

The Dark and Dry Well: Hidden Psychotic Disorders in Murakami Haruki's Novel

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ABSTRACT

The personal secrets of humans are just as though a deep and dark well. The peculiarities that occur within human beings not only attract numerous psychiatrists to unravel them but also captivate a Japanese writer, Haruki Murakami. In his novel entitled *The Wind-Up Bird Chronicle*, he conveys subjective experiences through his main character. The novel tells the story of Toru Okada's subconscious journey. It is where human memories connect with various ancient subconscious thoughts, strange illusions appear, and unheard voices manifest to ordinary humans. These are common indications of schizophrenia symptoms. The research reveals the challenge in identifying this syndrome, as affected individuals become detached from the "true reality." Consequently, a more structured approach is deemed necessary to facilitate their reintegration. With the assistance of mythology, wherein this narrative serves as a collectively recognized storyline, those trapped within their fantastical worlds can effectively communicate and establish connections with those residing in the "true reality."

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INTRODUCTION

For over a century, psychiatry intellectuals have studied their patients' subjective experiences to decipher schizophrenia, but its mechanisms remain elusive. The German psychiatrist Emil Kraepelin (1856-1926) was the first to identify these psychotic symptoms and label them *dementia praecox*. Later, Eugen Bleuler (1857-1939) modified Kraepelin's concept and termed it "schizophrenia" (Jablensky, 2022, p. 271). Various discoveries have sought to answer the intellectual and humanistic question of understanding how individuals struggle against psychotic disorders. They faced difficulties in maintaining a clear distinction between "what is psychotic" and "what is reality" (Aschebrock, Gavey, McCreanor, & Tippett, 2003, p. 308). Similarly, Jung's perspective in his clinical case titled *The Hymn of Creation* also encountered these challenges.

He understood schizophrenia as a mental disorder in which patients become increasingly closed off from reality, immersed in their fantasies, as external reality weakens its influence and their inner world gains authority. (Scatolin, 2015, p. 149)

These symptoms attract great interest among experts in the field of psychiatry but also make Murakami Haruki, a Japanese writer, an essential topic in international symposiums due to his ambition to explore the forces beyond conscious control. This can be seen from Murakami's statement: "To make this narrative more extreme, we can say that we are getting closer to people living with schizophrenia" (Dil, 2007, p. 47).

As a contemporary writer Strecher points out that Murakami's fiction, along with that of other young writers seemingly intent on resisting the more serious artistic paradigms of the Japanese novel, began to subtly but inexorably undermine some of the most fundamental aspects of the distinction between "serious" and "popular" writing. For these contemporary writers, the aim of writing is less to create art than to narrow the gap between the "intellectual" and the "common" (Garguilo, 2012, p. 2-3). Murakami's characters are universal stock figures of contemporary literature, almost a cliché of the existential condition. Lonely, fragmented, unable to communicate, they live a mechanical, aimless existence (Loughman, 1997, p. 88).

Murakami realizes this ambition by creating a dual reality in many of his novels, commonly known as *Achiragawa*. Here, the central characters must confront their subconscious traumas through parallel worlds to represent subjective reality. For instance, in *1Q84*, Aomame experiences disorientation after descending an emergency staircase on the Tokyo expressway, connecting the Tokyo of 1984 to the alternate version of Tokyo in *1Q84*, characterized by two full moons. In *Kafka on The Shore*, the main character, Kafka Tamura, seeks to escape the Oedipus curse and encounters a forest.

In *Colorless Tsukuru Tazaki and His Years of Pilgrimage*, the protagonist embarks on a long journey to Finland to resolve lingering traumas. In *Killing Commendatore*, the main character perceives an imaginary figure from Tomohiko's painting. Consequently, it is evident that Murakami consistently portrays the experience of *Das Unheimliche* (the uncanny), wherein something strange yet familiar is felt. According to Cooper, in one of Murakami's interviews, he theorizes that this captivating literary formula is particularly appealing during times of political turmoil. "This book was very popular in Russia in the 1990s when they were moving from the Soviet Union - there was a lot of confusion, and people who were confused liked my book," Murakami explained in a conference room at his American literary agency (Cooper, 2020, p. 12-13).

