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**FORESHADOWING AS DIEGESIS  
DEVELOPMENT DEVICE IN HARUKI  
MURAKAMI'S *THE WIND-UP BIRD*  
CHRONICLE**

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**Abstract**

Foreshadowing is a literary device in which hints or indications of forthcoming events are dropped or buried. Usually, foreshadowing is relatively evident; but it can be more cryptic or arcane, particularly when some aspects can only be identified as foreshadowing after readers have extra details to contextualise and make logical sense of what occurred earlier. It builds tension and draws the reader deeper into the story, so they are eager to read and discover what happens next. The purpose of foreshadowing is to heighten the suspense and anticipation of what is to come, increasing the reader's engagement with the material. Haruki Murakami's *The Wind-Up Bird Chronicle* epitomises the despondent protagonist, vainly looking for the purpose both in real and dream realms, neither of which he entirely resides. It is a genius, captivating, prescient, infused masterpiece loaded with aspects of humour and terror. This masterwork is filled with foreshadowing, from the title, a plethora of similes and metaphors, to character features and surroundings. The research paper explores some instances where Murakami has exercised this literary technique.

**Keywords-** Foreshadowing, Haruki Murakami, Prediction, Prophecy, *The Wind-Up Bird Chronicle*.

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## Introduction:

Haruki Murakami is one of the most celebrated and well-known contemporary authors. He has gained international acclaim for his unique experimental prose, which won him a host of literary awards and accolades. His books have been bestsellers in countries over six continents. Murakami has been called "one of the unclassifiable authors in the world." *The Wind-Up Bird Chronicle* is a New York Times bestseller translated into more than forty languages and sold over a million copies worldwide. His works have been praised for their humanism, their ability to capture the zeitgeist of modern Japan, and their exploration of complex themes such as the meaning of life, the nature of human existence, and the place of literature in modern society. He is dedicated to butchering Kafkaesque explorations of the human psyche, and critics have called him a phenomenon.

Often written in a dreamlike style, Murakami has earned a reputation as one of the world's greatest living novelists. His books have been praised for their rich and original style, combining the mundane and the surreal to create a unique brand of magical realism. Murakami's books have also been discussed for their introspective style, which often focuses on searching for meaning in a world without clear answers. His work has been adapted for film and stage. In addition to his novels, Murakami is a dedicated collagist, finding inspiration in jazz, western literature, and classical Japanese literature.

We live in a world saturated with literature. From books, magazines, and the internet, we are surrounded by stories that tell us about people and events in ways that allow us to experience them from a distance, distanced from their emotions and actions. Nevertheless, while reading a book or looking at a photo can tell us a lot about

how a writer wants us to feel, some writers use literary techniques to make their writing more effective. One of the most common of these techniques is foreshadowing.

Foreshadowing is a literary technique that uses characters' actions, settings, or other elements to suggest a plot's development, outcome, or a character's thoughts and feelings. However, unlike a red herring, which is a misleading piece of evidence that leads readers to a false conclusion, foreshadowing contains minor grammatical or logical errors. It is a type of literary device that occurs in fiction. The purpose of foreshadowing is to hint at what is to come rather than provide direct information.

Foreshadowing is implemented for various objectives; nonetheless, the audience is constantly the target. It is a strategy to influence people's perspectives by presenting them with more information than the characters engaged. Based on how it is utilised, it can function as a component for amusement, anxiety, anticipation, pleasure, scepticism or suspense. Moreover, by offering hints about the narrative, foreshadowing functions as a technique to engage the audience more in the piece of art. It motivates people to generate unique ideas and predictions about the conclusion, encouraging them to continue reading, watching or listening. If foreshadowing is not used, the target audience would seldom feel compelled to complete a story.

## FORESHADOWING IN LITERATURE

For decades, foreshadowing has been employed as a literary motif and may be seen in ancient Greek tragedies to modern novels and plays. Writers often utilise foreshadowing to brace the readers for approaching twist, surprise or even shock. This literary device can further gently affect the mood of the work by bringing some positivity to a dark work or suggesting a

drastic ending in what supposedly looks to be a cheerful tale. This foreshadowing generates suspense and builds certain expectations from the reader that the writer can either fulfil or thwart. Authors generally employ foreshadowing as a literary device. Here are some of the classic examples of foreshadowing in literature.

In Chris Colfer's *Struck by Lightning: The Carson Phillips Journal*, the story's title foreshadows that the character, Carson Phillips, is struck by lightning, which leads to his death. This foreshadowing is genius as it is both evident and hidden. While explicitly conveying the outcome, readers do not assume an accurate interpretation of the title.

