of one text within another. In its most explicit and literal form, it is the traditional practice of quoting [...] In another less explicit and canonical form, it is the practice of plagiarism [...]it is the practice of allusion*" (1997: 1-2).

Genette defines "Paratextuality" of the text as "generally less explicit and more distant relationship that binds the text" (1997: 2) which includes "*a title, subtitle, intertitles; prefaces, postfaces, notices, forewords, etc.; marginal, infrapaginal, terminal notes; epigraphs; illustrations; blurbs, book covers, dust jackets, and many other kinds of secondary signals, whether allographic or autographic*" (Genette 1997: 2-3). Paratextuality is a significant element of a text as it can completely change the reception and interpretation of the text.

For Genette, "Metatextuality" refers *"the relationship most often labelled "commentary" which can be practised explicitly or implicitly. It unites a given text to another, of which it speaks without necessarily citing it"*. (Genette, 1997: 4). Most of the time, the literary critics produces metatexts without even noticing it.

Another term of Genette's, Hypertextuality, extends and elaborates the preceding text and can be called as *"any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (I shall, of course, call it the hypotext), upon which it is grafted in a manner that is not that of commentary"* (Genette, 1997: 5). However, this relationship is not strictly an interpretation relationship.

In Architextuality, reader's expectation plays a significant part to determine the reception of the work and it designates a text as part of a genre or genres (Genette 1997: 5). For Genette, architextuality is the most abstract and most implicit category of transtextuality. The reader determines the genre of the text considering the requirements of the literary discourse and his/ her personal experience during reading.

Genette, in his groundbreaking study on narratology, outlined the aspects of metalepsis and argues the difficulties regarding the term. For Genette, metalepsis is the transgression of levels and crossing of the boundaries: *"any intrusion by the extradiegetic narrator or narratee into the diegetic universe (or by diegetic characters into a metadiegetic universe, etc.), or the inverse [...], produces an effect of strangeness that is either comical [...] or fantastic"* (1980: 234 - 35). Metalepsis in a text leads to a "boundary transgression" of the meaning and could be intermittent and ambiguous. Ryan suggests *"rhetorical metalepsis"* as *"it opens a small window that allows a quick glance across levels, but the glimpse closes after a few sentences and the operation ends up reasserting the existence of the boundaries"* (Ryan, 2006: 207).

## **2.2. Mise en Abyme**

In literature and in the visual arts, the expression "mise en abyme", which was defined as the reduced reproduction of a work of art of that work's main structure or a reflection a text-within-the-text was originally introduced by André Gide (Bloom, 2007: 228; Bokody, 2015: 14; France, 1995: 532; Macey, 2001: 256). Ron identifies mise en abyme as a *"[a]ny diegetic [narrative] segment which resembles the work where it occurs, is said to be placed en abyme"* (Ron, 1987: 436). However, mise-en-abyme, in the form of linking the plot with the subplot, only appears *"when the embedded story possesses the similar themes and plot components or structural characteristics with the main narrative"* (Fludernik, 2009: 156).

In deconstructive criticism the term is used for *"solving emptiness' that underlies the endless free-play of meanings in words, the revelations of an abyss of nothingness which is constantly covered and uncovered by the signs themselves"* as Gray states (1992: 181). Therefore, Gide's term has become a metaphor for abyss and emptiness in a sense that laying beneath the endless free-play of meanings in a narrative, filling a void. Hutcheon, who has psychological standpoint to the term mise en abyme, develops Gide's point of view to the term as a parody which serves the equivocalness of the text as *"an unending mirroring process"* (Hutcheon, 2000: 1).

In this study not only the intertextual references under the Genette's term transtextuality, but also Gide's term mise en abyme as a mirroring process will be discussed considering Murakami's novel *Killing Commendatore*. The novel exhibits intertextual references to Fitzgerald's *The Great Gatsby* which is a significant influence on Murakami, and this can be detected in Murakami's character Menshiki who is analogous with Gatsby. Much in the same way, in this study Genette's hypertextuality is employed to scrutinize Murakami's narrative which includes Ueda Akinari's story *Fate over Two Generations* as explicit intertextuality. Murakami's borrowing of Akinari's story and retelling and reflecting of it in his narrative in a new way creates a sense of infinity evoking Gide's term mise en abyme.

This study argues that the novel contains several valid examples of "story within a story" to connect Gide's concept of mise en abyme while it represents common, metaphorical applications of this term. More relevant to above discussion, however, is the role of Mozart's *Don Giovanni*, to which recurring references are made directly in the novel. One of the characters in the novel, Tomohiko Amada's canvas functions as mise en abyme, a reflecting surface which contains motifs from the novel. In this respect, the painting of Amada is discussed as a transmodalization of Mozart's *Don Giovanni* which is reshaped into a different medium.

### 3. THE OUTLINE OF THE NOVEL

The beginning of the novel depicts the events of the narrator's past as in the *Great Gatsby*. The nameless protagonist, also the narrator of the novel, specializes in abstract painting in his university years, however he turns into portrait painting to make living when he gets married. He quits portrait painting since his wife leaves him in the beginning of the novel. Abandoning his vocation and home, the protagonist leaves for a long road trip and moves into the home of his friend's father -- a famous painter named Tomohiko Amada who stays in a nursing home due to his advanced dementia. The protagonist discovers a painting of Amada titled "Killing Commendatore" in the attic which depicts a scene in Mozart's "Don Giovanni," with the characters from the opera dressing like the nobles from Japan's Asuka period (552-645).

