Naoko’s Schizophrenia as Reflected in Haruki Murakami’s
Norwegian Wood

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements
for the Degree of Sarjana Sastra
in English Letters

By
ANDREW SIMANGUNSONG
Student Number: 114214070

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On August 29, 2016
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Yogyakarta, August 5, 2016

Andrew Simangunsong
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Andrew Simangunsong
MEMORY IS THE MOST IMPORTANT ASSET OF HUMAN BEINGS. IT'S A KIND OF FUEL, IT BURNS AND IT WARMS YOU

- HARUKI MURAKAMI -
In memory of Mother
For Dad, Nadya, and Eben
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ABSTRACT


Norwegian Wood is a novel written by Haruki Murakami. It is a story of a beautiful woman namely Naoko. Naoko is described as a woman who suffers and endures the pain of losing the people she loves. The pain becomes the trigger of Naoko’s schizophrenia which develops faster a year after the death of her boyfriend. This mental illness becomes the main focus of this study in order to find a deeper understanding about schizophrenia.

The objectives of this study are, firstly, to describe Naoko’s characteristics. Secondly, it is to reveal that Naoko is a schizophrenic woman from her characteristics.

This study is a library research and uses a psychological approach. This study also applies two theories related to the main topic. They are the theory of character and characterization and the theory of schizophrenia.

The result of the analysis shows that Naoko is described as a good-looking woman yet she has trauma causing her to be an expressionless, a loner, and a fragile woman. The changes which occur in the event of Kizuki’s death affect her everyday life and results characteristics, abnormal behaviors, reactions, and habits. Those abnormalities create symptoms which can be identified as schizophrenia’s symptoms. The symptoms that happen in Naoko’s characteristics are positive symptom, including delusions and hallucinations, negative symptom, and disorganized symptom, including inappropriate and disorganized behavior. Based on these symptoms, it can be concluded that Naoko has been suffering from it. Hence, this results in her committing suicide.
ABSTRAK


Tujuan dari studi ini adalah, pertama untuk menggambarkan karakter Naoko. Kedua ialah untuk membuktikan bahwa Naoko adalah penderita schizophrenia dari terungkapnya karakteristik Naoko.

Studi ini adalah penelitian pustaka dan menggunakan pendekatan psikologis. Studi ini juga menerapkan dua teori yang berkaitan dengan topik utama. Dua teori tersebut adalah teori tokoh dan penokohan dan teori schizophrenia.

Hasil dari analisis tesis ini menunjukan bahwa Naoko digambarkan sebagai wanita berparas menarik tetapi dia memiliki trauma yang menyebakan dia menjadi seorang yang tidak bisa jujur terhadap perasaaannya sendiri, penyendiri, dan rapuh. Perubahan yang terjadi di masa kematian Kizuku mempengaruhi kehidupannya sehari-hari dan menghasilkan karakteristik, perilaku, reaksi, dan kebiasaan yang ganjil. Keganjilan tersebut menciptakan gejala-gejala yang bisa di identifikasi sebagai gejala schizophrenia. Gejala yang muncul adalah gejala positif, termasuk delusi dan halusinasi, gejala negatif, dan gejala yang menimbulkan ketidak-aturan respon dan reaksi. Berdasarkan gejala-gejala tersebut, dapat disimpulkan bahwa Naoko telah menderita schizophrenia. Oleh karena itu, hal tersebut menyebabkan Naoko bunuh diri.
CHAPTER I

INTRODUCTION

A. Background of the Study

Death is inexorable and natural, yet, why do some people intentionally look for death? Being the superior creature on earth, human does not need to live a life like in the jungle as we have knowledge and emotion in ourselves. The term for people’s intention that wants to die is called suicide. As Durkheim stated, “The term suicide is applied to all cases of death resulting directly or indirectly from a positive or negative act of the victim himself, which he knows will produce this result (2005: xlii).” The positive or negative act that causes death sometimes questionable, however, environment and relationship are two of many reasons of death. For example of those reasons such as a surrounding that gives pressure to a person, or hate and love that have highest probability to make a person kill himself.

Interesting data have been published by the WHO on their website, they state that:

Over 800,000 people die due to suicide every year and there are many more who attempt suicide. Hence, many millions of people are affected or experience suicide bereavement every year. Suicide occurs throughout the lifespan and was the second leading cause of death among 15-29 year olds globally in 2012 (who.int: 2012).

People may assume that depression probably the major cause as people tends to become depressed when they have problem such as economical reason, bullying, or broken heart. They are not wrong, but, there is more than that why is a person decides to commit suicide.
In relation to the statement above and this study, Schizophrenia is one of many mental health problems in people’s mind. As stated by Durand, “Schizophrenia can disrupt a person’s perception, thought, speech, and movement: almost every aspect of daily function” (2006:1221). These cause people who have this disease normally cannot communicate with others. Even though this disease needs an intensive treatment and the environment near them ought to cooperate to the patient to recover from it, society, as Durand said, “often devalues these individuals and people with these severe mental health problems are twice as likely to be harassed in public as people without Schizophrenia” (2006:1221). Talking about society, the communication between people around them is compulsory. Unless public understand their mindset, it seems impossible to cure schizophrenia. People have to understand their condition of being unhappy. Like a person who has been bullied, people around him have to recognize it since it is necessary to so the patient can overcome the illness.

The literary work which is used to discuss the topic is *Norwegian Wood* written by Haruki Murakami. Although the genre of this novel is fiction, the content and the case of suicidal describes the reality of our life. Fiction, according to Abrams, “any literary narrative, whether in prose or verse, which is invented instead of being an account of events that actually happened” (2005: 116). Abrams then underlined that there is a relation between fiction and truth,

A novel, for example, not only is made up of fictional utterances, but is itself a fictive utterance, in that it represents the verbal action of a man that is, the narrator reporting, describing, and referring (2005: 117).
Murakami’s *Norwegian Wood* describes Watanabe Toru as the narrator and main character of the story who has a complicated relationship with Naoko. Since the beginning of the story, Toru describes Naoko as a mysterious and attractive girl who has a perception that death is the center of her life. She tries to recover from painful teenager ending phase as she steps out into the world of adulthood. The cause of her mental illness occurs when, her boyfriend, Kizuki committed suicide, and it develops slowly as she reunited with Toru. The three of them who have experienced a happy yet sad ending relationship made the bonds between Toru and Naoko complicated. Both of them are in confusion, because Toru to Naoko is like the only thread that left from their friendship in high school. The continuant of her relationship with Toru after they graduated from high school is like the turning point for Naoko’s schizophrenia to grow and finally she commits suicide at the end of the story. Unlike, autobiography novel, the reader cannot believe one hundred percent the truth of the story, in this novel the reader can find facts that exist in our life. Such as the environment of someone’s life which is not comfortable could lead them to end their time, and also, the relationship that occurs in the novel is something that human has to face. It is not only hatred or pain that could lead someone to death, in *Norwegian Wood*, the reader will find an unexpected point that love is also able to lead someone to commit suicide.

In term of settings and characters, Murakami makes the atmosphere gloomy and contrast with the definition of love. The place since their childhood until they are adolescent is, metaphorically, in dejected situation. Many demonstrations happened because people were dissatisfied with the government.
that time. That chaos situation gives an influence to each character like they have more freedom because their parents concern in demonstration, vice versa. The reunion between Naoko and Toru is like the crucial point of this study as Murakami writes that Naoko’s mental health problem becomes worse so she drops out from her university and begins the treatment in sanatorium. In that place, Naoko, literally, can express herself without worrying her schizophrenia symptom.

The understanding of each element in the novel is important to readers. Each tragedy that follows the characters can become a consideration to inspect ourselves or others why such cases happen. This can become a point to prevent death in real life. Thus, the writer focuses on the main character, Naoko, to know deeper about her characteristics and the implementation of schizophrenia.

B. Problem Formulation

From the background above, this study is based on these two questions:

1. What are the characteristics of Naoko as described in the story?

2. What are Naoko’s characteristics which reveal that she is a schizophrenic woman?

C. Objectives of the Study

The first objective of this study is to identify the characteristics through the characterization of Naoko. Secondly, by having those characteristics, the writer will analyze her characteristics to identify the symptoms so that Naoko as a schizophrenic woman can be revealed.
D. Definition of Terms

In order to avoid misunderstanding on certain terms, below is some terms mentioned in the title and in the problem formulation. Cited from *A Glossary of Literary Terms, Ninth Edition* by Abrams:

Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue—and from what they the action. (2005:42).

It means characters can be analyzed through their action or conversation in the story is the way the reader to understand about them. The last term is schizophrenia. According to Durand,

Schizophrenia is a complex syndrome that inevitably has devastating effect on the lives of the person affected and on those of family members. The startling disorder characterized by a broad spectrum of cognitive and emotional dysfunctions including delusions and hallucinations, disorganized speech and behavior, and inappropriate emotions. (2006:1221).

These terms hopefully will be helpful to readers to understand this writing.
CHAPTER II

REVIEW OF LITERATURE

A. Review of Related Studies

The novel Norwegian Wood has received many compliments and appreciations. Despite those positive things, this novel also has a negative side that results in the banning of the book in New Jersey public school in 2011. The reason behind it is the graphic depiction of a lesbian sex scene between a 31-year-old woman and a 13-year-old girl, which occurs in the book. (Huffingtonpost.com, 2011: September 25). Forbidden love that occurs in the story is one of many sex scenes which describe the wildness of young people.

Feri Januarinta (2009:53) argued in his thesis entitled The Influence of Love and Death in the Character of Edna Pontellier as Described in Kate Chopin’s The Awakening that Edna’s suicide, the major character, can be seen, firstly, as an escape from her societal conventions governing the lives of most-if not all-women of her time. Suicide in Janurianta’s analysis is a method of someone to escape from reality. Edna who is dissatisfied with her life and already has a happy life that most women wanted is trying to change to become an independent woman. She throws all status which she has, such as marriage, children, and prestige.

