



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

Dream Logic In Sound & Story: Surrealism In Forster's *A Passage To India* And Murakami's *Kafka On The Shore*

Divyansh Gupta¹, Dr. Vinita Soni²

¹Postgraduate Student, AIESR

²Assistant Professor, AIESR

Amity Institute of English Studies and Research Amity University, Noida

Abstract

Surrealism has been talked about as the disruption of visual, the dream images, fragmented landscapes, the symbolic waste. In *A Passage to India* and *Kafka on the Shore*, however, surrealism is not first of all manifested spectacularly. It arrives through sound. In this dissertation, it is proposed that E. M. Forster as well as Haruki Murakami employ the experience of sound, echo, music, voice and silence to subvert the rational meaning and challenge the narrative logic in terms of dream formations instead of causality. In *A Passage to India*, the collapse of meaning is what is brought about by the Marabar Caves. Recalling the echo, it is completely undistinguished, depriving language, morality, and hierarchy into one vibration, which colonial rationality fails to hold. In *Kafka on the Shore*, on the contrary, music does not annihilate meaning but suspend it. The song of Miss Saeki is a relic of emotional reality that cannot be understood cogently, but remains as an unchanging piece of time, a frozen fragment (Murakami). In putting these novels into comparative discourse, the paper hypothesises that surrealism is a sensory and epistemological state that occurs when the systems were set up like imperial law, identity and memory as the basis of stabilising experience. It is through sound that this failure is not explicated but is suffered. Instead of considering surrealism as a purely European avant-garde, this dissertation disperses it as a transhistorical mode, based on listening, in which sense collapses or its meaning falls outside the salvage operation.

Keywords: Surrealism, fragmented landscapes, European avant-garde, epistemological crisis.

Introduction

It is not too difficult to suppose that surrealism can be seen. Melting clocks. Dislocated bodies. Impossible architecture. We are conditioned even in literature to be seeking the eccentric image, the fragmented sentence, the blatant dream. However, what would happen should surrealism actually be more than visual in the first place. What were it should get in by sound, by some much more invasive, less confining.

Sound does not require interpretation. It moves through us first. You are unable to step away out of it as you may step away out of an image. You endure it. That difference matters.

Surrealism is not created by fantasy in both *A Passage to India* and *Kafka on the Shore*, but through acoustic disturbance. The Marabar Caves in the novel of Forster give an echo which levels all the utterances into the same. According to Forster, he calls it completely devoid of distinction (Forster). Such simplicity is a frightening phrase. When there is no differentiation, there is no hierarchy. In case

of the lack of hierarchy, there is no morality. When all the sounds are homogeneous then there is nothing that is safe to be interpreted. Meaning does not simply deteriorate. It collapses.

In his novel, Murakami works in the opposite direction; the destabilisation is as distracting as in the first book. In *Kafka on the Shore*, music forms the means to leave memory and identity behind the potential account that there is no further explanation of what is happening beyond logic. The eponymous song that Miss Saeki wrote when she was still young is a frozen piece of time (Murakami). It does not clarify the past. It maintains it in suspension. The song does not have a solution to anything. It lingers. It disquiets more than destroys.

This dissertation holds that sound and soundness is employed in these two novels to create surrealism the epistemological crisis. Sound reveals the sturdiness of colonial rationality in Forster. The instability of the modern identity is disclosed in Murakami through sound. The impacts are not the same. This is based on the fact that they are different. Forster plays out the meltdown of meaning. Murakami phases down, or rather erodes. But in either of them, rational causality yields to dream logic.

One should explain what is meant by dream logic. Dream logic is not chaos. It is not nonsense. It is coherence restructured on the basis of emotional appeal instead of exposition. The events in dreams relate causelessly. Progression becomes substituted with repetition. The opposites exist simultaneously. This structure starts ruling both novels when the worlds of the novels start to shake.

Marabar Caves in *A Passage to India* represent not India per se, at any rate, not in a very straightforward manner. To bring them down to the status of a metaphor of mystical otherness would be a shallow practice and, strangely enough, would be inherently colonial, in a way. What is unknowable in the caves is not India but rather the limits of British interpretive authority. Following the cave accident, Adela is unable to describe what had happened. Criminal justice is not able to restructure the events. The colonial structure that relies on clarity and witnessing fails. Perturbed by the echo, Mrs Moore undergoes a spiritual discontinuity. Prayer and profanity are all vibrated to the same frequency as the sound. There is a collapse of liberal humanism at that point since the basis of it, distinction, no longer exists.