A man named Menshiki Wataru offers a huge amount of money for a portrait to the protagonist. Menshiki is a mysterious wealthy IT baron (semi-retired entrepreneur) living in a white mansion across the valley and is obsessed with a thirteen-year-old girl named Akigawa Mariye whom he suspects to be his daughter. In the course of the narrative, the protagonist and Mariye grow a friendly brother-sister like relationship while the protagonist is painting her portrait that has been requested by Menshiki. Mariye resembles protagonist's sister Komichi who died at the age of twelve.

On hearing a bell ringing in the middle of the night, the protagonist finds a shrine in the woods. With the help from Menshiki, the protagonist discovers an iron bell excavating the stones on a well-like cavern. The sixty-centimetre tall character called "Idea" wearing traditional Japanese garb with a fifteen-centimetre long sword reveals itself to the protagonist just like an image of the character of Commendatore from Amada's painting. The protagonist's uncovering the painting and the well like pit bring Commendatore from the underground pit just like an image from the painting comes into the world of main narrative. Later in the story Mariye goes missing and Commendatore obliges the protagonist to accept an invitation to meet Tomohiko Amada in the nursing home to be able to find out Mariye's location. Then he is forced to perform the scene in Amada's painting and kills Commendatore with the knife of Amada's son.

When he kills Commendatore, he passes through a doorway to an underground world which is led by Long Face (another character in the painting) to save Mariye. The protagonist's journey to the other side resembles to the time when he and his sister go in a dark tunnel. He leaves the underworld and exits where the pit is located; but he is stuck there for a while till he is eventually rescued by Menshiki. Meanwhile, suspicious of Menshiki, Mariye is hiding in a closet in Menshiki's house but has been unable to leave there undetected. By means of the protagonist's journey to the underground, she is able to run away from the house unnoticed.

### 4. FINDINGS

#### 4.1. Ueda Akinari's Story and Idea in the Novel

One night the protagonist experiences a paranormal event during his stay in the residence of Amada. He hears a bell ringing in the middle of the night, and there is an absolute silence except the ringing-- even the buzz of insects could not be heard. Eventually the ringing stops completely a little after 2:30. The protagonist describes this strange, supernatural and recurrent occurring to Menshiki who finds out a strong resemblance between one of the stories of Akinari, famous classical Japanese writer, and the experience of the protagonist. This diegetic segment of Murakami's protagonist constitutes a *mise en abyme* and reflects the story of Ueda Akinari. In addition, the author encourages the readers to make connections with this story via explicit intertextuality and hypertextuality.

Murakami includes 上田秋成 Ueda Akinari's story titled 「二世の縁」 *Fate over Two Generations* in the collection of 「春雨物語」 *Tales of the Spring Rain* in his narrative (Murakami, 2017-1: 226,227). One of the most famous books of Akinari *Tales of the Spring Rain* represents the author's cynical philosophy towards religion and human behaviour. Murakami makes use of Ueda's story in his narrative to draw attention to peculiarities of human behaviour that Ueda concerns.

Embedded texts in Murakami's narrative can be affiliated with *mise en abyme* and *metalepsis*. If a character depicted in a story tells other narratives, it belongs to the extradiegetic level; and the events told through second-level narration are "metadiegetic" in Genette's terms (1980). Thus, *Menshiki's* depiction of Ueda Akinari's story belongs to the metadiegetic level. *Menshiki* summarizes the story as follows: "One strange story in the collection is titled 'Fate over Two Generations.' The main character experiences something like what you're going through. He's the son of a wealthy farmer. (...)" (Murakami, 2018: 158; Murakami, 2017: 227-1). This thematic relationship, involving no temporal continuity between the two narratives, is analogous and also creates the *mise en abyme* effect.

In the story, there is a legend about a Buddhist priest who mummifies himself. A son of a wealthy farmer hears a sound like a gong coming from underneath a rock in the corner of their garden. Next day, underneath the stone, they discover a fleshless emaciated Buddhist priest in a coffin. The priest who has chosen his own death to reach enlightenment (*nirvana*) and has buried himself alive in what is called an act of "*zenjō*" 「禅定」. Unearthed mummy is enshrined in a temple (Murakami 2018: 158, 159; Murakami, 2017: 227). This story is retold by *Menshiki*, one of the characters in Murakami's novel, and *mise en abyme* occurs when nearly the same thing takes place on the property that the protagonist stays in. The protagonist and *Menshiki* decide to move the rocks as they believe that someone is buried beneath them, ringing a bell or gong every night. This happening which derives from Akinari's text reminds Genette's term 'Hypertextuality'. Hypertextuality in Murakami's narrative provides with an aesthetics of montage. Murakami's hypertext depicts a retold "hypotext" of Akinari's in a fascinating way.

Murakami's protagonist is an intertextual reader himself as he compares the story with his experience:

In the story, the character heard the gong sounding at two o'clock in the morning, about the same time. But what I heard wasn't a gong but a bell. In the story the buzz of insects didn't stop. The protagonist hears the gong mixed in with the sound of the insects. But these small details aside, what I experienced was exactly the same as in the story. It left me dumbfounded, in fact, at how close the two were. (Murakami, 2018: 163; Murakami, 2017:233-1)

As noted previously, Akinari's story in Murakami's novel also functions as an act of *mise en abyme*. Embedded narrative, as a literary construct, leads to a parody, a repetition and the violation of the narrative world creating a temporal sabotage and attempts to extend the narrative structure.