Edna suddenly finds herself dissatisfied with her marriage and the limited, conservative lifestyle that it allows; she emerges from her semi-conscious state of devoted wife and mother and acts on her desires for emotional and sexual satisfaction… Edna develops into an independent woman, who lives apart from her husband and children and is responsible only to her own urge and passions (2009:21).
Dissatisfaction becomes the source of Edna’s rebellion to escape from the “happy life” that she has. At the end of the story, Edna got satisfaction that she wanted by being together with Robert Lebun.

The independence she gains bit by bit through her relationship with Robert only drags her to ultimate loneliness and solitude that is getting harder for her to deal with day by day. Death in the end of the story of Edna is perhaps the most logical—however tragic it might be—end that gives a real belief to her huge and strong urge for independence and freedom that is intolerable to her society (2009:57).

Like the study above, Agustina Yulianingsih in her thesis, *A Psychological Study of a Process of Individuality Relating to Conformity and Suicide as Seen in Paulo Coelho’s Veronica Decides to Die*, also has the same perception about the way the character in her analysis faces death. In her study, the main character, Veronica, who is beautiful, young, and intelligent, lives a life that is full of love from everyone. Although she has a normal and peaceful life, she always makes a distance with everyone around her. She sees the world as nothing important and everything is wrong. She blames the world as she tries to commit suicide. The environment that supports her becomes meaningless so that Yulianingsih states:

She mentions that the reason she committed suicide merely because she feels apathetic and her life has nothing left to offer. “She is not depressed, angry, or anything that one would typically associate with the motivation for such a dramatic act. (2006:8)

Veronica’s nonsense reason to end her life caused her to undergo treatments in the asylum and she is finally able to see the root of her own hopelessness (2006:4).

The work shares a similarity to Haruki Murakami’s *Norwegian Wood* where the main character, Naoko, who also gets the attention and love from Watanabe, feels
her life meaningless because of the experience that she has through. Naoko also has the same reason as Veronika in terms of why she ends her life.

Unlike both of the studies above, in his thesis Thomas Damian Wali analyzed that a person who always thinks about himself tend to have negative characteristics so that it leads him to commit suicide. In his study of analyzing the characteristics of Hanna in Bernhard Schlink’s *The Reader*, he concluded that, deciding to commit suicide is the result of being alone, dependent, unloved, uneducated, and being selfish (2012:75). Those negative characteristics support or fulfill the characteristic of people who have schizophrenia like Veronica Wulan Kristanti in her thesis which also discusses the same topic of this study. She mentions that people who have schizophrenia tend to have complex and negative attitudes.

A person who has a mental illness, Nicole is shown to have complex characteristics. She can be an extrovert and express her feeling directly, but at the same time she can be an introvert either (2005:61).

Another related study is an article which is written and published by Wendy Jones Nakanishi entitled “The Dying Game: Suicide in Modern Japanese Literature” as a discussion paper in his university and EJCS (*Electronic journal of contemporary Japanese studies*). In general, this article discusses about the novel *Norwegian Wood*, and how suicide works in Japanese modern literature. In his writings, he shows some comparison between the way of thinking of Japanese and Western people and their point of view about suicide.

The significance of suicide for the Japanese is, of course, not limited to their fictional depictions of the world, but it occupies what some western people might consider a disproportionate prominence in real-life situations.
in Japan. It has various meanings for the Japanese. (japanesestudies.org.uk, 2005: October 1).

The statement above shows that the way of thinking of Western people considers suicide as disproportionate or inappropriate. Jones also tells that for Japanese suicide is common and there are many factors that can lead someone to commit it. The relation that Jones discusses between suicide and Murakami’s *Norwegian Wood* is the popularity of “love suicide”. He stated and cited that,

The popularity of so-called 'love suicides' in Japan can also be seen to fall into the category of types of self-destruction which some researchers ascribe to the nation's cultural mores. In *Japanese Culture and Behavior*, a chapter on 'Self-Destruction in Japan: A Cross-cultural Epidemiological Analysis of Suicide' by Masaki Kato includes findings that indicate that the phenomenon of 'double suicide for love in Japan' is based on the nation's 'religious belief in the future life, on the low value placed on individual life from the *bushido* way of thinking, and on rigidly prizing women's chastity' (japanesestudies.org.uk, 2005: October 1).

Jones concludes that love is also one of many factors that lead someone to commit suicide. He thinks that Japanese writer like Murakami sees and puts suicide into his works because the phenomenon happens and develops in Japanese society.

Like the studies above, this study also presents an analysis why Naoko ends her life and how environment and emotion affect her to commit it. While researchers of the studies, may say that environment is one of many why ones do suicide, this study adds and offers a different perception about death. The resolution of the story that Veronica Kristanti has analyzed may not related with this study as Nicole’s, the patient of schizophrenia, does not committing suicide at the end but she is able to recover from it. Hence, this study will show that a mental health disease such as schizophrenia could kill a person as it is shown in Haruki Murakami’s *Norwegian Wood*. 
B. Review of Related Theories

This study focuses on Naoko characteristics and its development until she commits suicide in the story. The psychology of Naoko is also a concern because a relationship, like love relationship, can affect the emotion and pull her awareness into the deepest dream of human unconsciousness. The next section is some theories that help this study to answer the problem formulations as written in the previous chapter.

1. Theory of Character and Characterization

Characters are one of many necessary elements in literary works. An author probably makes characters first in their work before come onto how the story will end. Since characters’ actuality in story has a great part to define the unity of the literary object and become a mirror for readers to look at themselves.

According to Andrew Bennett and Nicofas Royle,

Characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation. Indeed, so intense is our relationship with literary characters that they often cease to be simply ‘objects’ (2004:60).

The characters of literature may have the qualities above because as stated by Abrams it might remain stable and unchanged from the beginning of the story until the end or experience changes which is caused a process of motivation and development or because of a crisis (2005:41). To support that statement in his book Abrams has quoted terms by E. M Foster in Aspects of the Novel, there are two categories of characters. The first is flat characters (also called two dimensional), this character is built around a single idea or quality and is presented without much personalizing detail, and therefore can be describe in a
single phrase or sentence. The second type is round characters. This type of character has the ability to control the story because it is complex in temperament and motivation therefore this character is difficult to describe with any adequacy as a person in real life and like real person (2005:43).

Murphy has explained that there are nine ways to present characters in literature; which is firstly theory of personal description; the author explains the first way to present character personal description is by describing the physical appearance such as age, bodybuilding, eyes, face, hair, skin-color, and clothes. Secondly, it is by character as seen by another in which the author describes the characteristics of one character by seeing it through another character's point of view. Thirdly is by speech in which the author describes one of the characters over what other characters in the story says about them, meaning that the character can be identified by what the other characters has said. The fourthly is by past life in which the author tells the characteristics by describing the earlier life or what that character has experienced. It can be identified by the author’s direct comment, the character’s thought, conversation in the story, or through the other character in the story. Fifthly is by using conversation with others in which the author describes the characteristic of character through the conversation of the other characters. Sixthly is Reaction in which the character’s response to situations and events that can give clues. Seventhly is direct comment in which it is the author’s point of view of the character directly. Eighthly is by using thoughts in which the author tells the characteristics by letting the reader knows as
if they are the character themselves. The last is by using mannerism in which the author describes the character’s personality through manners or habits in the story.

The above methods are useful to reveal the characterization of each individual in the story, so that after analyzing character’s characterization the analysis can be examined further.

2. Theory of Schizophrenia

Schizophrenia, according to Mark Durand, is a complex syndrome that inevitably has a devastating effect on the lives of the person affected and on those of family members (2006:1221). Durand mentions that schizophrenia may disrupt a person’s perception, thought, speech, and movement: almost every aspect of daily functioning. Society often devalues these individuals (2006:1222).

Schizophrenia itself, according to Bleuler the founding father of schizophrenia (1980), is the unusual behaviors shown by people with this disorder was an associative splitting of the basic functions of personality. This concept emphasized the breaking of associative threads or the destruction of the forces that connect one function to the next (2006:1223).

Meanwhile Aaron T. Beck and his colleagues in their book state that schizophrenia may appear in adolescence and commonly is caused by trauma.

Schizophrenia first manifests as overt symptoms in adolescence and early adulthood, it is generally believed that the condition starts prenatally with genetic origins complicated by trauma during pregnancy and/or delivery, exacerbated by further neurological alterations that occur developmentally during adolescence, and aggravated by psychological stressors prior to the clinical onset (2009:32).

According to Durand there are three categories and five sub-categories of symptoms in schizophrenia:
a. Positive Symptoms

Positive symptoms generally include the more active manifestations of abnormal behavior or an excess or distortion of normal behavior; these include delusions and hallucinations.

i. Delusions

A belief that would be seen by most members of a society as a misrepresentation of reality is called a *disorder of thought content*, or a delusion. Because of its importance in schizophrenia, delusion has been called “the basic characteristic of madness”. If, for example, you believe that squirrels are aliens sent to Earth on a reconnaissance mission, you would be considered delusional. The media often portray people with schizophrenia as believing they are famous or important people (such as Napoleon or Jesus Christ). Arthur’s belief that he could end starvation for all of the world’s children is also a *delusion of grandeur*.

A common delusion in people with schizophrenia is that others are “out to get them.” Called *delusions of persecution*, these beliefs can be most disturbing. One of us worked with a world-class cyclist who was on her way to making the Olympic team. Tragically, however, she developed a belief that other competitors were determined to sabotage her efforts, which forced her to stop riding for years. She believed opponents would spray her bicycle with chemicals that would take her strength away, and they would slow her down by putting small pebbles in the road that only she would ride over. These thoughts created a great deal of anxiety, and she refused even to go near her bicycle for some time.
Other more unusual delusions include Capgras syndrome, in which the person believes someone they know has been replaced by a double, and Cotard’s syndrome, in which the person believes a part of his or her body (e.g., the brain) has changed in some impossible way.