On the other hand, the *Das Unheimliche* element can also be seen as Murakami's endeavor to depict the internal reality experienced by individuals with psychotic disorders. In his novels, Murakami's ambition is manifested by creating a metaphysical version of the world. This can be seen as Murakami's attempt to depict the internal reality experienced by individuals with psychotic disorders. One of his notable works is the novel titled *The Wind-Up Bird Chronicle/WBC*. Murakami worked on this novel for four years in Princeton and published it in 1995. Staying true to its title as a chronicle, this novel is divided into three volumes, each marking a different period in the story. This deliberate structure allows readers to witness the protagonist's psychological transformation.

In Volume I (June-July 1984), the story begins with Toru Okada receiving a mysterious phone call from an unknown person. This character is portrayed as a man in his thirties who has decided to leave the working world and lead a peaceful life, taking care of the house in place of his wife, Kumiko. Everything seems fine until one day, he loses Kumiko and realizes that various strange events gradually drag him away from reality. Toru connects to other characters (May Kasahara, Lieutenant Mamiya, Creta Kano) and hears different peculiar stories. His vague sense of restlessness compels him to break free from passivity and search for a way to find Kumiko.

In Volume II (July-October 1984), one of Lieutenant Mamiya's long stories from Volume I about his bizarre experiences as a survivor of the Nomonhan War and being buried alive in a dry well in the middle of the desert turns out to influence Toru. He discovers a dry well in an empty house that belonged to the Miyawaki family. Toru descends into the deep and dark well alone using a rope ladder. He repeats this action multiple times, where strange memories and dreams blur the line between his conscious and subconscious self.

In Volume III (October 1984 - December 1985), Toru Okada hears news that the empty house where he found a real estate agent will demolish the dry well. Meanwhile, Toru's peculiar beliefs urge him to possess the well. Since his strange experience in the well, he believes he has a unique ability and that this is the only way to connect with Kumiko and save her. In this novel, the recurring appearances of characters entering the well symbolize a repeating pattern related to subconsciousness. Another essential aspect to note is that when Toru is inside the dry well, he experiences peculiar dreams and unusual illusions that convince him of his unique abilities. These strange beliefs are referred to as delusions.

In Jungian perspectives, when individuals are imbalanced, numerous archetypes arise in typical situations, where this endless repetition has engraved experiences into our souls (Bär, 1976, p. 102). The existence of archetypes can only be observed under specific psychological conditions, specifically manifesting in psychosis. These patterns of delusion indicate a prevalence of schizophrenia. Dreams, delusions, and fantasies observed in out-of-body experiences may reveal motifs that are unknown to the individual, and these motifs often take the form of familiar narratives, namely myths.

The idea of using myth/mythology as a tool to examine the indications of schizophrenia symptoms was first introduced by Jung in his work titled *The Psychology of Dementia Praecox* (Jung, 2015, p. 155). Jung's findings greatly influenced his observations among psychotic patients experiencing dreams and illusions that share similarities with themes found in myths, religion, folklore, art, and culture worldwide (Jung, 2015, p. 111). While mythology also plays a significant role in Murakami's writings, this can be seen in J. P. Dil's opinion of Murakami's writing as follows: "He is a writer fascinated by the capacity of myths and the subconscious mind and is interested in exploring these capacities to the fullest" (2007, p. 47)

Similarly, Murakami's statement in one of his interviews is as follows:

I write mythology, and in mythology, you need a hero. They go through experiences we don't, but my main characters are primarily ordinary people going through extraordinary events. It's a story about ordinary people in very unusual circumstances. (Wray, 2020, p.79)

In this study, mythology will be used to unravel the content of delusions and hallucinations in the main character of *WBC*. According to Aschebrock, Gavey, McCreanor, & Tippett (2003), delusions are incomprehensible and, beyond our understanding, merely surface manifestations of hidden clinical diseases (p. 310). Therefore, the objectives of this research are (1) "How does the mythology operate in Toru Okada's subconsciousness?" and (2) "Do Toru Okada's delusions and hallucinations prove the psychotic indications?"