The events after having dug up the pit leads to a two-foot tall character called *Commendatore* (Idea) revealing itself to the protagonist from Amada's painting. For Genette, the distinction between levels conveys *metalepsis* (Genette, 1988: 88). When diegetic characters break into a meta-diegetic world, or vice versa, *metalepsis* occurs. What if a metadiegetic character enters the extradiegetic world? This level shifting, or vertical movement between hierarchically arranged narrative levels, also creates a violation of boundary. The entrance of *Commendatore* of the painting – metadiegetic level as Genette calls- to the extradiegetic narrative level creates a *metaleptic* effect or displacement which conveys the violation of these boundaries. The boundary between reality and fiction is blurred; and in this context, it creates a fantastic uneasiness.

Murakami's protagonist reads and summarizes Akinari's story which fills a second-level position in the narration, as Genette calls *intradiegetic* level. Murakami makes an act of explicit intertextuality with Akinari's story in which the main character rescues the priest and provides for him. However, in Akinari's story when the priest recovers, he does not look like an enlightened priest of dignity. He neither remembers his former life, nor his aim for staying underground for so long. Murakami declares that the story is not a usual supernatural story, on the contrary it displays the author's cynical and ironic worldview:

People nicknamed him 'Nyujo no Josuke'<sup>1</sup>—Josuke, the meditation guy. His pathetic figure made the villagers lose all respect for Buddhism. Is this the kind of wreck you end up as, they wondered, after all the strict ascetic training he went through, risking his life in pursuit of Buddhism? They started to despise faith, and stopped going to temple. That was Ueda's story. (Murakami, 2018: 163; Murakami, 2017:234-1)

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1 入定の定助

This intertextual quote displays how the ideals of an individual could be in vain, which is a prominent element in Murakami's writing.

When he was stuck in the pit while trying to rescue Mariye, the narrator also experiences the underground world just like Akinari's priest, which is an implicit intertextuality. He risks his life in pursuit of Mariye, but actually it was an inner journey in his subconscious where he reconciles with his ideals and his marriage, both turns out to be disappointment for him.

Murakami makes use of explicit intertextuality and quotes from Akinari's story: *"For all that, Buddhist teachings were in vain. That man must have been underground, ringing that gong, for well over a hundred years. Yet nothing miraculous came of it, and people were fed up that all that came from it were bones"*(Murakami, 2018: 163; Murakami, 2017:234-1). Murakami uses italicised paragraphs to indicate the quotation from Akinari and the main purpose of his story. The quote epitomises that how pathetic a self-mummified Priest has become after digging up and being resuscitated. The mise en abyme created in Murakami's text with Akinari's budhist story reflects the sense of nothingness and vanity of one's personal journey in life. Through the final sections of the novel even after his journey in the dark hole, the protagonist realizes he is not able to reach his ideals.

While Menshiki and the protagonist are talking about Budist monks, they listen to Thelonious Monk's album which is a deliberate choice of Murakami in this context: *"Thelonious Monk was a particular favorite. Monk's Music was my favorite of his albums"* (Murakami, 2018: 173; Murakami, 2017: 247-1). The mention of Monk's music is an implicit allusion to Akinari's monk. The protagonist starts to think about his wife. He has a monk's like life in this isolated place, and he is considered if his wife is seeing someone else which creates a contradiction in this circumstance.

Another allusion designated in the text occurs when the living spirit of Tomohiko Amada visits the studio of his house where the protagonist stays: *"Tomohiko Amada had, through some special agency, returned to his studio, and was sitting on his stool regarding his painting Killing Commendatore"* (Murakami, 2018: 441). The moonlight has a significant symbolism in the below quote: *"As the clouds rolled by, the moonlight through the window came and went, allowing me brief glimpses of his silhouette"* (Murakami, 2018: 441). The moonlight is always at stake during a spirit's visit in classical Japanese literature as in Ueda Akinari stories in Ugetsu Monogatari 「雨月物語」 (Tales of Rain and the Moon) and Genji Monogatari 「源氏物語」 (the Tale of Genji) by Murasaki Shikibu 紫式部. Murakami makes an implicit allusion to these Classical Japanese texts which can be categorized as metatextuality in Genette's transtextuality theory. A non-Japanese reader of the novel might miss this detail and has to appeal his/her literature background in Japanese to grab the intertextual allusion.

#### **4.2. Mise en Abyme of Mozart's Don Giovanni in the Painting 'Killing Commendatore'**

The protagonist finds a painting of Amada's named "Killing Commendatore" which depicts a violent killing in Japan's Asuka Era and interprets the title as a reframing of a scene from Mozart's "Don Giovanni". This painting, which is strikingly different than Amada's classical Japanese-style works, impresses the protagonist deeply as he starts spending his time staring at it and listening Don Giovanni. In the painting, a violent duel of two men with heavy swords is depicted. The old one, who is dressed in white garb with a white beard, is plunged by his chest by the young one as his spurting blood soaks his white clothes. Murakami summarizes the scene in the opera as follows:

The handsome young man in this painting is the rake Don Giovanni (Don Juan in Spanish) and the older man being killed is the honored knight commander. The young woman is the Commendatore's beautiful daughter Donna Anna, the servant is Don Giovanni's man, Leporello. What he had in his hands was the detailed list of all the women Don Giovanni had seduced up until then, a lengthy catalog of names. Don Giovanni had forced himself on Donna Anna, and when her father confronted him with this violation, they had a duel, and Don Giovanni stabbed the older man to death. It's a famous scene. (Murakami, 2018: 74)

Murakami's depiction of the scene in the opera and its existence in the painting which is inside the main narrative, is actually an act of *mise en abyme*<sup>2</sup>. The protagonist is an artist, and he depicts another artist's painting in his narrative. Opera which is reflected in the painting, and the painting which is described in the novel, provide an internal image and presage the subsequent events in the novel.