Another approach taken by Murakami to this destabilisation comes through another angle in history. Postmodern subjectivity is a priori fractured. The concept of identity is not assumed to be constant. According to the case of *Kafka on the Shore*, through music and silence, spaces of memory begin to reemerge without any linear explanation. An ironic presentation is absent in the simple remark by Nakata who says he can talk with cats (Murakami). There is no justification in the narration. It allows it. Rational hierarchy breaks up unobtrusively and even undramatically. The surreal does not explode. It seeps.

Silence in Murakami is significant like the sound. Kafka cogitates that the silence is something one may hear (Murakami). The latter paradox is not ornamental. It reorients perception. Silence becomes presence. Absence becomes structure. Listening is epistemology.

The comparative aspect of this dissertation does not intend to generalize the distinction between these novels. There is a radical difference between their situations. Forster is a writer based inside a system, an author of the British struggling with the ethical confusion posed by the colonial rule. Murakami is a writer in a late-modern globalised environment in which a sense of identity is tentative. But here, all the novels meet in the method of sound interfering with reason. It is tempting to date surrealism as limited by history, as a series of manifestoes by Breton, and European avant-garde experimentation. However, anything that is perceived as rational perception breaking and appearance of dream logic goes beyond that paradigm of surrealism. It manifests itself everywhere where systems that are set up break the experience in. In the colonial Indian world, such a failure is disastrous. In postmodern Japan, it becomes existential and almost normal. Listening is thus a crucial approach that is proposed in this paper. Listening in these novels is not just a process of hearing but facing instability. Narrative agents include echo, music, voice and silence. They do not decorate the text. They reorganise it.

Literature Review

The legacy of critical interaction with *A Passage to India* has focused on the history of colonial politics, race relations, and the frontiers of liberal humanism. The majority of the scholarship interprets the novel along the postcolonial lines, especially the theme of the influence of imperialism and the cultural misrepresentation. The idea of Orientalism distributed by Edward Said has placed the colonial knowledge as the configuration of authority that helps create the East as object of interpretation (Said). In this regard, the novel by Forster has been interpreted as willingly and critically oriented against the imperial ideology. The failure between cross-cultural friendship between Aziz and Fielding, unsteadiness of liberal goodwill and the political overtones of the trial scene are all things that critics point out as failures. Nevertheless, although the Marabar Caves are widely recognized to be one of the structural centres of the novel, they are often understood symbolically or metaphysically but not

audially. The echo is frequently considered as lamenting non-existence or civilisational lack of understanding. However, less attention is sustained on how sound itself is the mechanism that undermines meaning. It is a sound phenomenon that comes before political follow up. Criticism of *Kafka on the Shore*, on the other hand, has driven much on magical realism, mythic forms, Oedipality, and postmodern identity. The inclusion of music into the effect of the narratives and into psychological interiority is observed by other scholars like Jay Rubin (Rubin). Memories, trauma, metafiction: other critics read the novel in these frameworks. Even though music is recognized as valuable, it is not perceived as a structural force, but commonly seen as the texture or the symbolic motive. According to the Manifestoes of Surrealism by Andre Breton, the movement was an uprising against rational restraint (Breton). Later criticism largely places surrealism in the visual art and experimental poetry. In other prose fiction, outside of Europe in the first half of the twentieth century, it is relatively infrequent. The identification of surrealism with modern fiction can be confusing since it can be students of surrealism, magical realism, or the fantastic. The concept of sound being an environmental and perceptual source has been foreshadowed by sound studies, and most notably by the work of R. Murray Schafer (Schafer). However, this corpus has not always been added to the literary interpretation of surrealism. The connection between auditory sense and epistemological instability is little-researched. The current research available thus offers considerable bases of postcolonial critique, the surrealist theory, and narrative experimentation of Murakami. The un-developed aspect is the long-term comparative analysis that entails sound in the centre of surrealist disruption between the two texts.