LITERATURE REVIEW

There are a number of studies related to *Achiragawa* and its connection to the inner journeys of Murakami's protagonists. Matthew C. Strecher (2020) writes an article, "Out of the (B) Earth Canal: The Mythic Journey in Murakami Haruki," which discusses the metaphor of parallel worlds connecting the physical and metaphysical structures. In his article, "The Layered Every Space in the Fiction of Murakami Haruki," Strecher (2022) introduces readers to the numerous narrative layers hidden within Murakami's writings. However, this study does not dissect a specific Murakami novel in detail or provide a structural analogy. Therefore, in this article, we attempt to uncover the layers within *The Wind-Up Bird Chronicle* (*WBC*) using Jung's house structure to elucidate these layers for the readers.

In-depth research focusing on the subconscious in Murakami's writings has also been conducted by Prabitha (2023) in *Navigating the Labyrinth: Unravelling Psychological Depth in Haruki Murakami's Kafka on the Shore and Norwegian Wood*. This study combines the theories of Carl Jung and Freud to frame the concepts of the subconscious concerning the existential dilemmas of the main characters in *Kafka on the Shore* and

Norwegian Wood. Meanwhile, Lapworth (2022), in “Thinking the Unconscious beyond the Psychoanalytic Subject: Simondon, Murakami, and the Transductive Forces of the Transindividual,” discusses the subconscious but from the perspective of Gilbert Simondon’s philosophy related to the geography of the subconscious. In her book review, “Colorless Tsukuru Tazaki and His Years of Pilgrimage: Through a Psychodynamic Lens” (2019), Joo Young Lee discusses the emotions, dreams, and fantasies of the characters in facing traumatic events through a psychodynamic lens. While all three studies focus on the subconscious from various angles, they do not delve deeper into the relationship between the subconscious and abnormal phenomena.

There are also a number of studies exploring psychological issues in literature. For example, Bourbonnais’ *Schizophrenic Collective Consciousness as Represented in Contemporary Drama and Fiction* (2010) primarily explores collective social psychology, particularly concerning memory and trauma, without delving into the subconscious. By employing the “dualism” of René Descartes and John Cottingham’s “trialism,” as well as Kafka’s “quadrialism,” Akkawi & Al-Alawneh, in their article, “Depression as a philosophical conscience in Haruki Murakami’s *Kafka on the Shore*” (2022), analyze depression through “the imaginary boy named Crow” in Haruki Murakami’s *Kafka on the Shore*. However, this article does not focus on the psychotic aspect. Instead, it focuses on identity fragmentation. Using Raymond Williams’ concept of the “structure of feeling,” Treat’s article, “Murakami Haruki and the Cultural Materialism of Multiple Personality Disorder” (2013) explores Dissociative Identity Disorder (DID) in Murakami’s works. Nevertheless, it does not address the psychotic dimension where subjects detach from the true reality.

Some scholars have also conducted specific studies on the portrayal of psychosis in literature. Amelia Rizzo’s article “To the Origins of Psychosis. Study Paths Between Clinic and Culture” (2017) focuses primarily on psychosis as one of the most challenging challenges in psychiatry. While she also uses Jungian perspective in her study, she does not explicitly elaborate on the portrayal of psychosis in a particular work by Murakami. Additionally, the depiction of subjective psychosis can be associated with simulacra in Anupama’s doctoral dissertation entitled *Spiritual Liberation in Simulated Societies: A Study of Inner Consciousness in the Select Works of Haruki Murakami* (2022). This study analyzes the loss of reality in a postmodern society, an idea initially introduced by Baudrillard. While this research does not directly address psychosis or psychological issues, the concept of the loss of reality is a crucial key captured within it. This happens because the subjective experience of individuals detached from the true reality, a common occurrence among psychotic individuals, is not far removed from the world of simulacra.