F. Scott Fitzgerald's *The Great Gatsby* is full of symbolism and foreshadowing. The use of foreshadowing in *The Great Gatsby* adds a layer of complexity and depth to an already complex story. The first hint of foreshadowing in *The Great Gatsby* is on the title page. "West Egg" is written in large letters; "East Egg" is printed in smaller letters underneath, depicting the economic condition of the places. At the start of the novel, Tom foretells the catastrophe to come when he narrates Gatsby's struggle to grab the green light into his fist, then remarks that Gatsby has fled into an anxious gloom. It lays the foundation for Gatsby's unending pursuit of the unattainable, leading to a disastrous end.

Margaret Mitchell's use of foreshadowing in *Gone with the Wind* is subtle, and the reader often misses the hints and clues the author has left. The literary device used in the book adds to the novel's atmosphere, often described as epic and romantic. The first hint of foreshadowing in *Gone with the Wind* is found on the first page. The title *Gone with the Wind* is written in large letters across the top of the page, and the word "Gone" is written in small letters

underneath. This tiny hint of wordplay sets the tone for the complex story that is to follow. It adds a layer of complexity and depth to an already- complicated story.

Throughout the Harry Potter series, J.K. Rowling utilises foreshadowing to suggest the conclusions of minor and major story arcs. Some incidents are incorporated inside a single book, like in the second instalment of the series, when a strange, sentient journal is discovered to contain the spirit of Lord Voldemort. A prophecy about Harry and Lord Voldemort is unveiled in the fifth instalment of the series. Not only does it foreshadow the ultimate confrontation between Voldemort and Harry, but it also includes a self-fulfilling prophecy. The prophecy suggests that Voldemort voluntarily chose Harry as his victorious adversary. Neville Longbottom also matches the descriptions of the prediction, but Voldemort believed Harry was the preferable candidate, thereby putting into play his own destruction.

In the introductory section of *A Scandal in Bohemia*, Sir Arthur Canon Doyle employs foreshadowing to stress how significant Irene Adler is to Holmes without instantly showing why. Sherlock Holmes reveals much about how he has no time for love and passion since he is a man of the intellect who favours research and investigation. Nevertheless, he fell for Irene Adler. Instantaneously, readers' interests are intrigued when it is disclosed that Adler is dead. They realise that Adler would be crucial to the plot, whomever she was.

Dickens employs weather as a harbinger of approaching occurrences in *The Great Expectations*. Pip grows apprehensive about the situation in his life. The stormy weather foretells a massive change to come. He soon discovers that his mysterious patron is not Miss Havisham, as he

believed, but the criminal he helped flee when he was a small boy.

### FORESHADOWING IN *THE WIND-UP BIRD CHRONICLE*

Haruki Murakami's *The Wind-Up Bird Chronicle* is a brilliant masterpiece and culmination of his themes as a writer of magic realism. Like his other novels, *The Wind-up Bird Chronicle* explores the relationship between psychic dimensions and their consequent effects on ordinary life. Therefore, the universe is subject to constant change and is as unreal as any dream. Still, the mind seeks to solve the riddles rationally, no matter the irrational character of the dilemma. Murakami takes much time masterfully playing in the space between two worlds of perception, combining real and unreal aspects, generating a transparent effect on his readers. He is a virtuoso who makes the ordinary seem extraordinary and turns surreal, real.

In a Tokyo neighbourhood, a young man called Toru Okada seeks their missing cat. Eventually, he finds himself searching for his wife in an abyss that lurks beneath the calm facet of Tokyo. As the searches intertwine, Okada confronts a strange group of accomplices and adversaries: a psychic prostitute; a vindictive political figure; a joyfully precocious sixteen-year-old girl; and an ageing former soldier who has been irrevocably changed by the horrendous things he experienced during Japan's overlooked battle in Manchuria.

The *Wind-Up Bird Chronicle* has various examples of foreshadowing, from the title, plenty of metaphors and similes to character traits and settings. The imagery has put a tremendous effort into thoroughly describing the characters and their impact on their surroundings. The novel's title is rendered by the screech of an undetected bird that foreshadows peril in various

circumstances throughout the book. The title also foretells the document's name that Toru accessed on Cinnamon's computer. Upon hearing the sleigh bells and beeping from Cinnamon's computer, he walks to his room to check on it, only to gain access to a document entitled "The Wind-Up Bird Chronicle". After choosing one of the sixteen files, the beeping stops, and a document opens on the monitor with a story composed by Cinnamon, partly real and partly fictional.