Research Gap

Despite the fact that *A Passage to India* and *Kafka on the Shore* both provide the richness of critical attention, their interconnection via sound and surrealism has not been completely explored. The majority of interpretations of Forster are based on imperial politics, moral ambiguity or metaphysical symbolism. The Marabar echo is generally termed as existential emptiness although its particular acoustic role as the breakdown of distinguishability is seldom prefigured as the structural agent of epistemological crisis. Likewise, the study of Murakami often dwells upon magic realism, myth, and postmodern fragmentation of identity. Music is recognised and not always theorised as a narrative reorganising mechanism of meaning. *Kafka on the shore* song is more of an event which is symbolically dealt with, instead of being an acoustic event which bringing about a state of timelessness which redefines identity. Moreover, the principal surrealism is always limited to the European historical context. It has been marginalised or subsumed in non-European or post-European lit of the twentieth century fiction or under more sweeping terms like the fantastic. Little comparative literature considers surrealism as a state of association, not a style of periodical movement. The gap that this dissertation fills is by foregrounding sound as the major avenue in which surrealism functions in the two novels. The study offers a comparative paradigm by differentiating between collapse of meaning in Forster and suspension of meaning in Murakami to step out of visual and symbolic approach to interpretation. The main aim of the dissertation is to look at the way sound is a surrealist process used in *A Passage to India* and *Kafka on the Shore*. It tries to show that acoustic experience disillusion rational sense and that it creates dream logic in the two stories. The second aim is to distinguish the impacts of such destabilisation. The sound creates the disintegration of the meaning in the colonial structure in the group of Forster, based on the arrangement and transparency. In the novel by Murakami, the loss or suspension of meaning is echoed through the technique of sound, which does not have a specific location in the postmodern environment of fractured identity. Another aim is to spread the critical knowledge of surrealism outside of visual connotations. Focusing on listening instead of seeing, the research will rebrand surrealism as the state of sensuality and epistemological surpassing of the historical borders.

Last but not the least, the dissertation aims at contributing to the comparison of literary work by positioning a modernist colonial text and a contemporary novel following a common acoustic conversation of Japan.

Methodology

The qualitative interpretative approach of the study is based on the close textual analysis. Instead of using theoretical models in a mechanistic manner, it focuses more on the elaborate analysis of the pivotal moments in which sound interfered with narrative integrity. In *A Passage to India*, the episode of Marabar Caves and the events surrounding them is the main point of analysis. The focus in Kafka on the Shore was placed on the song that keeps recurring, moments of silence in the library, and the instances of voice that cannot be explained by logic.

The discussion selectively applies to surrealist theory and specifically, to the idea of irrational perception by Breton, the interpretation of dream logic as an epistemological disturbance. The reading of the concept of imperial rationality in Forster is informed by postcolonial theory, and in particular, by the way in which Said articulated the colonial systems of knowledge. Sound studies offer a conceptual framework of the experience of sound as being immersive and destabilising.

Nevertheless, it is text-based methodology. Instead of dominating it, theoretical references are employed to elucidate interpretation. The comparative aspect of the research does not set to compare the two novels rather discuss the similarities of the sensory disturbances, which provoke different effects due to historical and cultural factors.

Through close reading and awareness of context in general, the dissertation remains analytical without any diminishment of one work to theoretical exemplification.

Chapter 1 - Echo, Collapse, and Colonial Disorientation in *A Passage to India*

In this particular text the author gender bends by portraying a variety of characters whose original roles have been altered.

In the event that the Introduction has demonstrated that sound unseats rational meaning, this chapter will specifically focus on the Marabar Caves in *A Passage to India* as where the unseating is disastrous. The echo is not decorative. It is structural. It is not a symbol of confusion; it brings it about. To be more specific, it gives rise to the demise of distinction that the colonial authority relies on.

Forster tells about the echo in the horribly sterile terms. It is completely unlike the distinction (Forster). The wording is metaphysical free. There is no gothic excess. No supernatural intrusion. It is the lack of distinction that is simultaneously the horror. All the noises that face the cave revert as "boom." There is the flatness of the word, bordering on absurdity, but the implications are harsh. Language is deprived of the hierarchy provided that all utterances are brought down to a common vibration. The sacred speech and the trivial speech are acoustically the same.

This loss is manifested in Mrs Moore as a spiritual crisis. She goes to the cave with liberal humanist assurance and moral order and divine coherence. With the echo, though, the prayer becomes useless. According to Forster, the echo deprived infinite things of their value (Forster). The word robbed is important. It suggests theft, violation. Meaning is not eroded away slowly. It is taken.

The failure in this instance is epistemological and not political. Delineation forms the basis of moral thinking. Moral judgment fails when there is no way to distinguish good and evil. The political consequences are, however, soon forthcoming. Colonial rule is pegged on categorization. It assumes the capacity to differentiate the truth and falsehood, the guilty and the innocent, the master and the slave. The trial scene is already predetermined by the echo, which undercuts exactly these differences.

The accusation made by Adela Quested comes after acoustic disorientation. It is noteworthy that the novel never comes out to categorically tell us what transpired in the cave. The vagueness is not descriptive laziness. It is the reflection of the breakdown brought by sound. Later, Adela confesses that she has done a mistake (Forster). The easiness of such confession will not bring back the sanity. When perception is flattened with the help of the echo, it cannot be fully recovered.