Our explanation above implies that studies on the subconscious in the works of Haruki Murakami have not extensively explored the specific layer of the collective unconscious, which is the most fundamental and complex layer according to Jungian perspectives. This layer holds great potential for studying the basic patterns of psychotic syndromes such as schizophrenia. This discovery has been around since 1911, but there has been limited research into delving deeper into this primitive structure to understand what it signifies and how we can use this mythological structure to comprehend psychosis, and this is the focus of our study in this article.

MYTHOLOGICAL OPERATION IN SUBCONSCIOUSNESS

Jung’s House Structure of the Human Psyche

Jung used the metaphor of a house to symbolize the structure of the human psyche, and this concept shares similarities with the symbols used by Murakami in *WBC*. The two upper floors represent the conscious layers. In contrast, the unconscious structure is described by the basement or the equivalent of the well in *WBC*, which contains dreams, memories, and fundamental patterns (archetypes) known as the collective unconscious. It is this foundational layer that Murakami uses to create a portal (*Achiragawa*) to separate the upper world from the conscious and unconscious realms.

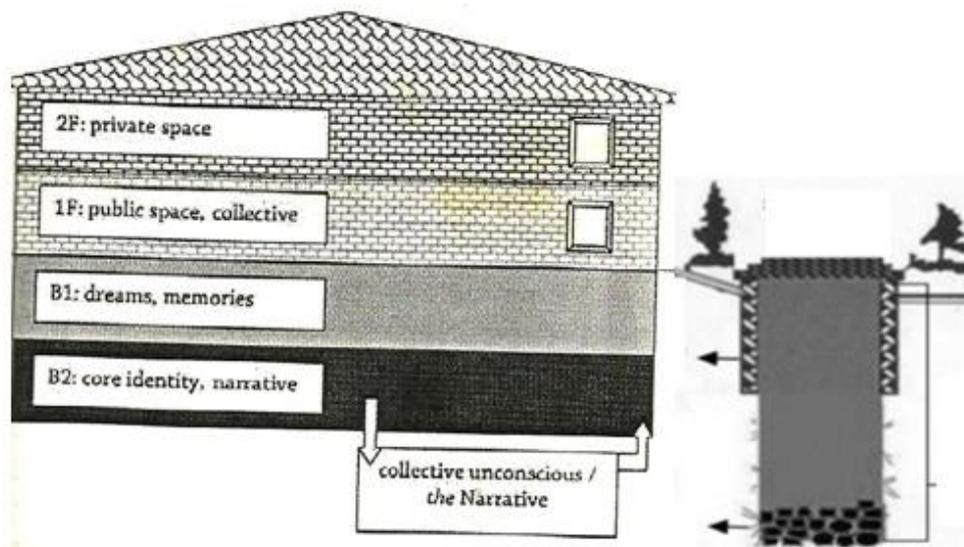


Figure 1. Jung's House Analogy (Strecher, 2014, p. 23 with modifications)

In *WBC*, Toru Okada is depicted descending into a dry well. The well, portrayed by Murakami here, is long-dried, allowing the main character to enter it. The dry well found in *WBC* can be associated with Jung's concept of alchemy. According to Henderson (1981), in Jung's opinion, water represents the unconscious (p. 201). Water springs from the deepest level of the cold, specifically from the collective level (Knapp, 1978, p.66). While wells are commonly depicted as a water source, in *WBC*, what is presented is a dry well. This indicates that the dry well is not just a symbol. It signifies that something is amiss in Toru Okada's collective unconscious layer. Thus, the dark and dry well is metaphorically linked to indications of Toru's psychosis.