On the night of the dispute between Toru and Kumiko over a small matter, Toru lay alongside her, wondering how much he knew her. After spending six years under a roof, they barely know anything about each other. With Toru unemployed, Kumiko works more than twelve hours, pulling two shifts, and they scarcely get time to spend with one other. A little tiff between husband and wife is not uncommon, but something was bugging him so much so that he could not even sleep. He felt it was not just a minor disagreement but something so vast and terrible that seeing what was approaching them was impossible. The conflict was small, but the repercussions and the events leading to it were not. It was a lethal blow that would eventually pull the love of his life away from him forever. The core of the problem was something that he realised much later after receiving a letter from Kumiko months after she disappeared. She mentions in the letter that she was sleeping with a man and was not happy in her relationship with Toru. Lately, she has been much more distant and colder than before.

Kumiko has always been under her shell, never expressing herself to anyone. Nevertheless, it was not the whole truth. By the end of the novel, readers realise that the first letter by Kumiko was not the entire truth but just a fragment of it. Kumiko finally tells the whole truth, stating that she was not sleeping with just one but several



men. She mentions in her letter that her brother, Noboru, defiled her sister and herself. She believed that Noboru and herself were chained together metaphorically. She had even contracted a venereal disease, losing herself to an extent where there was no hope for her to get better unless Toru found her and pulled her from the labyrinth one day.

When Malta Kano contacts Toru to discuss the whereabouts of their long-lost cat, Noboru Wataya, they plan to meet in a tea room at Pacific Hotel to have an extended discussion. She tells him she will wear a red vinyl hat and asks Toru to wear a polka-dot tie. After looking for the tie, he assumed it was in the wardrobe; he could not find it anywhere. He searched inside the drawers, storage boxes, and even into Kumiko's apparel, but all in vain. Malta identifies him without the tie and discusses the cat when unexpectedly she tells Toru that the flow of his life has changed or maybe something has hindered the flow, foreshadowing the future events that will turn his life, tugging away people that are precious to him as well as attempting to make him close to people he never thought he would meet. She predicted that various unexpected things would come to him, good and bad, stating everything ambiguously. These words presage his impending interactions with Lieutenant Mamiya, Creta Kano, Nutmeg, Cinnamon, the guitar guy and the decision to descend into the well. Every individual he meets afterwards and every action he takes transforms his life, flipping it upside down, only to discover what he wants: fight for Kumiko or live alone simply waiting for her. After their conversation concluded, Malta Kano stood up, looked down at him and said that he would soon discover his polka dot tie, but not at his home. This prediction comes true as Toru recalls he took the polka dot tie to the cleaner's place in December.

For about a year after Toru and Kumiko were wedded, they met Mr Honda once a month. Mr Honda was a practitioner of supernatural forces who used to steer them towards a brighter future filled with happiness and success. On one of the trips, Mr Honda tells Toru that he does not belong to the present world but the world that is up or down. Upon better questioning, he solely answers that neither is better, but tells him not to oppose the flow, the same thing which Malta Kano remarked following his visit to Mr Honda. He advises Toru that when he is meant to go up, he must find the highest tower and reach the top and when he is destined to go down, he must look for the most bottomless well and remain at the bottom of it. When there is no flow, stay steady; whatsoever, do not resist the flow. If he does that, everything dries up. Mr Honda also warned Toru that he would have to suffer concerning water. Water is absent where it is supposed to be and present where it should not. His remarks anticipate the future actions of Toru when he descends into the bottom of a dry well and stays there for days. Water is absent in the well of Miyawaki. It was then that he realised that being thirsty was the worst. After the combat in his subliminal realm, Toru wakes up and learns that the well devoid of water for years has suddenly started to produce water. He was within the well, with no one to rescue him and no rope to climb up. The water flow makes him believe he will soon die, proving Mr Honda's prophecy.

Kumiko foretells that night that shortly, his brother, Noboru Wataya and Toru will meet each other, which comes true when Kumiko leaves Toru. Wataya becomes the only means of communication, informing him that Kumiko chose to leave Toru for another man. Wataya also tells him she wishes to divorce Toru and never wants to meet him. Since then, whenever Toru gets into the well and dreams, he sees Wataya on television and even believes that he is the

man who comes into the hotel room knocking on the door.