Edward Said, in his argument, points to the fact that colonial discourse relies on knowledge being created about the colonised other (Said). The knowledge itself gets insecure in the caves. The British legal system tries to re-create events based on testimony and evidence yet these tools assume that things are clear. The echo has already made clarity to be mentioned as a suspect. The courtroom drama, that is regularly interpreted as the political denouement of the novel, is indeed secondary to the sensory discontinuity in the caves. The trial is a kind of restoration of what has been destroyed by sound.

Some critics understand the caves to mean an emptiness of metaphysics, the symbolic embodiment of the unknowability of India. However, these readings pose the danger of recreating Orientalist suppositions. The caves are not India. They are an area where British capacity of interpretation

malfunctions. Benita Parry notes that Forster reveals existences of the imperial certitude instability (Parry). The echo does not verify the mystery of India. It shows the instability of colonial knowledge. This weakness is highlighted by the withdrawal of Mrs Moore, after the cave incident. She goes dead, unconcerned, half numb. The echo remains within, bouncing off in her mind. According to Forster, the sound had then leaked into the house (Forster). The noise that is created is not limited to the geographical area. It spreads. The fact that it spreads is an indicator that the crisis is not local but global.

Liberal rationality tried by Fielding tries to fight against collapse. He demands evidence and justice. But his reason too has a structure already undermined. The friendship between Aziz and Fielding, which was initially developed as a potential, is made tense. The novel concludes with the statement that both the earth and the sky declare it as said No, not yet their reconciliation (Forster). The rejection is cosmic, environmental. It repeats the previous acoustical denial.

The democratic violence of the decrease of all speech to sameness also exists in the echo. It defaces caste without discrimination. The British rule and Indian submission are made to sound as one. One can take this flattening as subversive, but it is also annihilating. It does not provide any viable alternative. It is not redistribution of power. It disintegrates meaning completely.

The notion of soundscape developed by R. Murray Schafer implies that the understanding and the social structure in the acoustic environment are formed by sound (Schafer). The Marabar Caves represent an anti-soundscape. Instead of structuring it, they remove acoustic difference. They do so, thereby creating not new order but nothingness. The blankness of that nullifies identity. The self of Mrs Moore disintegrates. The memory of Adela becomes unsound. The dignity of the Aziz is put under colonial doubt heightened by uncertainty.

Surrealism in this case does not appear in the form of dreams but in the negation of the senses. The cave scene is not visually similar to a dream. It is almost featureless. But its impact is similar to that of dreams. Causality loosens. Certainty dissolves. Emotional explanation prevails above rational explanation. The repetition of the echo will resemble the recursive form of anxiety. It is felt even beyond its physical habitation.

The fact that Forster does not provide interpretive closure is important. The caves are not explained. There is no divine revelation that recompenses downfall. Rather, the story has one of instability within it. Liberal humanism is not sufficient as it is based on differentiation and morality. When they are levelled acoustically, reconciliation of them becomes impossible in imperial conditions.

The gap between collapse and ambiguity should be emphasized. The resonance does not bring in fruitful doubt. It annihilates value. Existential flattening is indicated when Mrs Moore thinks that there is nothing, nothing, nothing (Forster). This is not poetical hyperbolism. It gives an experience of the cave reduction.

In this regard, surrealism in *A Passage to India* is disastrous instead of emancipatory. Breton envisaged surrealism as an act of liberate thought (Breton). Liberation does not come with acoustic disruptive Forster. It paralyzes. Rationality of the colonies never works, yet there is nothing to substitute it. The void remains.

This paralysis is strengthened by the trial scene. This suspicion still persists even when Adela withdraws her claim. The fact that Aziz ultimately becomes estranged by Fielding is an indication that it is too late to fix the damage. The echo is already made to redefine perception. It has exposed that the colonial system relies on the weak categories that can be destroyed with a sound.

Hence, the Marabar Caves cannot be understood as figurative decoration but the epistemological disjunction.

Chapter 2 - Music, Suspension and dream logic in *Kafka on the Shore*

When the Caves of Marabar appear in *A Passage to India*, they burst while *Kafka on the Shore* is rendering something that is quieter and somehow more disturbing. Meaning does not implode. It thins out. It loosens. It refuses to settle. And spectacle is not the medium through which that is going to happen but sound.