Inside the well, Toru experiences something akin to a dream, but before that, he often senses a sensation of gradually detaching from his physical body. This can be observed in the following quote:

However, no matter how hard I tried, my body gradually lost density and weight, like sand being carried away by a water current, little by little... My consciousness slowly dragged my physical body into its realm of power. (Murakami, 1998, pp. 242-243)

The same phenomenon is also evident in the following volume:

I could feel a subtle connection woven far in the depths of darkness. I could sense the walls that separated the place I was in, and those walls gradually became soft and melted away. (Murakami, 1998, p. 414-415)

In the quotation above, Toru utilizes an unseen body to reach where he can find Kumiko. The walls here serve as a symbol of the boundaries of Toru's consciousness. The analogy can be seen in the following illustration:

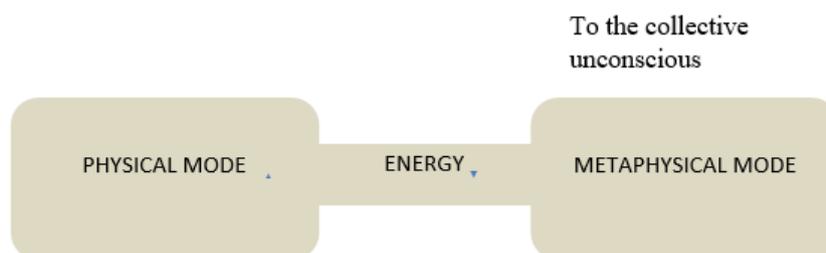


Figure 2. Physical & Metaphysical Modes (Strecher, 2014, p. 105)

The analogy above shows that Toru is connected to his collective unconscious layer by detaching from his physical body. However, what needs to be noted is that Toru experiences this phenomenon multiple times.

Repeating Patterns (Archetypal) and Psychotic Indications

Archetype is one of the essential concepts in Jung's theory of the collective unconscious, referring to recurring basic patterns. Jung discovered these basic patterns through the analysis of his patient's dreams. Since archetypes themselves are unseen and reside in the deepest layers of the unconscious, they can sometimes be recognized through the tendency of specific experiential structures.

As seen in Table 1, Toru's repeated encounters with the well are evident throughout Volumes II and III. In Volume II, Chapter 8, Toru has a strange dream where he can pass through the wall of the well to a different world called Room No. 208, where he encounters an unfamiliar woman. This is the first delusion (peculiar thought) that emerges. Following this event, the most complex hallucination is observed when Toru experiences a strange incident at the end of Volume II, Chapter 18. However, this chapter was omitted in WBC (1998), so the complete version can be found in the original text *Nejimakidori Kuronikuru* (1994) or the Indonesian translation *Kronik Burung Pegas* (2019).

Table 1. Repeating Patterns (Archetypal)

Volume	Chapter	In the Well	Memory	Auditory Hallucination	Visual Hallucination	Out of Body Experience	Dream	Delusion
Vol. 1	Ch. 6	✓	✓	-	-	-	-	-
	Ch. 7	✓	-	-	-	✓	-	-
	Ch. 8	✓	-	-	-	-	✓	-
	Ch. 9	✓	✓	-	-	-	-	✓
	Ch. 11	✓	✓	-	-	-	-	-
	Ch. 18*	✓	-	✓	✓	-	-	✓
Vol. 3	Ch. 1	✓	-	-	-	-	-	✓
	Ch. 6	✓	-	-	-	✓	-	✓
	Ch. 14	✓	-	-	-	✓	-	✓
	Ch. 31	✓	-	✓	-	✓	-	-
	Ch. 33	✓	-	-	-	-	✓	-
	Ch. 34	✓	-	-	-	-	✓*	✓

Visual hallucination is evident in the following quote:

When I was swimming alone in the district swimming pool, I experienced a kind of hallucination. Suddenly, I found myself inside a giant well. The well was bottomless. I gazed at the figure of the sun. Then, a black spot appeared, gradually eroding the sun. It was an eclipse of my inner sun. (Murakami, 1994, p. 419-423)

Then auditory and olfactory hallucinations appear in the following quote:

I closed my eyes. I could hear the sound of horses clearly in the distant place. It sounded like the voices of people conversing from across the wall. But it turned out it wasn't human voices. It was the voices of several mixed-up horses. When I opened my eyes, the sun had disappeared. I could smell the fragrance of the same flowers that filled the darkness of room no. 208. (Murakami, 1994, p. 419-423)

Toru's perception of this event is evident from the following quote:

They were trying to send me a message using various urgent sounds and body movements. Then, as if something suddenly flipped, I understood everything. The woman was Kumiko. From that strange room, Kumiko was desperately sending me a message. (Murakami, 1994, p. 422-423)

The hallucinations experienced by Toru further strengthen his delusion. He believes that if he can reach that place again, he can rescue Kumiko from there, a form of one of Toru's strong delusions. This is evidenced by Toru's increasing efforts to enter the well in the following chapters repeatedly, the more frequent out-of-body experiences, the appearance of other hallucinations, and the increasing number of delusions. However, he only stops once he can reach his goal, room 208. According to Sinnott (2016), delusions are characterized by bizarre, illogical, and absurd thoughts, typical features of schizophrenia (p. 1). Schizophrenia is considered a disorder with many different faces, often presenting with diverse symptoms. However, in the DSM-IV (Diagnostic and Statistical Manual), the presence of bizarre delusions is considered a sufficient criterion for diagnosing schizophrenia (p. 5).

Out-of-body experiences, magical thinking, and hallucinations occur daily in psychotic patients. This has been evidenced by the delusions and hallucinations of Toru Okada in WBC, which bear similarities to those of schizophrenic patients. On the other hand, according to Scatolin (2015), in Jungian perspective, in the gap between the conscious and unconscious, we can observe neurosis and psychosis (p. 151). Thus, it can be understood that Murakami creates a metaphysical world that can only be traversed by the protagonist by transcending his consciousness, which can be associated with Murakami's effort to depict the phenomenology of psychosis.

MYTHOLOGICAL PATTERNS IN DELUSIONS AND HALLUCINATIONS

According to Sinnott (2016), delusions' diverse and chaotic themes exist outside of context, are not understandable, and require experiences that cannot be accessed through common empathy (p.2). Therefore, researchers seem largely uninterested in the content of delusions and hallucinations, as evidenced by the lack of literature on the topic (Aschebrock, Gavey, McCreanor, & Tippett, 2003, p. 311). Hence, in this study, the content of delusions and hallucinations must be considered to uncover their original form.

Table 2. Archetypal Mythological Patterns

The Wind-Up Bird Chronicle	Mythology	Narrative
Toru returns from the attempt to save Kumiko through his dream in the well.	USM/ Uji Shui Monogatari	The concept of salvation in the stories of Jizo and Chiin Kano through dreams.
Toru sees a hallucination of a solar eclipse.	Motif of Imago Dei	-
Toru hears the illusion of horse sounds and provides healing to other characters.	Greek Mythology (Chiron)	Chiron chose to provide healing to others as a means to cope with his own pain.

Motifs of Uji Shui Monogatari

The Uji Shui Monogatari (USM) is a collection of dream-related stories compiled in the early Middle Ages, where people can find free interpretations of both the waking world and the dream world, a common characteristic of medieval Japanese tales about dreams. Therefore, similarities in patterns can be found between Toru's goals and the narratives in *Uji Shui Monogatari*, including stories of synchronicity where humans can travel to and return from the realm of death, with dreams playing a significant role, as seen from Toru Okada's dream:

Honestly, I thought you were Kumiko. Although I wasn't aware of it initially, as time went on, I became more certain. In fact, I didn't come here to meet you. I came here to take you back. (Murakami, 1998, p. 880-884)

This is similar to Toru's act of saving Kumiko, reminiscent of the concept of saving Jizo and Chiin Kano, penetrating the deceased's world through dreams. The motifs that emerge here revolve around the theme of a hero or spiritual savior, which often appears in various cases of psychosis. The underlying pattern of the spiritual savior is activated and emerges into consciousness.