**ii. Hallucinations**

The experience of sensory events without input from the surrounding environment is called hallucination. Hallucinations can involve any of the senses, although hearing things that are not there, or auditory hallucination, is the most common form experienced by people with schizophrenia. This behavior is consistent with research, which suggests that people tend to experience hallucinations more frequently when they are unoccupied or restricted from sensory input.

Exciting research on hallucinations uses sophisticated brain-imaging techniques to try to localize these phenomena in the brain. Using single photon emission computed tomography (SPECT) to study the cerebral blood flow of men with schizophrenia who also had auditory hallucinations, researchers in London made a surprising discovery. These observations support a theory that people who are hallucinating are not hearing the voices of others but are listening to their own thoughts or their own voices and cannot recognize the difference. They may have deficits in speech processing that result in these distortions.

According to Beck and his colleagues, factors that distinguish delusions from hallucinations is how much the person’s moment-to-moment stream of consciousness is controlled by the belief, how sure the patient is that the belief is
true, how important the belief is in the patient’s meaning system, and how impervious the belief is to logic, reason, and counterevidence. Hallucinations are more to the perceptual experiences in the absence of external simulation, such as any sensory modality. In other words, delusions are more something that is not true controlled by a person’s belief and hallucinations are more to the sensory perception such as seeing or hearing. A schizophrenic sees or hears something that is not true.

b. Negative Symptoms

In contrast to the active presentations that characterize the positive symptoms of schizophrenia, the negative symptoms usually indicate the absence or insufficiency of normal behavior. They include emotional and social withdrawal, apathy, and poverty of thought or speech.

The negative symptoms of schizophrenia including reduced verbal (alogia) and nonverbal expressivity (affective flattening), as well as limited engagement in constructive (avolition), pleasurable (anhedonia), and social (asociality) activity respond poorly to antipsychotic treatment and are, accordingly, associated with considerable disability.

Positive symptom and negative symptom are related and fulfill each symptom so that a person diagnosed with them can be understood to be a schizophrenic. Summarizing the positive symptom above, a person experiences this symptom, delusions and hallucinations, is something that a mentally healthy person does not have. On the other hand, negative symptoms are things that schizophrenics do not have that normal people do have. As it is mentioned above,
a person with this symptom lacks of emotion tone, vice versa, because they are not capable to express like normal people do. Hence, to be diagnosed schizophrenics, a person may have one or both of these symptoms.

c. Disorganized Symptoms

Perhaps the least studied and therefore the least understood of the symptoms of schizophrenia are referred to as the disorganized symptoms. These include a variety of erratic behaviors that affect speech, motor behavior, and emotional reactions.

i. Disorganized Speech

A conversation with someone who has schizophrenia can be particularly frustrating. If you want to understand what is bothering or upsetting this person, eliciting relevant information is especially difficult. For one thing, people with schizophrenia often lack insight, awareness that they have a problem. In addition, they experience what Eugen Bleuler called “associative splitting” and what Paul Meehl calls “cognitive slippage”. These phrases help to describe the speech problems of people with schizophrenia: Sometimes they jump from topic to topic and at other times they talk illogically. The term disorganized speech is used to describe such communication problems.

ii. Inappropriate and Disorganized Behavior

Occasionally, people with schizophrenia display inappropriate, laughing or crying at improper times. Sometimes they exhibit bizarre behaviors such as hoarding objects or acting in unusual ways in public. People with schizophrenia engage in a number of other “active” behaviors that are usually viewed as unusual.
For example, catatonia is one of the most curious symptoms in some individuals with schizophrenia; it involves motor dysfunctions that range from wild agitation to immobility. On the active side of the continuum, some people pace excitedly or move their fingers or arms in stereotyped ways. At the other end of the extreme, people hold unusual postures, as if they were fearful of something terrible happening if they move (catatonic immobility). This manifestation can also involve *waxy flexibility*, or the tendency to keep their bodies and limbs in the position they are put in by someone else.

Durand states that to receive a diagnosis of schizophrenia, a person must display two or more positive, negative, and/or disorganized symptoms for a major portion of at least 1 month. Depending on the combination of symptoms displayed, two people could receive the same diagnosis but behave very differently, one having marked hallucinations and delusions and the other displaying disorganized speech and some of the negative symptoms.

d. Schizophrenia and Suicide

Durand, in his book, understands that schizophrenia sometimes defies people’s desire for simplicity. He has seen how different symptoms can be displayed by individuals who would all be considered to have the disorder; in some people they develop slowly, and in others they occur suddenly. Schizophrenia is generally chronic, and most people with the disorder have a difficult time functioning in society. This is especially true of their ability to relate to others; they tend not to establish or maintain significant relationships, and therefore, many people with schizophrenia never marry or have children. Unlike
the delusions of people with other psychotic disorders, the delusions of people with schizophrenia are likely to be outside the realm of possibility. Finally, even when individuals with schizophrenia improve with treatment, they are likely to experience difficulties throughout their lives.

Worldwide, the lifetime prevalence rate of schizophrenia is roughly equivalent for men and women, and it is estimated at 0.2% to 1.5% in the general population, which means the disorder will affect around 1% of the population at some point. Life expectancy is slightly less than average, partly because of the higher rate of suicide and accidents among people with schizophrenia.

Aaron T. Beck also has the same opinion with Durand about the prevalence of schizophrenia. According to Beck, Individuals with schizophrenia die prematurely. Suicide is a major contributor to this discrepancy, and it has been estimated that 5.6% of individuals diagnosed with schizophrenia die by suicide, with the period of greatest risk coming during the early phase of the illness. While individuals with schizophrenia are thirteen times more likely to die by suicide than individuals in the general population, Beck has recently shown that individuals with schizophrenia also have elevated mortality across a wide array of illness categories.

C. Theoretical Framework

The theories from the previous section will contribute to answer problems of this study. Theory of character and characterization is necessary to give a basic understanding to analyze the characteristics of the characters which will answer the problem formulation number one.
Theory of schizophrenia is required to answer the problem formulation number two. This part applies the theory of schizophrenia in order to grasp the details description of symptoms that occurs in Naoko’s characteristics so that the writer can prove that she is a schizophrenic woman.
CHAPTER III

METHODOLOGY

A. Object of the Study

*Norwegian Wood* original title (ノルウェイの森 read as Noruwei no Mori) is considered as a fiction novel and is written by Haruki Murakami. It was first published by Kodansha as its publisher in 1987. Since this story came from Japan, the original work has been translated into English in 2000 by Jay Rubin under the publisher of Harvill Press in the UK and Vintage International in the USA. This novel also has been adapted to a movie in 2010 directed by Tran Anh Hung.

The author himself, Haruki Murakami, was born in Kyoto in 1949. His writing has been translated into thirty-four languages, and the most recent of his many honors is the Jerusalem Prize in 2009. Although, Murakami is famous overseas, he often gets criticism from the Japanese Literature organization as many of his works was influenced by western culture, however, he still is considered as an important figure in postmodern literature.

The story begins with Toru Watanabe age 37 years old who is reminiscing his teenager life when he heard the song “Norwegian Wood” by the Beatles. Toru’s memory reveals the time when he was in high school in Kobe and in the late of 1968s when Toru was starting learn in university and met Naoko since he left Kobe. Although, this novel is a romance novel but you will not find the uniqueness of love like the other love story novels in general. In the chapter one, the protagonist who also acts as the narrator reminisces the bitterness of love gets
himself into trouble when he reunited with the girl named Naoko in Tokyo. The sorrow of Naoko after her boyfriend left her makes Naoko becomes introvert and cannot communicate normally with other people. For Toru himself, meeting with Naoko again turns him into a man who will know what love is and the bitterness of it.

The main cause of the depression in the story is how love can turn someone into the state of stress and committing suicide. In this story when they were kids, Kizuki acts as Naoko’s childhood friend and lover. The position of Toru which is Kizuki’s best mate resulting that they spending time together a lot, not as much as Naoko, though. After that Murakami decided to end Kizuki’s life which caused grief sadness for Naoko and Watanabe. Therefore, the death of their loved one gives them a great shock and their life drastically changes. Furthermore, in term of settings and characters, Murakami makes the atmosphere gloomy and contrast with the definition of love.

**B. Approach of the Study**

The approach used in analyzing the novel is psychological approach. As David Daiches has stated that

> Psychology comes into criticism by the investigation of the act of creation and in the psychological study of particular authors to show the relation between their attitudes and states of mind and the special quality of their works (1956:340).

This approach is used to find the way of characters act and think when facing problems, and it will help to analyze the story better by linking it with the theory of character and characterization. As Wellek and Warren stated that psychology could be involved as one of extrinsic approaches of literature:
By psychology of literature, we may mean the psychological study of the writer, as type and individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature, or, finally the effect of literature upon its readers (1956: 81).

So that by uniting these two theories, suicide as the major problem in this writing could be solved.

C. Method of the Study

This study is a library research. The author used Norwegian Wood as the primary source and several books as secondary sources, such as Aaron T. Beck and his colleagues, Schizophrenia: Cognitive Theory, Research and Therapy, Theory of Literature by Rene Wellek and Austin Warren, Andrew Bennett and Nicolas Royle in Introduction to Literature, Criticism and Theory, Understanding Unseen by M.J Murphy and vice versa. Those books were used to understand the concept of psychoanalytic, personality and its relation with literature. Besides those books, the writer also took and cited from e-books and some articles and blogs.

In this thesis, the writer had four steps in order to answer the problems here. The first step was reading the primary source, Norwegian Wood. After that, the writer formulated the problem into two questions. The third step was finding data that related to the problems like the theory of character and characterization in Understanding Unseen by Murphy, and the theory of schizophrenia by Mark Durand and his colleagues, in his book Essential of Abnormal Psychology. The fourth step was writing the analysis to answer the problem formulations by applying the theory of character and characterization and theory of schizophrenia to reveal the causal of suicidal act of the main character.
CHAPTER IV

ANALYSIS

In this chapter both of the problem formulations will be answered. The first part is to analyze the characterization of the major character in *Norwegian Wood*. The second part will analyze Naoko’s schizophrenia that occurs in her characteristics so then the conclusion what the cause of her suicide can be answered.