Some Japanese critics such as Ōe Kenzaburō (1988: 363) find Murakami's writing non-Japanese and outside of the realm of "junbungaku" (pure literature) though it has a tendency to fall as discussed by Strecher (1998: 373, 374). Juxtaposing Amada's painting with Mozart's opera, most probably Murakami ironically represents his own experience of being biased and criticized as his narrative contains Western influences. In this case, Murakami's protagonist prejudices Amada's work of art:

Honestly, until then I had thought of Japanese-style paintings as static and formulaic, their techniques and subject matter ill-suited to the expression of strong emotion. A world that had nothing to do with me. But looking now at Tomohiko Amada's *Killing Commendatore* I realized that had been nothing but prejudice on my part. In Amada's depiction of the two men's violent duel to the death was something that shook the viewer to the core. (Murakami, 2018: 71,72)

Tomohiko Amada's style is criticized as being escapist because of his turn from Western-style modernist oil painting to Japanese-style classical art work, having returned to Japan after studying in Vienna as he becomes involved in an abortive political assassination in 1938, which is described in the painting 'Killing Commendatore' metaphorically.

The intertextuality in Murakami's narrative relies on the urge of recasting the older narratives to grasp the other author's point of view or the core of the text. Murakami adapts Akinari's classical Japanese story into his postmodern western style narrative in a similar manner as his protagonist identifies his self with Amada Tomohiko. Murakami's protagonist explains his purpose of his sketches of *Killing Commendatore*: "Calling it "recasting" might be a bit much, but it was necessary to interpret and translate the painting in my own way. Which necessitated grasping the intent that went into the original painting. I had to come to an understanding of Tomohiko Amada, his viewpoint as an artist, and the kind of person he was. Figuratively speaking, I had to put myself in his shoes" (Murakami, 2018: 81).

Protagonist questions the title of the painting *Commendatore* 「騎士団長」 which regards "knight commander" in Japanese and does not exist among Japanese ranks or positions in reality. "That was a title clearly from the European Middle Ages or the early modern period. There was no position like that in Japanese history. But still Tomohiko Amada gave it this strange-sounding title—*Killing Commendatore*. There had to be a reason" (Murakami, 2018: 73). The protagonist soon discovers the reason of the title as being an intertextual reader, he is able to make parallels between the painting "Killing Commandatore" and Mozart's *Don Giovanni*. Just like the artist in the novel names his masterpiece *Killing Commendatore*, the same title also has been preferred by the author of the novel. The title as a paratext in Genette's terms would change the reception of the work since the paratextual message stands for a presentation formula of the text. The title adopted by Mozart's *Commendatore* is an explicit intertextuality which is reinforced by the explanation of the protagonist.

Murakami employs Mozart's opera creating a hypertextual relationship in his narrative and describes the painting. "There was the *Commendatore*. And *Don Giovanni*, who had run him through with his sword. And the shocked servant, *Leporello*. And the beautiful *Donna Anna*, covering her mouth in astonishment. And in the lower left-hand corner of the painting, poking his head through the square opening, the creepy-looking *Long Face*" (Murakami, 2018: 293). The narration of the painting which depicts Mozart's opera by the protagonist involves an embedded narrative act which occurs at metadiegetic level.

Amada adds a new character to his painting that the protagonist named him as *Long Face*: "And what was the significance of that figure in the bottom left, the man with the long face sticking his head out from underground? In Mozart's *Don Giovanni* no one like that appeared. There must have been a reason Tomohiko Amada had added him" (Murakami, 2018, s. 74, 75). This character can be interpreted as Amada himself. Amada adding his self as a figure creates a tension and "boundary transgression" which Genette calls "metalepsis".

<sup>2</sup> Hutcheon sees *mise en abyme*, as a parody which reflects a continual mirroring process (2000: 1). This could be read as a parody of Murakami as an author reflecting from previously written works just like the artist.

In the act two of the opera, Leporello catches up with his master in a cemetery where a statue of the Commendatore warns Giovanni of his impending doom. Giovanni invites the statue to dinner, and it accepts. The Commendatore gives Giovanni one last chance to repent in the dinner, but Giovanni refuses. The figure of Commendatore sinks through the ground, taking Giovanni with him while being consumed by the flames of hell. Later in the novel, the protagonist makes Menshiki invite the Commendatore (Idea) for a dinner in Menshiki's house. Idea (Commendatore) refers to both Akinari's mummy and Commendatore in Mozart's *Don Giovanni*: *"The mummy that should have been in that chamber. The one that must have been ringing the bell every night, and disappeared, leaving the bell behind. The monk who practiced austerity to the point of being mummified. I was thinking maybe he wanted to be invited to your place. Like the statue of the Commendatore in Don Giovanni"* (Murakami, 2018: 210).

Menshiki invites Commendatore to dinner just like Don Giovanni in the opera: *"Like Don Giovanni invited the statue to dinner, I would be pleased to have the Commendatore come to dinner in my humble abode. But unlike Don Giovanni in the opera, I haven't done anything so bad that I deserve to be thrown into hell. At least I don't think I have. After dinner I'm not going to be pulled into hell or anything, I hope?"* (Murakami, 2018: 251) This scene creates a paradoxical iteration as *mise en abyme* which produces similarity between embedded narratives.

Menshiki reserves a seat for him in the dinner symbolically although unable to see him. Through the final chapters of the novel, the protagonist kills Commendatore and goes through underground, which resembles Don Giovanni's withdrawing to the ground in the Opera. The events in the opera as a second narrative or embedded narrative influence the main plot and create a prophetic effect. In addition, reconstruction and subversion of the Opera and the painting collapse the boundaries of the narrative levels, creating metaleptical narrative effect.