The foreshadowing was evident when Toru claimed that his life was surely moving into a different path as he soon discovered that everything occurred in his life in a short time. His cat disappeared, bizarre calls from the mysterious woman had come, he met an intelligent teenager, Wataya had defiled Creta Kano, and Malta had foretold where he would retrieve his tie. As soon as Creta commenced her story, Toru sensed that bizarre events were about to start. The flow of his life has already begun, channelling in unforeseen directions, which will startle and astonish him. As foretold by Malta, good things will happen that will look bad a first and vice versa.

Years into their marriage, Toru arrived home at three in the morning after spending the night at his female co-worker's home. Infuriated and concerned, Kumiko asks him where he is without informing her. He told her the truth, assuring her he did not indulge in infidelity. Kumiko believed him. However, she informed him that she might do the same one day, and at the time, she wanted Toru to trust her. Looking back, Toru realises that this was one of the incidents that foretold what was happening in his life. The letter from Kumiko indicated precisely what she claimed years back. However, after Kumiko's first letter, Toru was dubious if she did what she claimed. Even towards the end of the book, after Kumiko's second letter, readers wonder if she actually slept with numerous men.

In the Nomonhan battlefield in 1937, the morning preceding their confrontation with the Outer Mongolian army, Corporal Honda tells Lieutenant Mamiya that out of the four (Yamamoto, Hamano, Honda and Mamiya himself), Mamiya will survive the longest. He will not die on the battlefield

but in his native Japan. His prediction was accurate. Hamano was executed the following day, Yamamoto was skinned alive, Honda escaped, and Mamiya was thrown in the well by the Mongolian non-com. Mr Honda rescued him after living inside the well for days. In August 1947, in the Soviet advance, Mamiya took a slug in the shoulder from a heavy machine gun during combat against a tank unit. He was on the floor when a Soviet tank ran over his hand. He was captured as a prisoner and hospitalised in Chita. After his experience inside the well and meeting with Boris, the Russian man who ordered Mongolian to skin Yamamoto, he did not die, just as Mr Honda prophesied. Boris let him live, although Mamiya envisioned killing Boris a million times. However, his attempt to assassinate Boris was a failure. Boris cursed him that Mamiya would not be happy in his remaining life. He would never love anyone or be loved by anyone. The curse stuck with him throughout his life. However, Mamiya continued with his life as an empty shell, losing his spirit to live. He led a miserable life alone. His beloved married someone else, and his family created a grave for him.

The morning after Kumiko does not arrive home, Toru receives a call from Malta in which she tells him that their cat surely will never come home. It is gone forever, barring some significant changes. She also informs Toru that he will be getting a call from someone whose name starts with O, and before long, a half-moon will last for days. All the prophecies of Malta come true sooner than the readers realise. Toru gets a call from Omura off-license, where Toru is a patron. After climbing down the well, looking upwards to its mouth, the well's aperture sliced in half by the wooden lid was precisely like a half-moon. Toru remained inside the well, contemplating his life with Kumiko, where and when things went south and what he needed to do now. However, the prediction about the cat did not come true. The cat came back after

almost a year. Not after long, in his dream, Malta informs Toru that the cat that has come back is not the same but an imitation. The tail, if he looks carefully, is different. Waking up in the well, he could only think about the scenario's reality. His body started thinking about multiple things simultaneously, questioning whether he was inside a well. He was pressing the finger and thumbs together to feel his body, pondering about the graveness of the situation. Instantly he recalls Mr Honda's words to seek the deepest well and go down the bottom. Sitting inside the well, Toru realises that the sky is bright, yet he can see stars at five in the morning, just as Mamiya told him.

When Kumiko underwent an abortion, Toru was in Hokkaido for business work. Kumiko went for the abortion alone, informing Toru later that evening. Murakami mentions that snow floats down like memory into the distance. Murakami uses the weather as an indicator of the inner anguish of Toru. The cold weather foreshadows a significant upheaval to occur as well. Several years later, Toru realises that the abortion had a significant impact on the relationship between them, perhaps one of the reasons Kumiko left him. While sitting at the bar, the singer, following his performance, speaks about pain, its nature, and how everyone endures it. He also mentions that people often struggle to express their genuine emotions or pain to others. Subsequently, Toru figures out that this event foretells his meetings with Creta Kano, who for twenty years of her life experienced nothing but physical pain; Mamiya, who grappled physically in the battle and mentally with the curse of Boris; Kumiko and her sister, whom their brother defiled and Nutmeg, who competed horrendously after her husband's death.