In describing the main characters characteristics of this novel as portrayed in the novel, *Norwegian Wood*, will be based on the theory based of M.J Murphy in his book, *Understanding Unseen* and it has been cited by Abrams also in his book *A Glossary of Literary Terms*. As stated by Abrams, character that appears in the work of literature is the combination of emotional qualities, intellectual, action, and particular moral. Therefore, the analysis of Naoko’s characteristics is based on those qualities and the dialogue that occurs in the story.

A. The Characterization of Naoko

Naoko is one of the major characters in Murakami’s *Norwegian Wood*. Murakami describes her characteristics given by the narrator and other characters in the story. At the beginning of the story, the narrator, Toru, who has a feeling for her, describes Naoko as a beautiful girl that captured his heart. He imagines Naoko’s appearance as it is written in his mind. “I start joining images - her tiny, cold hand, her straight, black hair so smooth and cool to the touch; a soft, rounded earlobe and the microscopic mole just beneath it” (2000:7). This description is being emphasized by Murakami. “The soft hair on her arms shone a lovely golden
colour in the lights of the shop” (2000:26). Even if Naoko’s appearance changes a year later when they are reunited, Murakami through Toru describes Naoko as a beautiful girl that has stolen his heart. “...and walking side by side with such a beautiful girl was by no means painful for me” (2000:3). Those positive traits are later supported by Naoko’s habit that makes Toru falls in love with her.

Naoko had a variety of hairslides and always wore them with her right ear exposed. I remember her most clearly this way, from the back. She would toy with her hairslide whenever she felt embarrassed by something. And she was always dabbing at her mouth with a handkerchief. She did this whenever she had something to say. The more I observed these habits of hers, the more I came to like her (2009:32).

Physical appearance and habit make Naoko a goddess to Toru. His relationship with Naoko creates an atmosphere of love that time. Even after Naoko left Toru into the Sanatorium and marks that Naoko is not a normal type of girl, Toru still insists that Naoko is a beautiful yet fragile woman. “She looked like one of the beautiful little girls you see in woodblock prints from the Middle Ages” (2000:125).

Far off her physical appearance, Naoko is just the reader typical normal girl from outside. “Her handwriting when she writes a letter to Toru perfectly says it, My name and address had been written on the pink envelope in perfect, tiny characters that were just a bit too precisely formed for those of a girl” (2000:107). Thus, she is a complex or round character and as Foster states;

This type of character has the ability to control the story because it is complex in temperament and motivation therefore this character is difficult to describe with any adequacy as a person in real life and like real person (2005:43).
Related to her positive traits and complexity, the downfall of Naoko characteristics into the darkness or “well” as Naoko, herself mentions it, steadily progress as the story goes. Kizuki and her older sister’s death when they were 17 years old have a big part to drive Naoko into pessimism about life and make her to commit suicide.

In order to analyze Naoko’s characteristics, the writer uses the theory of characterization by Murphy. According to Murphy, there are nine ways to analyze the description of a character. Those are personal description, character as seen by another, speech, past life, conversation of others, reactions, direct comments, thoughts, and mannerism. In order to find out the characteristics of Naoko, these methods such as personal description, character as seen by another, speech, past life, reaction and thoughts are applied.

1. An Expressionless Person

Naoko is an Expressionless girl who throughout the story barely shows her emotions towards people. The description of her as an expressionless person can be seen from how hard it is for her to express what she thinks into words. This characteristic can be found by using the theory that Murphy states “a person’s character can be described through the opinions of other characters” (1972:162).

I wondered if she was trying to convey something to me, something she could not put into words - something prior to words that she could not grasp within herself and which therefore had no hope of ever turning into words (2000:35).

There are a few moments, according to Toru, when Naoko can bring herself to express what she wants to say. Her being an expressionless person is shown in this quotation, "It's really, really deep, said Naoko, choosing her words with care,
she would speak that way sometimes, slowing down to find the exact word she was looking for” (2000:8). Toru’s description about Naoko who is very hard to express herself is later like a downfall for Naoko who keeps failing to recover from her sickness because of this trait.

As the story goes, Naoko’s expressionless is also shown from her speech. According to Murphy, “one’s character can be seen when a character speaks, has conversation with others, and puts forward an opinion” (1972:164). The following quotation is based on her conversation with Toru.

I can never say what I want to say,” continued Naoko. "It's been like this for a while now. I try to say something, but all I get are the wrong words - the wrong words or the exact opposite words from what I mean. I try to correct myself, and that only makes it worse. I lose track of what I was trying to say to begin with. It's like I'm split in two and playing tag with myself. One half is chasing the other half around this big, fat post. The other me has the right words, but this me can't catch her (2000:26).

Her utterance indicates that she cannot express herself because she always makes the same mistake when she wants to express it and all of sudden she lose track of what she wants to say. One of the cause that can be understand from her speech is there are two person inside of her mind who forbids her to speak freely. Her description is supported by her reaction after having a conversation with others. As Murphy states, “the way a person reacts to various situations and event gives the readers information about a person’s character” (1972:168).

Sometimes Naoko would lock her eyes on to mine for no apparent reason. She seemed to be searching for something, and this would give me a strange, lonely, helpless sort of feeling. I wondered if she was trying to convey something to me, something she could not put into words - something prior to words that she could not grasp within herself and which therefore had no hope of ever turning into words. Instead, she would fiddle with her hair slide, dab at the corners of her mouth with a handkerchief, or look into my eyes in that meaningless way (2000:35).
Naoko’s reaction when she cannot express the way she wants is always followed by her action of looking to others hollowly, fiddling with her hair slide, and dabbing at the corners of her mouth with a handkerchief. This information describes how impassive she is. Rather than finding a way to continue the conversation, she becomes silent and ends the topic by her actions. These actions repeatedly occur in the story as another proof shows when she is having a conversation with Toru in a sanatorium, "A little, she said, touching her hairslide again” (2000:125). Touching her hairslide can be indicated as she is having a hard time to express herself.

Naoko’s inability to express what she thinks into words is not the only reason why she is an expressionless person. Another reason is that Naoko cannot express her love to Toru even though the relationship between them gradually becomes better after reunited. The proof can be found in her letter to Toru. According to Murphy, “one’s character can be seen when a character speaks, has conversation with others, and puts forward an opinion” (1972:164). “For now, however, I am not prepared to see you. It's not that I don't want to see you: I'm simply not prepared for it. The moment I feel ready, I will write to you” (2000:53).

After Naoko slept with Toru on her birthday, Naoko is moved from Tokyo. This action can be interpreted as Naoko is running away from Toru. She is not ready to see his face the moment she awakes that day. A week later, a letter from Naoko arrives and she says that she is deliberately saying that she is not ready and does not want to meet Toru. Her word in her letter is considered as her confusion and her reaction of expressionless to reply Toru’s love to her.
There are many evidences in the story showing Naoko is unable to express her love to Toru. One of them is when Toru visits Naoko in the sanatorium. There is a conversation between the two of them indicating that she does not want to be loved by Toru.

I'm not sure I can explain them very well, but they're important things I can't go on avoiding any longer. Still, you shouldn't feel that I'm a burden to you. The one thing I don't want to be is a burden to anyone. I can sense the good feelings you have for me. They make me very happy (2000:106).

The quotation above shows that she cannot explain her emotion towards Toru and the word, burden, shows she is unconsciously in a soft way rejecting Toru’s love. Kizuki’s presence seems set the barrier in her heart and keeps reminding Naoko of him so that she is unable to express her love to Toru even though in reality by the way she acts, she loves Toru. The presence of Kizuki who keeps Naoko’s heart shows in Toru’s speech below.

I'm not trying to make excuses, but I was in pain, I said to Naoko. Here I was, seeing you almost every week, and talking with you, and knowing that the only one in your heart was Kizuki. It hurt (2000:135).

According to Murphy, “a person’s character can be described through the opinions of other characters” (1972:162). Toru’s expression of being hurt by Naoko’s passiveness and Kizuki’s existence even though he is already dead, showing that Naoko also disappears in the inside with Kizuki.

The only expression that Naoko has towards Toru is shown in the form of sexual relationship; this expression is not last long, however. In this short term of relationship with Toru, the reader can get a clue that Naoko is sexually emotionless. There is not any satisfaction in her sexual life. It started when Naoko was teenager and ready to sleep with Kizuki. From her confession, According to
Murphy, “one’s character can be seen when a character speaks, has conversation with others, and puts forward an opinion” (1972:164).

I was ready to sleep with him," said Naoko, unclasping her hairslide and letting her hair down. She toyed with the butterfly shape in her hands. "And of course he wanted to sleep with me. So we tried. We tried a lot. But it never worked. We couldn't do it. I didn't know why then, and I still don't know why. I loved him, and I wasn't worried about losing my virginity. I would have been glad to do anything he wanted. But it never worked." Naoko lifted the hair she had let down and fastened it with the slide. "I couldn't get wet," she said in a tiny voice. "I never opened to him. So it always hurt. I was just too dry, it hurt too much. We tried everything we could think of - creams and things - but still it hurt me. So I used my fingers, or my lips. I would always do it for him that way (2000:135).

Although Naoko and Kizuki love each other, the incapability of Naoko in getting wet shows that she is sexually emotionless. This apparently bothers Naoko so much that she tries to experiment a lot of sexual intercourse to satisfy Kizuki’s sexual needs that time. After Kizuki’s funeral and the reunion with Toru, there is a hope for Naoko in her 20th birthday in which she finally can becomes wet before having sex.

I was wet from the minute you walked into my flat the night of my twentieth birthday. I wanted you to hold me. I wanted you to take off my clothes, to touch me all over and enter me. I had never felt like that before. Why is that? Why do things happen like that? I mean, I really loved him (2000:136).