#### **4.3. The Scene in the Painting and the Inner Journey of the Protagonist**

Through the course of the novel, Mariye mysteriously disappears, which drags the protagonist into a journey in a supernatural realm. Commendatore (Idea) offers help to rescue Mariye, but there are some consequences: *"It will involve considerable sacrifice, and an excruciating ordeal. More specifically, the sacrifice will be made by the Idea, while the ordeal will be endured by my friends"* (Murakami, 2018: 542). Commendatore wanted to create the similar scene in the painting so he started a chain of events that leads the protagonist to the underground: *"Slay me, as in Killing Commendatore—let the painting be your model"* (Murakami, 2018: 543). The killing of Commendatore with a knife depicts the same scene in the painting which adopts the Mozart's opera creates a repetition of reflections, in other words, *mise en abyme*. These repetition of reflections in the text raises the tension.

They recreate the scene in the painting to reveal the allegory: *"By reenacting the allegory contained within that painting, we shall lure Long Face into the open. Into this room. By dragging him out, my friends shall win back Mariye Akikawa"* (Murakami, 2018: 546). Long Face 「顔なが」 in the painting becomes a character in the main narrative which has a metaleptic nature. Another scene of the novel which collapses boundaries through metalepsis is the killing of the Commendatore. The embedded narratives depicted by the narrator in this scene display multilayered meanings -- which is the turning point of the novel. The murder of Commendatore was a symbolic act, but it has multilayered meanings for the characters in the novel. For Amada, it represents something evil – it could be the murder of Nazi official or young lieutenant in Nanjing Massacre. But for the protagonist the murder is associated with freeing himself from the boundaries- the boundaries of creativity or the boundaries in his personal relationships.

Murdering of Commendatore lured Long Face in the painting into the world of narrative which leads to a boundary transgression. It can be interpreted that he is a metaphor of the passage between the underground world and the world of the narrative. He comes out of an underground hole opening up a square lid in the corner of the room just like in the painting. He witnessed the murder and maintained his position, unreacting. The repetition of the scene in the painting reoccurring in the narrative evokes *mise en abyme*. *Mise en abyme* effect reinforces the function of this character who has an intervening role just like an author or an artist in a work of art. He opens up the gate for the protagonist in order to wander the unconscious tunnels of his mind.

Long Face claims to be a mere metaphor and, the protagonist asks his guidance in the underground called metaphor passage 「メタファー通路」: *"The road I took to get here is the Path of Metaphor. It is different for each one who traverses it. It is not a single road. Thus I cannot guide you, sir, on your way"* (Murakami, 2018: 561). Long Face functions like the authority of the author and Murakami avoids providing the authorial guidance in the path of metaphors he created in his work, leaving the reader pondering about the alternative meanings to find their own way in their inner journeys. Long Face also warns the protagonist about Double Metaphors 「二重メタファー」 which is extremely dangerous like a yakuza hiding in the darkness there: *"The Path of Metaphor is rife with perils. Should a mortal like you stray from the path even once, you could find yourself in danger. And there are Double Metaphors everywhere"* (Murakami, 2018: 562). "Double Metaphors" in this novel resembles the "INKlings" 「闇黒」 in *Hard Boiled Wonderland and the End of the World* (Murakami, 2010), and both protagonist need to be alerted with these supernatural things when passing through dark tunnels on the way. The protagonist also needs to cross a metaphorical river by a boat to pass the other side where he finds a world of connectivity: *"The world that awaits you on the other side, like this one, is subject to the principle of connectivity"* (Murakami, 2018: 562). The protagonist needs to connect with his past and his losses.

The protagonist encounters the faceless man when he wanted to travel to the other side of the river, but the faceless man demands an appropriate fee to ferry him across. The appropriate fee he asks must be something special other than money or earthly treasure. The protagonist offers him to draw his likeness, but faceless man laughs: *"In the first place, I have no face. How can you sketch the likeness of a man with no face? Can you draw a void?"* (Murakami, 2018: 575). The faceless man accepts a tiny plastic penguin as a payment which belongs to Mariye Akikawa: *"Menshiki had picked it up from the floor of the pit and given it to me. It had an even tinier strap, which Mariye had used to fasten it to her cell phone. It was her lucky charm. Somehow, it had fallen into the pit"* (Murakami, 2018: 575, 576). The faceless man in the underground can be interpreted as the metaphor of Menshiki who asks the protagonist to paint his portrait and give him the penguin in the first place: *"The day may come when you can draw my likeness," he said. "If that day arrives, I will return the penguin to you"* (Murakami, 2018: 576). The novel begins with a similar conversation with the faceless man demanding his likeness to be painted, which gives an eternal cyclic effect that *mise en abyme* conveys and indicates the emptiness of protagonist suffers. In deconstructive criticism *mise en abyme* is used for *"solving emptiness' that underlies the endless free-play of meanings in words, the revelations of an abyss of nothingness which is constantly covered and uncovered by the signs themselves"* as Gray states (1992: 181). Therefore, the function of *mise en abyme* as a metaphor for abyss and emptiness corroborates the endless free-play of meanings in Murakami's narrative and fills a subconscious void of the protagonist.

The faceless man only guides the protagonist through presence to absence: *"To help you navigate the interstice between presence and absence. After that, it's up to you—my job is done"* (Murakami, 2018: 577). The faceless man and his guidance serve as an allusion to Greek myths. In Greek mythology, Charon is a popular god ousted by Hades (Sourviniou-Inwood, 1996: 359) and ferries the deceased over the Rivers Styx and Acheron which divides the world of the living from the world of the dead.