Motif of Imago Dei

The motif of Imago Dei in Toru's hallucinations can be seen in the following text:

One mid-October afternoon, while I was swimming alone in the district pool, I repeatedly swam back and forth slowly in the 25-meter pool. And that's when I experienced a hallucination or some sort of vision. Suddenly, I found myself inside a giant well. I wasn't swimming in the district pool; I was inside that well. The water surrounding my body felt heavy, dense, and warm. I was completely alone, and the sound of the water around me echoed strangely, unlike its usual self. A few moments later, when the sun reached directly above the well, there was a subtle yet clear change in the giant ball... but it wasn't a solar eclipse in the exact sense, as the black spot only covered about half of the sun's surface and then stopped gnawing at it. (Murakami, 1994, p. 422-423)

When related to Jung's archetypal theory in his book "Four Archetypes," the term 'archetypal light' can be found. Archetypal light, according to Jung, refers to Imago Dei (the image of God) within the human being. This term was initially found in the Corpus Hermeticum, where God is referred to as the 'archetypal light' to define non-material archetypes or other terms such as 'collective representations' to express symbolic figures in the primitive worldview of the world. This concept can also be applied to the contents of the unconscious since, in essence, they share the same meaning (2014, p. 355). From a psychological perspective, Imago Dei is imprinted in the human soul spontaneously from within dreams, fantasies, apparitions, and so on, serving as symbols of the "self" or the entire psyche. Therefore, Jung associates the concept of Imago Dei with the fundamental pattern of the self or as a symbol of the "self."

Imago Dei patterns are also found to be similar in the experiences of other characters in the WBC. The wartime tales of Mr. Honda and lieutenant Mamiya of which Toru is a privileged listener. Mr. Honda, an ex-soldier with clairvoyant powers, and Lieutenant Mamiya, who fought alongside Honda in the "forgotten" war at Nomonhan in 1939. In Mamiya's narrative, he grants a small change of survival, ordering him to be taken out into the desert and dropped into a deep well. There, Mamiya experiences an epiphany of sort, borne on the brief entry of sunlight into his darkened prison, but he fails to grasp its meaning before disappears.

The purpose behind the portions of the narrative that deal with World War II (Nomonhan war) is to reveal an ancestry to the present conflict "inner world" Toru Okada. This dualism is equally aspect of Toru, who was "split in two". The narrative manages to bring together many of the disparate element of the first two: the clashing historical periods, the dichotomy between physical and metaphysical, the gap between the conscious and unconscious worlds.

Motif of Chiron's Sacrifice and Individuation Process

The following is Toru Okada's delusion which shows the motif of chiron's sacrifice & individual process:

I closed my eyes. After shutting them, I could hear faint voices from a distant place. But it turned out not to be human voices. (2) The voices of several horses mixed together... it seemed they were trying to send

me a message using various sounds and body movements with a sense of urgency. But I didn't understand. Besides, why were there horses in a place like this? And what were they trying to convey to me?... suddenly, I recalled the story of horses dying during a solar eclipse. It was the solar eclipse that killed the horses. When I opened my eyes, the sun had disappeared. (Murakami, 1994, p. 422-423)

According to Toru, the sound of the horses he heard is also a vital sign that needs to be interpreted. The "symbol of the horse" is synonymous with the mythological figure "Chiron" in Greek mythology or Greek legends. Chiron was a deity with a half-human, half-horse physique. He suffered from an incurable wound. The story of Chiron is the precursor to Jung's idea of the underlying pattern called the "wounded healer." Like Chiron, to overcome his pain, he decided to provide healing to others. Similarly, with Toru, we can see where Toru's presence allows Lieutenant Mamiya, Nutmeg, and Cinnamon the opportunity to release long-suppressed traumatic memories by sharing their stories. For this reason, 'letting go' helps them, and Toru himself gradually recovers.