This event is perhaps the source for Naoko to continue living as she starts to get a treatment in the sanatorium. However, this event is the last for her to express her sexual life because she cannot become wet again after that. The proof is when Toru visits her for the first time in sanatorium, both of them are having sex, but there are not any words or expression from her showing that she is satisfied. As
Murphy states, “the way a person reacts to various situations and event gives the readers information about a person’s character” (1972:168).

At first I thought that Naoko was embarrassed or acting innocent for Reiko, but her behaviour remained unchanged when Reiko momentarily left the room, and her eyes had their usual transparent look. How’d you sleep? I asked Naoko. Like a log, she answered with ease (2000:161).

Naoko’s passive answer and reaction show that she acts normal. It means she is going back to the way before she lost her virginity to Toru. It seems that no one is realized at this point. The last point showing that Naoko is sexually emotionless is from her speech and that makes Toru realized how bad Naoko’s condition is.

Why don’t I get wet? Naoko murmured. That one time was the only time it ever happened. The day of my twentieth birthday, that April. The night you held me in your arms. What is wrong with me? (2000:285).

This confession is the last clue that Murakami gives to reader that she is sexually emotionless. Naoko cannot express her sexual needs as for her it is the only reason she is alive.

Naoko’s expressionless can also be seen from her attitude. The way she lives after the death of Kizuki shows that she has no motivation to live. According to Murphy, “one’s character can be seen when a character speaks, has conversation with others, and puts forward an opinion” (1972:164). In her letter to Toru, she confesses to him.

I am a flawed human being - a far more flawed human being than you realize... I would really go to pieces. I can't do what you can do: I can't slip inside my shell and wait for things to pass. I don't know for a fact that you are really like that, but sometimes you give me that impression. I often envy that in you, which may be why I led you around in circles so much (2000:103).
She keeps reminding Toru that there is darkness inside of her and the fact she is jealous of Toru's life implies that she is not happy with her current life. Naoko’s past when she lost the people she loved are the reason why she behaves like that. This attitude appears as the story goes. Toru’s love is unable to motivate her to live as if she is also dead the moment Kizuki left her. Naoko’s expressionless keeps repeating from her speech to Toru that, “you’re wasting your life being involved with me” (2000:176). In her utterance she is like comparing that Toru is alive and she does not. She is pessimist that she can recover from her sickness, “I might never recover. Will you wait for me forever?” (2000:176). This way of expression shows that she has no motivation to live. Another proof which shows that she has no will to live is in her letter when Toru celebrates his 20th birthday. “I sometimes hate myself when I'm watching her. I mean, there's not a single thing I'm really good at” (2000:280). In her letter she writes that she is envy of Reiko, her roommate in sanatorium and she hates herself. Her words imply that how meaningless is her life by not being able to do what she wants to-do.

Naoko’s last attitude which shows lack of will to live is shown in the night before she commits suicide. In a conversation between Reiko and her as Murphy states, “one’s character can be seen when a character speaks, has conversation with others, and puts forward an opinion” (1972:164).

But she said, "No, Reiko, I knew it would never happen again. I knew this was something that would come to me once, and leave, and never come back. This would be a once-in-a-lifetime thing. I had never felt anything like it before, and I've never felt anything like it since. I've never felt that I wanted to do it again, and I've never grown wet like that again (2000:339).
Naoko boldly states that the night when she lost her virginity is the only time she is come back to life after Kizuki left her. Her statement, “she never wants to do it again”, indicating that she does not have a desire to have sex or to live anymore. She cannot find any reason to keep living as she expresses that it was a once in a lifetime thing.

The conclusion that can be determined is Naoko is a person who has a limited way of expressing herself. She cannot find the right words to express her mind, love, sexual needs, and the most important thing is her lack of motivation to live. Naoko always thinks that she does not deserve to live and she is not capable of doing what other do and she is envy because of that. As a result, she is always thinking negatively and pessimistically. Those qualities also make her to commit suicide in the end of the chapter of the story.

2. A Loner

At the age of 20 years old after reunited with Toru, Naoko is described as a person who does not have many friends and she is withdrawn from the society. Naoko becomes a narrow minded and unconsciously a loner. She almost spends her time alone before coincidently come across Toru. Murphy explains that “past life gives information to reader in order to obtain information about events which will help shape a person’s character” (1972:166). In the past, especially before the death of Naoko’s boyfriend, she used to have a normal and happy life. Naoko had many friends and she was really beautiful as Toru described.

She led a spare, simple life with hardly any friends. No one who had known her at school could have imagined her like this. Back then, she had dressed with real flair and surrounded herself with a million friends (2000: 36).
Naoko’s past life shows that there is a contrast between past and present, this is one of the point that she is withdrawn from the society and can be categorized as a loner.

Naoko’s character as an individual who likes being alone after the suicidal tragedy of her boyfriend also can be seen from her speech. According to Murphy, “one’s character can be seen when a character speaks, has conversation with others, and puts forward an opinion” (1972:164). Based on the conversation between Naoko and Toru, she, herself, admits that she is not living in a place like Toru where he lives with a roommate in a dorm. "Do you think I could do it?" "What? Living in a dorm?" “Uh-huh (2000:23). Her words indicate that she lives in a reclusive place where she intentionally separates herself from the society.

Naoko also confesses why she makes a distance to everyone. After the event of Naoko’s 20th birthday, Naoko slept with Toru in her room. Their relationship seems to work out, but because of that Naoko remembered her relationship with Kizuki. So then she cries really hard. After Toru left her room in the morning, 3 days later, Naoko left Tokyo. A month later, she sends a letter to Toru. In her letter, she admits that she cannot bring herself to speak to anyone and it is a reason that she consciously withdrawn herself from the society.

I don't want you to blame yourself for what happened with me. It is something I have to take on all by myself. I had been putting it off for more than a year, and so I ended up making things very difficult for you. There is probably no way to put it off any longer (2000:53).

Naoko’s action to take all problems herself creates a symptom of an introverted person. This characteristic also forbids her to speak openly to people. She is afraid
to hurt and to disappoint Kizuki because she thinks if she does that she will forget him.

Another proof which reveals that Naoko is a loner can be seen from the continuance of her letter. She claims that the existence of her family does not matter to her. Upon returning to her hometown, she left her home immediately.

After I moved out of my flat, I came back to my family's house in Kobe and was seeing a doctor for a while. He tells me there is a place in the hills outside Kyoto that would be perfect for me, and I'm thinking of spending a little time there (2000:53).

Her letter points out that Naoko cannot get along with people even with her family. The only reason why she cannot get along with her family is because she feels they seem want Naoko to forget about Kizuki like they have done with her older sister. Her sister, like Kizuki, kills herself at 17. Naoko and her older sister have a good relationship. She loves her sister and she cherish the time with her. Unfortunately, that time does not last long because of her sister’s suicide. There is not any concrete reason why her suicide similar with Kizuki. That is probably why Naoko’s family wants to forget about that bad memory because they think that brings a shame to their family. The confusion within her family and her mind make the environment worse for Naoko to grow up normally.

As Murphy states, “a person’s character can be seen from what a person is thinking about” (1972:171). In this case, Naoko being a loner can be seen from the way she thinks. At the beginning of the story, Toru remembered Naoko always says the word “well”. The word, well, describes Naoko as a woman who always think about death.
It might have been an image or a sign that existed only inside Naoko, like all the other things she used to spin into existence inside her mind in those dark days. Once she had described it to me, though, I was never able to think of that meadow scene without the well. All I knew about the well was its frightening depth. It was deep beyond measuring, and crammed full of darkness, as if all the world's darknesses had been boiled down to their ultimate density (2000:8).

Naoko’s decision to hide inside of herself, limits her from talking of her problem to anyone. Until she reunites with Toru a year after Kizuki’s funeral, she is always hiding in the “well” as it is described. She thinks that in the bottom of the well is the darkness and she is on the edge of that well. In her mind, she never thinks anything besides the well, about its depth, its darkness and its size. Naoko’s mind is shaped into a state of mind that confines and forbids her to break away from that well. As a result, this way of thinking creates a barrier that makes her a loner.

Almost every chapter in the story, Murakami writes how reclusive Naoko is. Whether conscious or not, her decision seems to affect another character and builds the atmosphere in the story. The description of Naoko who is a loner can be seen from another character point of view, Toru who also has the same experience as Naoko. Murphy states that “a person’s character can be described through the opinions of other characters” (1972:162). After Kizuki’s funeral, Toru describes how different Naoko is.

Not that she was bony now or unhealthy looking: there was something natural and serene about the way she had slimmed down, as if she had been hiding in some long, narrow space until she herself had become long and narrow. And a lot prettier than I remembered. I wanted to tell her that, but couldn't find a good way to put it (2000:24).

Toru immediately knows that there is something different about Naoko. It is not just her physical appearance which slimmed down, but also her emotional
appearance. Toru’s impression about Naoko who seems like she has been in a
hiding for a long time, describes to the reader that Naoko becomes a loner. It is
not just from the society but also family and friends. Toru’s thought supports his
impression about Naoko, when they first met before Kizuki’s suicide, “Naoko was
not particularly talkative” (2000:28). Through this character, the reader can
conclude that Naoko changes into a loner.

By the methods used, character’s past life, speech, character as seen by
another, and thought, it can be concluded that Naoko is a loner. The effect of
Kizuki’s death makes Naoko withdrawn from the society. She is more closed to
everybody than she ever was. Even when she has Toru who has a feeling for her,
she is unable to open her heart. The fear of losing someone important is a shock to
her so that she is trapped inside of her mind until she, herself, commit suicide.

3. A Fragile Person

Dark past decorates Naoko’s life. The death of her sister and significantly
Kizuki’s are the cause of her fragileness. These events create Naoko into a woman
who is very weak mentally. Especially after Kizuki’s death, Naoko is very fragile.
She is often crying by herself. The reliance of Kizuki and his existence haunts
Naoko until her last breath. This makes her cannot break and escape from those
dark days. This characteristic can be seen from her reaction every time she
remembers Kizuki. This supports with Murphy’s theory that “the way a person
reacts to various situations and event gives the readers information about a
person’s character” (1972:168).
When everything had ended, I asked Naoko why she had never slept with Kizuki. This was a mistake. No sooner had I asked the question than she took her arms from me and started crying soundlessly again (2000: 54).