Towards the end of the novel, the protagonist retells his experience in the underground world to Mariye who reappears after the protagonist's journey through supernatural realm. Another act of *mise en abyme* is performed with this narrative repetition as a reflective description of that event:

I walked through that dim world, climbing hills, crossing a rapid river, until I met the pretty young woman you see right here. This person. I call her 'Donna Anna,' after the character in Mozart's opera Don Giovanni. She's also very small. She led me to a tunnel in the back of a cave. Then she and my dead sister helped me worm my way through to where it ended. (Murakami, 2018: 629, 630).

Tomohiko Amada's experience in Vienna regarding a young woman is depicted in his painting; and this painting also reflects Mozart's Donna Anna, and this incident is narrated by Menshiki first and then by protagonist later -- which functions as *mise en abyme*. In addition, this tautological narrative style not only draws attention to the feeling of loss, but also the multilayered meanings in the embedded narratives.

In some points, the narrative is guided by the author. The protagonist puts the painting in the attic, evoking the image of the Long Face opening up the square lid: *"I climbed to the top of the stepladder, raised the trap door to the attic (much like Long Face had pushed up the square lid to his hole, come to think of it), and climbed up"* (Murakami, 2018: 633). This comment of the protagonist will allow the reader to interpret the lid in the attic which is connected with the world of the painting and thus, reinforces the *mise en abyme* effect. Putting the painting in the attic also refers to laying aside the ideals of individual's and making sacrifices for others. Though this is not explicitly stated in the text, the Long Face could be a metaphor for artistic authority symbolizing Amada Tomohiko in the painting and the protagonist who is a visual artist in the novel. As Suter argues that *"the portrayal of the artist in this text functions as a metaphor for Murakami's own creative process"* (2020: 5) which is an unconscious one. The protagonist's role as an artist associated with his personal psyche is visualized with the Long Face as a medium of artistic creativity who guides the artist.

#### **4.4. Menshiki and Gatsby**

The protagonist in *The Great Gatsby* transposed as a character in Murakami's narrative as Gide asserts that: *"In a work of art I rather like to find transposed, on the scale of the characters, the very subject of that work. Nothing throws a clearer light upon it or more surely establishes the proportions to the whole"* (Gide, 1978: 30). Murakami imitates the character of Fitzgerald's *Gatsby* as Menshiki but rather in a different theme but with the same connotations which reflects a psychological lack of both characters. Menshiki's extraordinary surname which means 「色を免れる」 (*iro o manugareru*, eluding/evading color), refers to his white hair as well as something he lacks in his life as a metaphor. The protagonist hears an unidentifiable voice which sounds like a riddle claiming his portrait of Menshiki lacks something: *"What you must discover, can you see, is what Mr. Menshiki has that is not here"* (Murakami, 2018: 195). The protagonist realizes he missed his white hair "as pure white as newly fallen snow" (Murakami, 2018: 196). Both Menshiki and the protagonist lack something which alludes the lack as a symbol in the protagonist's painting of Menshiki. Both the protagonist and Menshiki try to fulfill this lack and feeling of loss with Mariye. In the case of the protagonist, the girl fills the gap of his dead sister while in Menshiki's case, the girl may be his daughter from his lost love. The protagonist remembers Mariye when Menshiki brings up the subject: *"I remembered her because something about her reminded me of my late sister, and she was about the same age as my sister when she passed away"* (Murakami, 2018: 283). This quote indicates that the protagonist links her sister with the girl subconsciously.

When the protagonist visits Menshiki's home for dinner with Commendatore, Menshiki confesses that he purchased this mansion across the valey in order to spy on Mariye Akigawa through a telescope who he believes to be his daughter: *"In other words, in order to see that young girl who might be your daughter through the binoculars every day, you bought this mansion directly across the valley. You paid a lot of money and a great deal to renovate this house for that sole purpose"* (Murakami, 2018: 280). There is a strong connection and an intertextual relation with Fitzgerald's *Gatsby* who also suffers from feeling of loss in many ways. The void and the lack in Menshiki evoke *Gatsby* in the intertextual design of the novel.

In a similar manner to *Gatsby* purchasing his luxurious mansion on West Egg in order to stare at the green light at the end of the dock of Daisy Buchanan's house, Menshiki has bought his elegant house to allow him to stare across the valley at a house where Mariye Akikawa lives. Menshiki then asks the protagonist for a favor to paint a portrait of Mariye, who is a student in his art class, so that Menshiki will be able to have the opportunity to meet her, just like *Gatsby* asks Nick to invite Daisy over to Nick's house.

Menshiki's request of meeting her accidentally resembles *Gatsby's* reunion with Daisy: *"When she's sitting for the portrait, I'd like to visit you. Make it seem like I just happened to stop by. Once is enough. And it can be for just a short time, I don't mind. Just let me be in the same room as her, and breathe the same air. I won't ask for anything more. And I can assure you I won't do anything to get in your way"* (Murakami, 2018: 284, 285).

Both *Gatsby* and Menshiki offer money to the narrators. Nick agrees to help *Gatsby* to set up a meeting with Daisy. In return, *Gatsby* offers him to join his business venture, which makes Nick offended. On the other hand, Menshiki also kindly requests virtually the same thing, offering a payment: *"I'd prefer to see it as a request, rather than that I'm commissioning the work. And if you're okay with it, once the painting is finished I'd like to buy it and hang it on the wall in this house. That's what I want. Or rather what I'm requesting"* (Murakami, 2018: 284).