I was surrounded by water. It was no longer a dry well. I found myself sitting amidst the water... but my hands didn't move. I couldn't even move my fingers. The strength in my arms and legs had completely vanished. I couldn't even stand up. The water kept rising. Slowly but surely, the water level continued to rise... the well lid remained tightly shut. I thought of Mei Kasahara. I imagined she had come to open the well cover. I pictured the scene very realistically. "Poor, Winged Horse," said Mei Kasahara. "You emptied yourself and tried desperately to save Kumiko's mother. Isn't that right? And in the process, you saved various people. But in the end, you couldn't save yourself. And others couldn't save you either. Because you had expended your strength and fate to save other people." (Murakami, 1998, p. 897-899)

The ending of the *WBC* narrative resembles the end of the myth of Chiron. Chiron's sacrifice for Prometheus, taking his place in the underworld. Similarly, Toru Okada descends into the underworld. There, he confronts his subconscious and rediscovers the well that was initially dry but now filled with water. He becomes trapped in it and comes close to facing death. This underlying pattern is a prevalent theme in psychosis or schizophrenia, where the concept of "symbolic death" serves as an indicator of the fundamental 'rebirth' pattern. Consequently, Toru Okada can undergo individuation, which involves the process of self-reintegration.

CONCLUSION

In *WBC*, Murakami explores the prevalent identity crisis in modern-day Japanese society. Through the character of Toru, he rebuilds his identity piece by piece. Like the well that fills with water at the end of *WBC*, Toru try to refill the empty vessels left behind after discovering their core identities (archetypes). The recurring motif in Murakami fiction, that "core identity" is well protected, guarded by heavy walls within the mind. It is sometime described as a "black box," something like the flight data recorder on modern aircraft. This may seem like an odd metaphor for human identity. The conscious self, as might be expected, encounters new situations, providing experience to be processed by the unconscious "other", the inner self, then processes these experiences into memories. In simple term, the conscious self tells the unconscious other, like Toru memories about Mamiya memories in forgotten war. This is the complex intertextuality of *WBC*. Where modern Japanese society has long forgotten its history. This provides a contextual setting with the *New History Textbook* controversy of 2001 in Japan (see Nozaki, 2002), which provides further and quite compelling evidence for the kinds of claim being made about status of the referent in *WBC*.

By discovering archetypes, we can uncover hidden psychotic symptoms and understand how myths operate in the subconscious. Archetypes, due to their ontological nature, are highly primordial. They essentially constitute the contents of the collective soul. Therefore, the collective unconscious does not develop individually but is

inherited. It can be understood that every individual truly inherits other thoughts that operate within them from the beginning as innate structures that apply to anyone. These natural structures are only visible when an individual experiences a “splitting,” transitioning from conscious to unconscious mode. When Toru detaches his consciousness in the dry well, hallucinations and delusions become apparent. Hence, similarities are found between Toru's subjective experiences in delusion and hallucination and events commonly found in mythology or myths. This proves the presence of psychotic indications in the character of Toru Okada in *WBC*, and the discovery of basic myth patterns in psychotic syndrome has the potential to provide a deeper understanding of the false reality of “schizophrenia.” Because those trapped in false realities require a language that can describe what they experience, this is often the biggest challenge for psychiatrists. Delusions and hallucinations often remain raw symbols that need to be processed. Without processing them and disregarding these symbols, individuals will never be able to escape their own false reality. Since this research is limited to the main character of *WBC*, it has the potential to be further developed regarding how myths operate in the subconscious in some other works by Haruki Murakami.

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