Naoko who cries that night is the first clue that can be drawn that she is emotionally fragile. Her reaction and affection towards Kizuki cannot be denied simply as a response of Toru’s question but also an act of instability of her emotion every time she reminisce her dead boyfriend. Even though at that time she is celebrating her 20th birthday, it seems that she acts as if she is voluntarily want to be embraced by Toru, she is still cannot forget Kizuki. The fact that she is crying that night implies she cannot move on to face reality. Naoko being fragile forbids her to escape from the past is shown as she cries again when she tells how Kizuki and herself grow up together in chapter six of the novel.

Naoko remained silent for a while, then suddenly burst into tears, trembling all over. Slumping forward, she buried her face in her hands and sobbed with the same suffocating violence as she had that night with me (2000: 137).

Naoko’s reaction and Toru’s comment prove that Naoko is fragile and it is like she is carrying a bomb that can explode inside her anytime.

Naoko’s fragility is also shown in terms of being insignificant to herself. She always thinks pessimistic about herself is linked with her attitude which lack of motivation to live. She admits in a letter to Toru after she is treated in sanatorium.

It may well be that we can never fully adapt to our own deformities. Unable to find a place inside ourselves for the very real pain and suffering that these deformities cause, we come here to get away from such things. As long as we are here, we can get by without hurting others or being hurt by them because we know that we are "deformed" (2000:105).
Her confession states that she is scared of being hurt and includes herself as a person from deformed society. This implies that she is unable to find one good thing about herself and is feeling unimportant, whether society needs her or not.

Naoko being envy of people outside sanatorium shows in the quotation below.

I can't do what you can do: I can't slip inside my shell and wait for things to pass. I don't know for a fact that you are really like that, but sometimes you give me that impression, Toru I often envy that in you (2000:103).

The statement above determines that she has no high self-esteem of herself. She is not confident that she can live without Kizuki by her side. Her jealousy towards Toru who is able to move forwards indicates that she cannot move on. Naoko still stuck in the past.

Ever since Naoko undergoes a treatment from the sanatorium, her condition is steadily improving well but is also getting worse at the same time. In her confession to Toru, she has said that something is gradually called upon her. She feels how hopeless her life is and how dark the environment around her.

I'm scared I'll never get better again. I'll always stay twisted like this and grow old and waste away here. I get so chilled it's like I'm all frozen inside. It's horrible ... so cold (2000:171).

This proves how low her confidence is. She keeps feeling insignificant and at the same time thinks that she is unworthy to get all the attention she receives.

The evidence of Naoko’s being mentally fragile is also shown in how she depends on Toru. According to Murphy, “one’s character can be seen when a character speaks, has conversation with others, and puts forward an opinion” (1972:164). Naoko confesses that she does not want Toru to hate her because if he does that she cannot recover from her sickness as Toru is her strength that time.
If I have left a wound inside you, it is not just your wound but mine as well. So please try not to hate me. I am a flawed human being - a far more flawed human being than you realize. Which is precisely why I do not want you to hate me. Because if you were to do that, I would really go to pieces (2000:103).

Naoko scared being hated means that she scared of being alone. At this point, Naoko is almost broken already. This shows how fragile she is and how important the presence of Toru is. Another proof of Naoko being fragile is when she cannot express her words directly she needs an instrument to convey that. The first letter she sent to Toru shows that.

To feel like conveying your thoughts to a person, to sit at your desk and pick up a pen, to put your thoughts into words like this is truly marvellous. Of course, once I do put them into words, I find I can only express a fraction of what I want to say, but that's all right. I'm happy just to be able to feel I want to write to someone (2000:104).

In her utterance, she is happy that she is finally able to feel the need to write a letter to deliver her feelings. She finds this way through Toru because he is the only person that she can be honest to herself. She then added showing that Toru is the only one who can understand her.

The one thing I don't want to be is a burden to anyone. I can sense the good feelings you have for me. They make me very happy. All I am doing in this letter is trying to convey that happiness to you. Those good feelings of yours are probably just what I need at this point in my life (2000:106).

This quotation indicates how important Toru’s role for Naoko. Naoko who never tells her feelings even to her parents, “I don't want to see my parents. They're too upset over me, and seeing them puts me in a bad mood” (2000:106). This shows how fragile and scared Naoko in facing other people except Toru. The last utterance which indicates how fragile Naoko without Toru shows when she tells him how significant Toru’s presence for Kizuki and her in facing the society.
We grew up fast and had to enter society. Which is why you were so important to us. You were the link connecting us with the outside. We were struggling through you to fit in with the outside world as best we could (2000: 156).

Naoko says without Toru, she and Kizuki cannot adapt with the society. She describes that they are afraid to blend with the society without Toru. Both are too scared to get hurt and to face the reality that the society brings. Therefore, the reader can conclude that Naoko has a mindset of a fragile person. She cannot communicate and express her feeling without relying Toru. Her confession showing that she would broke into pieces without Toru. Especially after Kizuki is dead, she is even more fragile than she ever was. Being treated in the sanatorium is the most definite evidence that Naoko is fragile mentally.

4. A Suicidal Person

Throughout the story, Naoko is described as a woman who has negative aura within her. After losing her older sister and her boyfriend, she becomes very pessimistic towards life and she shows no interest to recover from her illness in spite of concerned feelings from her friends. The proof that can be identified that she has no motivation to live is when she confesses to Toru about her feeling. According to Murphy, “one’s character can be seen when a character speaks, has conversation with others, and puts forward an opinion” (1972:164). “I can't do what you can do: I can't slip inside my shell and wait for things to pass” (2000:103). In this confession, she compares herself to Toru that she will never be able to do what Toru can do. She does not have any enthusiasm to change herself. This means that she does not able to move forward and forget about Kizuki. Another proof which shows that Naoko does not able to move forward is when
she writes a letter to Toru. “For now, however, I am not prepared to see you. It is not that I do not want to see you. I'm simply not prepared for it. The moment I feel ready, I will write to you” (2000:53). Naoko’s letter to Toru reveals that she does not want to meet him is the evidence of her lack a will to face her problem straightforward. Naoko is always running away and this drives her to be more pessimistic about life and then creates her to become a woman that has no motivation to live.

Naoko’s pessimism about her life shows again in a conversation with Toru. “I'm scared I will never get better again. I will always stay twisted like this and grow old and waste away here. I get so chilled it's like I'm all frozen inside” (2000:171). Her speech indicates that she always thinks negatively and she fears that she will not be able to recover from her illness. Naoko’s fear about her illness turns her into more pessimistic and strips her moral pretty badly.


This way of thinking creates an imagination of Kizuki in her mind. “I feel like Kizuki is reaching out for me from the darkness, calling to me, Hey, Naoko, we can't stay apart. When I hear him saying that, I don't know what to do” (2000:171). Naoko’s imagination about Kizuki makes her illness worsen. This image of Kizuki becomes an important matter for Naoko because this keeps appearing whenever Naoko is alone and crying.

I cry when I'm lonely. Reiko says it's good I can cry. But feeling lonely really hurts. When I'm lonely at night, people talk to me from the darkness. They talk to me the way trees moan in the wind at night. Kizuki, my sister,
they talk to me like that all the time. They're lonely, too, and looking for someone to talk to (2000:279).

Those signs about Kizuki above are the result of Naoko’s negative way of thinking, pessimism, and her lack of will to live. She is scared to face her problems such as relationship with Toru, about her future to move forward and to forget about Kizuki, and to get recover from her illness.

The outcome of the qualities above is also turned Naoko to get various disabilities. This can be seen from Reiko’s speech about Naoko. Murphy states that “a person’s character can be described through the opinions of other characters” (1972:162).

Looking back, I see now that the first symptom of her problem was her loss of the ability to write letters. That happened around the end of November or beginning of December. Then she started hearing things. Whenever she would try to write a letter, she would hear people talking to her, which made it impossible for her to write. The voices would interfere with her attempts to choose her words (2000:293).

Because of that disability, Naoko is unable to express herself even more. It makes Naoko suffer and become a serious problem for her so that she has to move to get a treatment in the hospital (2000:294). The event above makes Naoko oppressed and results a bold statement in her last letter to Toru. “My sickness is a lot worse than you think: it has far deeper roots” (2000:296). Hence, after she gets a medical treatment in a hospital, her health becomes better. Yet, she commits suicide to follow Kizuki and her older sister, leaving a suicide letter “Please give all my clothes to Reiko” (2000:340).
B. Naoko’s Schizophrenia

Although, there is an indication that Naoko is a schizophrenic, but Murakami never mentions it in his writings. Therefore, based on the findings of the first problem formulation, this part is purposed to answer the second problem about how Naoko’s characteristics described her schizophrenia. In order to find the cause of it, theory of schizophrenia is applied in the analysis.

As Murakami has written, soon after her sister passed away, there is a slight odd reaction or common people say it as a shock from Naoko. “For three days after that I couldn't talk. I just lay in bed like a dead person, eyes wide open and staring into space. I didn't know what was happening” (2000:176). Naoko’s reaction can be interpreted as its first causal of her schizophrenia. However, there are no further odd things about her after that. Not until Kizuki commits suicide six years later at the same age of seventeen years old as her sister, her symptoms gets worse.

Her symptoms were already apparent from the time that boyfriend of hers, Kizuki, killed himself. Her family should have seen it, and she herself should have realized that something was wrong (2000:118-119). She, herself, does not realize that something is wrong with her. The death of Kizuki gives massive impact for Naoko. This includes her behavioral dysfunction such as social withdrawal, speech and motivation. The most apparent signs that she shows, after Kizuki is dead, is social withdrawal and speech. Aaron T. Beck and his colleagues, they state that schizophrenia may appear in adolescence and commonly is caused by trauma.