Gatsby's knocking Nick's clock over clumsily (Gatsby, 1993: 93) when he meets Daisy resembles Menshiki's glancing his watch in front of the protagonist's house which he hesitates to enter. Both scenes have a metaphorical meaning for both characters and symbolize the past time they lost: *"I really don't want to interrupt your meal," he said, glancing at his watch in what seemed a reflex motion. He stared at it for a long time, his face blank. As if he had a quarrel with how the second hand was moving*" (Murakami, 2018: 359). Being an implicit allusion, it requires the reader's attention to decipher it as an intertextual symbol.

Menshiki drops by during one of the painting sessions with Mariye. Just like Gatsby's being nervous, pale and insecure for the first time in the novel, arriving at Nick's front door evokes Menshiki's appearance in a certain way to be described by the protagonist: *"He was so tense his face looked frozen, like a plastered wall only half dry. Needless to say, I had never seen him like this before. He was always so cool, holding himself in check with his feelings packed out of sight. He had been that way even after an hour entombed in a pitch-black pit. Yet now he was as white as a sheet"* (Murakami, 2018: 359). In addition, before he meets with Mariye and her aunt, Menshiki leaves the protagonist's house without being noticed to check the air pressure of his tires as an excuse which reflects his uneasiness and self-doubt just like Gatsby.

The resemblance of Menshiki's projection of Gatsby during their encounter continues when he is convinced to return to the house by the protagonist. Being so close to Mariye, he is having a hard time to control his feelings and starts turning red -- which creates a contrast with the meaning of his name "colorless". This transformation produces a metaphorical symbolism: *"his face, which had been so pale, began to regain some of its color. Red dots popped up at first, then the dots grew to blotches the size of ping-pong balls, then baseballs, until in the end his whole face had turned rosy"* (Murakami, 2018: 364).

It is noteworthy that while Gatsby brags about his mansion that took him only three years to earn the money to purchase it (Gatsby, 1993: 96), Menshiki states that he lives across the valley for three years or maybe four: *"Can we see your home from here?" Shoko asked. "Yes," Menshiki said. But it's really nothing to brag about"* (Murakami, 2018: 362). Menshiki invites them over to his house to show his portrait painted by the protagonist, just like Gatsby invites Nick and Daisy over.

The intertextual relationship with Gatsby adds a deeper value as Jones pointed out: *"the relationship of Killing Commendatore to Gatsby is neither so cosmetic in terms of a simple transplantation of plot nor narrowly derivative in any obvious attempt to imitate the quality of Fitzgerald's prose"* (Jones, 2019: 278). Reimagining Gatsby as Menshiki in Murakami's narrative not only creates a nostalgic feeling but also evokes the feeling of loss, lack and futile effort to reach the object of desire which are prominent psychological themes underlying the depiction of these characters.

#### **4.5. Distorted Perception of Reality: Protagonist's Sister Komi and Lewis Carroll's Alice in Wonderland**

As a reader of Lewis Carroll, the protagonist compares the unexpected occurrences in his life with the story of Carroll's *Alice in Wonderland*, which enables him to acknowledge the surrealistic traits regarding his life. A direct reference to Carroll can be detected with these lines: *"My sister was a big fan of Lewis Carroll's Alice in Wonderland"* (Murakami, 2018: 255). Another allusion determined in the novel is when the protagonist's sister Komichi (Komi) enters a hole in a tunnel when they were kids: *"Just like Alice's rabbit hole"* (Murakami, 2018: 256). For a moment, the protagonist thinks that he lost his sister forever in the dark tunnel when she vanished in the cave. *"She might have been sucked into Alice's hole and vanished. Into the world of the Mock Turtle, the Cheshire Cat, and the Queen of Hearts. A place where worldly logic didn't apply"* (Murakami, 2018: 257). He experiences the feeling of loss in the pitch dark alleys of his unconscious mind. Alice loses her childhood innocence in Wonderland and engaged in an identity quest in which death seems like a possible threat throughout the story. Komi also vanishes in the tunnel which reminds death to the protagonist.

In Carroll's story Alice, eating magical cookies or mushrooms, undergoes a series of changes in her size, which represents her bodily frustrations in puberty. In the same way, Murakami describes Mariye's disappointment about her breasts which she thinks they are not growing enough. Both characters --Alice and Mariye-- feel uncomfortable in their bodies and share similar problems about growing up. The protagonist of Murakami also has a destabilised self and attempts to determine his way in life just like Alice who is uncertain of her identity.

*"Alice really existed. It wasn't made up, it was real. The March Hare, the Walrus, the Cheshire Cat, the Playing Card soldiers—they all really exist" told his sister (Murakami, 2018: 258).* This allusion can be categorized as metatextuality in Genette's terms because it reveals a comment regarding *Alice in Wonderland*. But it also has a metaleptic nature where it blurs the boundaries of the narrative levels and disrupts the line between reality and fiction. After two years pass from this incident, his sister dies and he starts to believe that he has already lost his sister in that hole at that time and she has already left this world. Thus, the dark tunnel symbolizes the world of death and his entrance to these dark passages—namely, Alice's hole and the metaphor passage - denotes his willingness to connect with his inner mind and his pass.

And he comes to a conclusion that *"Alice really does exist in the world. The March Hare, the Walrus, the Cheshire Cat—they all really exist. And the Commendatore too, of course."* (Murakami, 2018: 259). Throughout the extensive use of intertextual references, Murakami distorts the reality and creates a connectivity world enhancing the meaning of overall narrative. Murakami challenges the protagonist's ideals just like Carroll challenges Alice's fundamental beliefs in *Wonderland* and therefore both characters suffer an identity crisis.