Inside the well, in his subconscious realm, a faceless man cautioned Toru not to step inside the corridor, informing him that he

did not belong there now. However, he disregarded his warning and proceeded. He moved to room 208, where he met the mysterious woman. However, as he heard the loud knock on the door, the woman told him to leave. He slipped into the wall with a thickness of gelatine and passed through it as if it was normal. He felt no discomfort or pain, just an immense heat on his right cheek. After getting out of the well to his home, Toru receives a call from Malta asking him if he recently discovered any physical change in his body. Puzzled, Toru denies it, but when he goes to his bathroom to shave his stubble, he notices a bluish-black mark roughly the size of an infant's hand on his right cheek. The mark felt warmer and appeared as if it had penetrated his skin. It had come when he pierced through the wall. He also recalls that the warning by the faceless man may have caused the mark. The foretelling of the faceless man led to the mark, resulting in Toru's meetings with Nutmeg, Cinnamon and his accounts afterwards.

Creta Kano invites Toru to go with her to the island of Crete as she believes that something terrible will happen to him. Murakami adds that the voice of Creta was low, like that of a prophet bird. A prophecy eventually comes true as Toru fights with the guitar guy. His shoulder and left arm are gravely wounded. He sees dreams at night, and invariably they provide him with solutions. He repeated the same actions as that in the fight. Instead of using the knife to attack Toru, the man ripped off his clothes and skinned his complete body, just like Yamamoto's. The dream shook him but made him understand that he must stay back, fight, and get Kumiko back to the real world rather than flee to Crete.

After Kumiko leaves Toru, his uncle visits him for a chat. Toru feels things need to be clarified now and needs help figuring out what to do. His uncle urges him to start with the simplest things and go on from there. He

urges him to train his mind to look at things with his own eyes till things become clear, feeling that spending lots of time on something might be the most sophisticated form of revenge. Toru does not comprehend what he means by "revenge" and to whom. His uncle only adds that he soon would understand. This conversation between them foretells the events that shortly take place ahead. The revenge his uncle talks about is when Toru fights with the guitar in reality, and an unknown man in his dream, purportedly, is Noboru Wataya. He avenged Wataya since he defiled three ladies, Creta Kano, Kumiko and her sister.

In the letter from Lieutenant Mamiya, he advises Toru to wait longer for Kumiko to return. His suggestion has proved right, as instead of taking a compulsive decision, waiting for Kumiko has benefited Toru. He stayed at the station and met Nutmeg, who gave him an eccentric job where he earned enormous money to purchase the house with the well. He also comes across Ushikawa, a man who works for Wataya. He cautions Toru to avoid the house; otherwise, inexplicable and dangerous things will occur to him. These prophecies are what transpired with him inside the well. In his dream, sitting in the well, he waited for the mysterious man to battle him to bring back Kumiko. However, his endeavour was a fiasco. Ushikawa also advises him that there are things in the world that are better not to know about, albeit they are the things people want to learn about. It symbolises the secret that Wataya has concealed, not just from Toru but also from the world. He is a respected politician in the eyes of the people, but in reality, he is a filthy pervert who defiled his sisters and Creta Kano.

In her letter to Toru, May Kasahara indicates that she believes the mark will give him something vital. However, it will also rob him of something. It is accurate as there was a cut on his right cheek precisely

where the mark was after his fight with the mysterious man. The mark gave him a stitch but, in turn, robbed him of Kumiko. Days after the duet, Toru gets a letter from Kumiko saying she will kill her brother for what he did to her and her sister. Kumiko pleads guilty and is eternally taken away from Toru to prison.

## CONCLUSION

Haruki Murakami's recognition as a distinguished novelist originates from his peculiar unconventional style, which captures the spirit of contemporary Japan and explores significant issues. He has cemented himself as one of the finest contemporary authors owing to his dreamy writing, combining the real with the fantastical. Foreshadowing, effective literary device writers use throughout time, improves narrative by engrossing readers, creating tension, and influencing their anticipations, subsequently improving the reading experience. *The Wind-Up Bird Chronicle* is Murakami's magnificent work of fiction that demonstrates his expertise in magic realism and probes the nuanced link between psychological dimensions and everyday life. The narrative deftly mixes parts of the real and the fantastical, obscuring the differences and leaving readers with a clear impression. Rich imagery powerfully captures the characters' activities and how they affect their environment, giving the story depth. *The Wind-Up Bird Chronicle* inevitably serves as a testament to Murakami's talent at fusing the real with the fantastical and engaging readers with its rich storytelling and provocative ideas.



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