Schizophrenia first manifests as overt symptoms in adolescence and early adulthood, it is generally believed that the condition starts prenatally with
genetic origins complicated by trauma during pregnancy and/or delivery, exacerbated by further neurological alterations that occur developmentally during adolescence, and aggravated by psychological stressors prior to the clinical onset (2009:32).

Based on their statement, childhood is the time when children are fragile and could easily break, if they are experiencing trauma. This is the common sign which most schizophrenics suffer. Durand in his book added and categorized those symptoms into three and five sub-parts, which are positive symptoms including delusions and hallucinations, negative symptoms, and disorganized symptoms including disorganized speech and inappropriate affect and disorganized behavior. Though, not all those symptoms are occurred in Naoko’s characteristics as Durand states.

To receive a diagnosis of schizophrenia, a person must display two or more positive, negative, and/or disorganized symptoms for a major portion of at least 1 month. Depending on the combination of symptoms displayed, two people could receive the same diagnosis but behave very differently, one having marked hallucinations and delusions and the other displaying disorganized speech and some of the negative symptoms (2006:1243).

1. Positive Symptom

According to Durand, Positive symptoms generally include the more active manifestations of abnormal behavior or an excess or distortion of normal behavior; these include delusions and hallucinations.

a. Naoko’s Delusions

In *Norwegian Wood*, Naoko’s delusions are shown in Naoko’s behaviors and reaction. As Durand has stated in his book:

A belief that would be seen by most members of a society as a misrepresentation of reality is called a *disorder of thought content*, or a delusion. Because of its importance in schizophrenia, delusion has been called the basic characteristic of madness (2006:1231).
Based on this theory and as it is identified in Naoko’s expressionless characteristics Naoko experiences delusion. In terms of conveying her love towards Toru. It is a delusional symptom because she thinks something that is not true to be true. In this matter Toru mentions Kizuki’s presence as it makes Naoko delusional.

I’m not trying to make excuses, but I was in pain, I said to Naoko. Here I was, seeing you almost every week, and talking with you, and knowing that the only one in your heart was Kizuki. It hurt (2000:135).

Toru utters that Kizuki is the only one in Naoko’s mind which implies that she believes Kizuki is somewhere still alive and for Naoko Toru’s existence seems to be a replicate of Kizuki’s physical presence. Naoko’s saying that she is unable to have sex with Kizuki when he was alive emphasizes it. “And of course he wanted to sleep with me. So we tried. We tried a lot. But it never worked. We couldn’t do it. I didn’t know why then, and I still don’t know why” (2000:135). For Naoko, this is the biggest hurdle that makes her misrepresent it, even though Kizuki is already dead, she believes that he is alive within Toru’s existence.

Naoko who changes into a loner after moving to Tokyo affects her to be a delusional person. The fact that she undergoes treatment in sanatorium is a real proof that she has mental illness. Since the people in the sanatorium tend to be disassociated or isolated from the society.

Far from it: it might be more accurate to say the place is on the empty side. It’s big and filled with nature and everybody lives quietly so quietly you sometimes feel that this is the normal, real world (2000:104).

As Naoko has expressed, she believes that the sanatorium is the real world for her.

The real world, where Naoko thinks that is a genuine world, is a place surrounded
by nothing but nature. This fits with the way Naoko thinks. Naoko always thinks that her world is represented by a well (2000:8). That well has nothing but darkness and she is on the edge of that well. Naoko also mentions to Toru, “I get confused by a lot of things that come from outside” (2000:279). It means that the outside world where Toru lives is giving her a strange impression it is the opposite of the sanatorium where Naoko lives. She implies that the sanatorium giving her a peaceful thought. The misrepresentation of reality in which the people around Naoko is the real one and the people outside is unreal shows that Naoko has delusion symptom. This is supported by Naoko’s doctor comment who says that she has to communicate with the genuine real world (2000:106).

b. Naoko’s Hallucinations

Naoko also has hallucinations at the end of the story. Murakami does not explain why it appears at the end of the story. The reader, though, can interpret this as the result of Naoko’s fragility. As Durand states, “the experience of sensory events without input from the surrounding environment is called hallucination” (2000:1234). Naoko’s experiences in witnessing her sister dead body is the first indication that triggers Naoko’s symptoms. Six year later, Naoko has to experience the same pain through Kizuki’s death. Both of the cases, especially Kizuki’s, contribute her fragility. At the end of the story, Naoko starts hearing things, that is the first time she hallucinates.

I feel like Kizuki is reaching out for me from the darkness, calling to me, hey, Naoko, we can't stay apart. When I hear him saying that, I don't know what to do (2000:171).
Naoko believes that she hears Kizuki calling her, and asking to come to his place. This hallucination as Durand states is common with schizophrenics.

Hallucinations can involve any of the senses, although hearing things that aren’t there, or auditory hallucination, is the most common form experienced by people with schizophrenia (2006:1236).

She also mentions that this symptom happens when she is alone, and “whenever Naoko is alone, her sister and Kizuki will talk to her all the time” (2000:279). Naoko interprets this phenomenon because both of them also feeling alone and looking people to talk to.

The voice which Naoko hears is supported by Reiko, Naoko’s roommate. Reiko tells Toru that Naoko starts hearing things whenever she would try to write a letter, she would hear people talking to her, which made it impossible for her to write. “The voices would interfere with her attempts to choose her words” (2000:293). As Durand states, “hearing things is the most common form experienced by people with schizophrenia” (2006:1236). He then adds that, “the truth is they are not listening the voice of others but they are listening their own thought or the own voices” (2006:1237).

2. Negative Symptom

Naoko is described as a beautiful woman throughout the story, yet the changes that occur after Kizuki’s death makes her look obnoxious for some readers. The negative symptom that affects her defines it. According to Durand “negative symptom indicates the absence or insuffiency of normal behavior, they include emotional and social withdrawal, apathy, and poverty of thought or speech”
Durand then categorizes “those negative terms into alogia, affective flattening, avolition, anhedonia, and asociality” (2006:1238-1239).

In *Norwegian Wood*, Naoko’s negative symptoms, firstly, can be seen in her characteristic, expressionless. According to Durand, alogia refers to the relative absence of speech. “A person with alogia may respond to questions with brief replies that have little content and may appear uninterested in the conversation” (2006:1238). Naoko’s answer of Toru’s question shows it.

It’s really, really deep, said Naoko, choosing her words with care. She would speak that way sometimes, slowing down to find the exact word she was looking for (2000:8).

This quotation is a contrary of Toru’s question. Whenever Naoko is asked by somebody and she could not answer it, she will answer with strange response of words. It shows that she is uninterested with the question. This displays again in the next chapter, when there is a question that must be answered, she just utters, “I don’t know, I can’t really explain it” (2000:26) and “I’m not sure I can explain them very well” (2000:106). These short responds show Naoko lacks of emotions and tone of voices to match what inside her mind. The *alogia* that Naoko suffers limit her to talk normally like other people do. This leads Naoko to poor life experience, as in the story, she drops out from the university, do not have normal relationship with friends, or just simple to socialize with other people.

Secondly, Naoko’s negative symptom can be identified in her characteristics as a loner, in terms of mood of social interactions. In a relation with this characteristic, Durand has stated that:

A related symptom is called anhedonia, which derives from the word *hedonic*, pertaining to pleasure. Anhedonia is the presumed lack of
pleasure experienced by some people with schizophrenia. Like some mood disorders, anhedonia signals an indifference to activities that would typically be considered pleasurable, including eating, social interactions, and sexual relations (2006:1239).

A year after Kizuki’s funeral, Naoko is impaired from the society and becomes a loner woman. Toru describes this as he encounters with Naoko in his way home.

She led a spare, simple life with hardly any friends. No one who had known her at school could have imagined her like this. Back then, she had dressed with real flair and surrounded herself with a million friends (2000:36).

As Toru states, Naoko has drastically changed. In the past, when both of them were in highschool, Naoko was very cheerful and friendly. Since Kizuki is dead she becomes reclusive and is impaired from society. This fits with one of the anhedonia condition which is social interactions. Naoko is being socially disorder is also supported by her confession about a displeasure whenever going back to hometown. “I don't want to see my parents. They're too upset over me, and seeing them puts me in a bad mood” (2000:106). Naoko’s confession shows that she experiences an uncommon situation where for most people a family is like a relaxing place but not to Naoko. This disorder makes Naoko more socially impaired as she feels that she does not have a place to go home.

Naoko’s anhedonia is also shown in her expressionless characteristic. Naoko sexually emotionless demonstrates when Kizuki is still alive and she wanted to have a sexual relationship with him.

I was ready to sleep with him, said Naoko, unclasping her hairslide and letting her hair down. She toyed with the butterfly shape in her hands. And of course he wanted to sleep with me. So we tried. We tried a lot. But it never worked. We couldn't do it. I didn't know why then, and I still don’t know why. I loved him, and I wasn't worried about losing my virginity. I would have been glad to do anything he wanted. But it never worked.
Naoko lifted the hair she had let down and fastened it with the slide. I couldn't get wet, she said in a tiny voice. I never opened to him. So it always hurt. I was just too dry, it hurt too much. We tried everything we could think of - creams and things - but still it hurt me. So I used my fingers, or my lips. I would always do it for him that way (2000:135).

Until Kizuki is dead, both of them cannot have sex. There is a hope for Naoko in her 20th birthday in which she is finally able to get wet before having sex with Toru.

I was wet from the minute you walked into my flat the night of my twentieth birthday. I wanted you to hold me, I wanted you to take off my clothes, to touch me all over and enter me. I had never felt like that before. Why is that? Why do things happen like that? I mean, I really loved him (2000:136).

However, that occasion is the last for her to express her sexual life. She cannot become wet again after that. Naoko is unable to get wet displays that her sexual life is distressed. This show in her complains to Toru when Naoko feels she cannot enjoy the pleasure to sleep with Toru.

Why don't I get wet? Naoko murmured. That one time was the only time it ever happened. The day of my twentieth birthday, that April. The night you held me in your arms. What is wrong with me? (2000:285).