During his underground journey, the protagonist enters a cave which is similar with the one that he thinks he lost his sister Komichi during their summer break when they were kids: *"She had slipped into a narrow side tunnel and disappeared for a long while. I had been scared to death that she was gone for good. Had she been sucked into an underground maze for all eternity? Eternity is a very long time, the faceless man had said"* (Murakami, 2018: 581). When he enters the cave for the second time, this experience of the protagonist is actually a repetition of a previous event in his childhood and retelling this creates *mise en abyme* in the narrative. Long Face confuses Mariye with Komichi in the beginning of his journey in the tunnel: *"I hope you can find What's-her-name. Was it Komichi?"* (Murakami, 2018: 563). This quote is a symbolic declaration of Mariye as a reflection of Komichi. Long Face in Murakami's narrative may also represent the White Rabbit of whom Alice follow down a well and follows him through *Wonderland*.

Just like Alice encounters bizarre characters in *Wonderland*, Murakami's protagonist also confronts different characters in this cave. Another character in the painting of Killing Commendatore with a metaleptic nature shows up beneath the lantern in the cave: *"The beautiful maiden who looks on in horror, her hand over her mouth, as the Commendatore is slain. In Mozart's Don Giovanni, she is Donna Anna. The daughter of the Commendatore"* (Murakami, 2018: 582). Everything in this underground world is the product of the protagonist's subconscious and the product of connectivity. The boundary between reality and unreality has a shifting nature, and it is arbitrary. Donna Anna guides him while he is trying to find the way out from this dark cave. Soon afterwards, Donna Anna in the cave turns into Komichi and this transformation creates a mirror effect: *"Your true heart lives in your memory. It is nourished by the images it contains—that's how it lives," a woman said. This time, however, it was not Donna Anna speaking. It was Komi. My sister, dead at age twelve"* (Murakami, 2018: 587). Boundaries between narratives and spatial time have collapsed creating *metalepsis*. The journey of the protagonist symbolizes the underworld of his unconscious.

The protagonist eventually is able to return to the real world and ended up in the pit behind the shrine in the woods. The hole that the protagonist enters resembles the one he experienced with his sister Komi represents Alice's hole. Murakami most probably draws attention to Carroll's view that life is a mystery and an enormous challenge that one should adapt the changing circumstances beyond human comprehension or control. The surrealistic characters in the underground journey of the protagonist is part of his psyche and it also becomes a quest for him to understand the forces and emotions that constitute his identity. Self perception of Alice is challenged in *Wonderland* and she has to deal with her problems in this unlogical world that is her own creation. The protagonist of Murakami, likewise, find his challenges in life difficult to deal with and his sense of self is fragmented and cannot remain fixed.

At the end of his journey, the protagonist is ended up in the pit depicted in Akinari's story. He finds the old bell the Commendatore rang and he is rescued by Menshiki after having spent some time thinking. This event alludes to Akinari's story, and it becomes a violation in the narrative reinforcing the *mise en abyme* effect which turns the protagonist into the monk in the Akinari's story metaphorically. In addition, the bell as a sign refers to the *metalepsis* that occurred in the novel.

## 5. CONCLUSION

In this work, Gérard Genette's typology of transtextuality has been applied to reveal the relationships with other literary texts and other art forms which provides the reader a deeper insight to interpret different layers of meanings in Murakami's work *Killing Commendatore*. This study has argued that the embedded texts in Murakami's narration have been affiliated with *mise en abyme* and *metalepsis*. Murakami's work of fiction makes a copy of itself as a different art form – in this case as a painting- in the main narrative which also intertwines with Mozart's *Don Giovanni*. The entrance of *Commendatore* of the painting in *metadiegetic* level to the *extradiegetic* narrative level creates a *metaleptic* effect leading to the violation of these boundaries. Painting of 'Killing Comandatore' in Murakami's work reflects the events of the murder of *Commandatore* (Idea) that took place through the final parts of the novel, which is an act of *mise en abyme*. Murakami attempts to create turning points with these *mise en abyme* moments in his narrative, overall enhancing the narrative productivity and the violation of the narrative boundaries.

The novel has been derived from Mozart's *Don Giovanni*, Akinari's story of *Fate over Two Generations* and Fitzgerald's *The Great Gatsby* through transformations in accordance with Genette's definition of *hypertextuality*. The novel's fictional order manages to avoid the disruption in spite of being *hypertexts* of these narrations. Instead, through the use of *intertextual* references and *immersive* plot, the *allusions* create a dynamic impact in the grand narrative. The protagonist, as an *intertextual* reader of Akinari and Carroll, decodes these texts which enable him to perceive the *surrealistic* qualities regarding his life, particularly the story of Akinari and ringing bell in the stone chamber where the author makes explicit *intertextuality*.

This study discussed the *intertextual* references to the literary works as well as the other art forms in *Killing Commendatore* in the framework of the narrative strategy of the author. It can be said that, when referring to the secondary texts, the author holds a desire to add what belongs to someone else to his own creation on a textual level -- which seems to be an unavoidable urge, and it requires to interpret the perception of human psychology towards the other. The secondary text in question is in the position of an *intertextual* object that the author deliberately adds to his text.

In conclusion, *intertextual* relations with other narratives and through the use of *mise en abyme* and *metalepsis*, the enigmatic organization of Murakami's text creates a connectivity world in his narrative and enables the reader to be transported by a conception of another realm which is beyond this world. By elucidating and decoding Murakami's narrative strategy, this work contributes to the *intertextual* analysis of Murakami's text and is intended to shed light on the novel extending the interest to Murakami's works.

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