All of the evidences above show that Naoko is sexually emotionless. It means that she cannot get wet whenever she wants to have sex. This proves that she has negative symptom, anhedonia. She lacks emotion to express the pleasure of a moment in which a mentally healthy person normally enjoys that.

The last indication of Naoko’s negative symptom is in her reactions. According to Durand, “flat affect or affective flattening is emotionless demeanor (including toneless speech and vacant gaze) when a reaction would be expected” (2006:1239). This symptom is shown in Naoko’s trait, expressionless.
Sometimes Naoko would lock her eyes on to mine for no apparent reason. She seemed to be searching for something, and this would give me a strange, lonely, helpless sort of feeling. I wondered if she was trying to convey something to me, something she could not put into words - something prior to words that she could not grasp within herself and which therefore had no hope of ever turning into words. Instead, she would fiddle with her hair slide, dab at the corners of her mouth with a handkerchief, or look into my eyes in that meaningless way (2000:35).

Whenever Naoko cannot express what she wants, Toru comments that there are strange habits which is followed by her action of looking to others blankly, fiddling with her hair slide, and dabbing at the corners of her mouth with a handkerchief. This information describes how emotionless she is. These actions are constantly occurring as the story goes. Another proof shows when she is having a conversation with Toru in the sanatorium, "A little, she said, touching her hairslide again" (2000:125). Her utterance and her action of touching her hairslide can be indicated as an emotionless habit.

3. Disorganized Symptom

The last symptom that occurs in Nako’s characteristics is disorganized symptom. As Durand states, “this symptom includes disorganized speech and inappropriate affect and disorganized behavior” (2006:1241). The source of this symptom includes a variety of erratic behaviors that affect speech, motor behavior, and emotional reactions.

a. Disorganized Speech

This symptom, as Durand has written, “it has a characteristic when a person with schizophrenia sometimes they jump from topic to topic and at other times they talk illogically” (2006:1241). The term disorganized speech is used to describe such communication problems.
The most apparent symptom that shows in Naoko is when she has a conversation with Toru in her birthday.

As I sat listening it began to dawn on me that there was something wrong with the way she was telling these stories: something strange, warped even. Each tale had its own internal logic, but the link from one to the next was odd. Before you knew it, story A had turned into story B, which had been contained in A, and then came C from something in B, with no end in sight (2000:46-47).

Toru describes that Naoko is unusually talkative that time and it is the first time Naoko behaves like that. As a result of her strange behavior, Naoko is talking by herself because Toru cannot get what she is trying to say. Her oddness is suitable with Durand’s theory, since after this occasion, Naoko moves from Tokyo to get a treatment in sanatorium.

b. Inappropriate and Disorganized Behavior

Naoko’s strange behaviors keep appearing after her birthday. The next symptom shows in her peculiar reaction after Toru forcibly stop her from talking. This behavior can be identified in Naoko’s fragility.

Sorry to interrupt, I said, but it’s getting late, and. One big tear spilled from her eye, ran down her cheek and splattered onto a record jacket. Once that first tear broke free, the rest followed in an unbroken stream. Naoko bent forwards on all fours on the floor and, pressing her palms to the mat, began to cry with the force of a person vomiting. Never in my life had I seen anyone cry with such intensity (2000:48).

Naoko’s reaction above shows that she has this strange behavior and response. When Toru wants to leave after celebrating Naoko’s birthday, she is suddenly crying without any major hint. Toru specifically narrates that Naoko acts strange and tells a lot of story to him in which that story will suddenly change to another
topic before Toru realizes it (2000-47). Her reaction displays that she has this symptom.

People with schizophrenia display inappropriate affect, laughing or crying at improper times. They exhibit bizarre behaviors such as hoarding objects or acting in unusual ways in public (2006:1242).

This symptom is supported by her reaction again, after listening and reminiscing to the song, *Norwegian Wood*. Naoko suddenly cries.

Naoko remained silent for a while, and then suddenly burst into tears, trembling all over. Slumping forward, she buried her face in her hands and sobbed with the same suffocating violence as she had that night with me (2000:136-137)

From the quotation, it can be concluded that her reaction of crying is a disorganized behavior. All of those reactions fit with Durand’s theory of disorganized symptom. It can be concluded that her reactions happen when Naoko is remembering her dark past.

4. Naoko’s Schizophrenia Reflected in Her Characteristics

The death of Naoko is an unexpected event that occurs in the story. After receiving treatment in the sanatorium she gets better gradually but at the same time her illness gets worse also. The fact that she has to move to a hospital is a proof that she is unable to overcome her illness. Naoko’s characteristics which are expressionless, a loner, fragile, and suicidal (lack of motivation to live) contains symptoms of a schizophrenic person.

Durand states that to receive a diagnosis of schizophrenia, a person must display two or more positive, negative, and/or disorganized symptoms for a major portion of at least 1 month. Depending on the combination of symptoms displayed, two people could receive the same diagnosis but behave very differently, one having marked hallucinations and delusions and the other displaying disorganized speech and some of the negative symptoms (2006:1243).
As described above, Naoko’s characteristics reflected or contained symptoms of schizophrenia. Naoko has suffered from three major symptoms of schizophrenia. The most noticeable symptom that Naoko has suffered with is positive symptom (delusions and hallucinations). This symptom occurs because Naoko is an expressionless and a loner. Naoko who is not able to express herself drives her into a loner woman. These characteristics gradually shape Naoko into a fragile woman. She turns into a person who is mentally weak. Naoko begins to cry easily whenever she remembers Kizuki, especially after she lost her virginity her emotion is very unstable so that she moves to the sanatorium to get treatment.

The characteristics above are adequate to the feature of positive symptoms which bound with the misinterpretation of reality (2006:1231). Firstly, Naoko begins to become delusional. She unconsciously judges that Kizuki exists within Toru and the sanatorium is the real world for her. Murakami describes at the end of the story that Naoko also hallucinates. This is one of main reasons why she keeps clinging to the past. Naoko begins to hallucinate because she is not able to differentiate which one is real and which one is not. She starts hearing things, Kizuki’s voice, even though it is not his. She hallucinates because she is very fragile since her relationship with Toru always makes her reminiscing Kizuki.

Naoko’s behaviors, reactions and habits also affected with negative symptom and disorganized symptom as written from the previous sections. Those symptoms make Naoko becomes very pessimistic about her life and it accumulates stress and confusion to her. Naoko is also turning into a woman who scares to solve problems and is always running away from it. Until she is
transferred into a hospital to receive medical treatment (2000:294), Naoko keeps reminding Toru that she is scared that she cannot get better and her problem has deeper roots than it seems (2000:296). Therefore, Naoko shows no sign of will to live. As a result, this characteristic makes Naoko to commit suicide at the very end of the story.
CHAPTER V
CONCLUSION

This study presents an analysis on a schizophrenic woman and her characteristics as analyzed in a novel entitled *Norwegian Wood*, Naoko. From the characterization of Naoko, she is portrayed as a beautiful woman in early adulthood that has dark past and struggles to move on or get over from the experience that haunts her life. Even though she is beautiful and dazzled from outside, Naoko is a weak person in the inside.

As a person who is mentally ill, Naoko’s characteristics have changed drastically. In her high school period, she was a cheerful girl and had many friends around her. As she experiences the pain of losing the man she loves, she becomes a very quiet and fragile woman. She creates distance with family and friends by moving to Tokyo and she also left Toru after she slept with him. From the description about Naoko’s characteristics, it can be concluded that she has anxiety when facing people and the way Naoko put Kizuki’s presence in Toru’s shoes are the result of the sudden death of Kizuki. Therefore, Toru is the opposite of Naoko. Naoko is unable to escape from the past so that her characteristics changed.

There are three general symptoms broken down into seven sub-symptoms which revealed Naoko’s characteristics. The first symptom is positive symptom. This includes delusion and hallucination. Firstly, Naoko assumes that Kizuki’s physical presence within Toru is delusional. It shows when Toru deliberately wants to enter Naoko’s life by confessing his love. Instead of replying, Naoko is
slowly running away from Toru and in the end she commits suicide. Secondly, Toru entering Naoko’s life becomes the reason of her hallucinations. Unconsciously, Naoko is accepting Toru but at the same time she hallucinates that Kizuki calls her telling Naoko to not to leave her alone. This can be understood as simply her way of rejecting Toru.

The second symptom is negative symptom. This includes alogia, anhedonia, and affective flattening. The first sub-symptom is alogia. This symptom causes Naoko’s expressionless or her lack of interest in conversations. This happens a lot when Naoko cannot properly answer or continue conversation with Toru or Reiko. The second sub-symptom, anhedonia, causes Naoko to become an expressionless woman. She lacks the ability to enjoy a moment of pleasure. It shows when Naoko is unable to get wet before she tries to have sex. The last of negative symptom is affective flattening. This makes Naoko becomes expressionless in a manner of reaction and utterance. She unconsciously creates strange habits. Such as looking to others blankly, fiddling with her hair slide, and dabbing at the corners of her mouth with a handkerchief.

Lastly is disorganized symptom. It is categorized into disorganized speech and inappropriate affect and disorganized behavior. Naoko’s peculiar behavior when talking intensively but without clear topic indicates her disorganized speech. This first occurs when Naoko celebrates her birthday with Toru. Naoko who acts strange that time cannot stop talking. Toru finds this strange because she thinks Naoko is usually not talkative and her reaction when crying at improper times,
especially after recalling Kizuki, indicates inappropriate affect and disorganized behavior.

Additional conclusion that can be depicted from the analysis is the common result that often occurs in a person who is mentally ill. From the analysis of Naoko’s schizophrenia, it can be assumed that Naoko is mentally ill by her moving to the sanatorium and a medical treatment in the hospital. Another proof that Naoko is mentally ill is her death. At the end of the story, Naoko commits suicide. There is not any real reason explained by Naoko in her suicide note. As a result, Naoko’s schizophrenia case corresponds with Durand’s theory of schizophrenia in which the patient of schizophrenia is identical with suicide.
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