There is no background music in Murakami. It is structural. *Kafka on the Shore*, a song created by Miss Saeki when she was young, does not look that way, it's not a motif. It is the passion structure of the novel. It is a piece of time that is frozen as described by Murakami (Murakami). That phrase matters. Frozen recommends not destruction but preservation. The time is suspended, it is put on hold, it is in some acoustic stasis. The song does not give an explanation of the past. It leaves it alive and never solved.

Kafka listens to the song in the library and perceives it as something weirdly personal. He is not completely partaking of it. He does not decode it. But he feels it. That distinction is central. The surrealism in this case does not work as a visual disruption. It follows the principle of resonance. The song shows that Kafka is somehow related to Miss Saeki in time, in identity, in another reality that cannot be easily divided. The bond is emotional in nature prior to being rational.

According to Jay Rubin, Murakami employs music as a point of contact between interiority and narrative form (Rubin). It is not a picturesque bridge. It replaces causality. The situations in *Kafka on the Shore* do not always have a logical development. They build up by means of repetition, echo, and emotional pattern. Music gives integrity to where there is no explanation.

That is why this novel seems to be dreamlike without ever declaring itself as a dream. There are no exquisite surrealist scenes. Rather there are repetitive sounds. The Schubert in the background of the rhythm. The song on repeat. A quiet that was quite perceivable. Kafka goes even further by stating that silence could be heard at least (Murakami). And what a misleading line that. It imposes the absence onto perception. Silence turns out to be a working force.

In Forster, distinction becomes negated in his echo, this is where Murakami maintains the ambiguity in his soundscape. The distinction is very slight, but conclusive. Miss Saeki is not overcome with nothingness when she hears herself sing several decades after. She is in-between the past and the present. The identity in this novel is permeable. There is a merging of the younger and the older self. Even Kafka starts living somewhere in a state, which is not that stable. He journeys across woodland, dreams, recollections and metaphysical passageways without the story compelling him to clarify his location.

Nakata adds to this destabilisation. His mere statement, the simple fact that he could talk to cats (Murakami) is not ironic or justified. This is not delusion which is framed in the novel. It accepts it. Rational hierarchy fades away inconspicuously. Language is no longer evident. Sound is relative and not authoritative.

According to R. Murray Schafer, sound environments determine consciousness by organizing attention and perception (Schafer). The sound in the film *Murakami* is not crowded but intentional. The library is quiet. The forest is hushed. Music is not bombarded but punctuated. Such sparseness serves to add impact. Silence is not emptiness. It is charged. It permits the emerging of memory without effort.

The use of memory in this novel is not linear. It loops. The song returns. The vision of the boy called Crow comes back. Chapters resonate with conversations. Such repetition resembles dream logic. Events take place repeatedly in the dreams without a reason. Emotions take the place of storytelling. Murakami does not coerce to close the structure because it would be dishonest of him to do so since he established it.

The prophecy about the father of Kafka works in the same manner. It is said, dreaded and opposed, and never settled squarely. The novel gives room to doubt. Those who are critical of him tend to brand Murakami as magical realism, although that is not the best definition of what is taking place. Magical realism has an inclination to absorbing the fantastic in social reality without disrupting its framework. The narrative provided by Murakami disorganises itself. It does not merely impose the magic. It rearranges causality.

Surrealism in this case is not violent. It is atmospheric. It seeps into perception. It begs the reader to believe that it is not going to explain it. Reflecting on the song, Kafka does not strive to make some symbolic interpretation of it. He inhabits it. He lets it alter him.

Such a difference between inhabiting and interpreting matters. In *A Passage to India*, there is a breakdown of interpretation since the echo destroys differentiation. In *Kafka on the Shore*, there is just a lack of interpretation. Music exceeds it. Emotional truth cannot live without being conceptually clear. This acoustic surrealism has a time aspect too. Decades have been condensed into a one-time listening experience in the song. Time folds. The younger self of Miss Saeki exists together with her older self. Kafka identity starts to blend with the memory that is held in the song. This is folding like the dream time. The past and the present penetrate each other.

And yet the novel does not bring itself out as surreal in explicit manifesto style. Irrational revolt is not announced. Instead, there is acceptance. Characters start living in the gray area. Nakata stalks Hoshino and he does not even know why. His reaction to sound and intuition, and not logic. His change is slow or almost unintentional.

The fact that this structure is a coherent one would be easily exaggerated. The novel at times works on the intent of being elusive. But that ungrasp ability is no nothingness. It is suspension. The meaning is not erased but put off.

Surrealism was a vision of Breton as being free of the restraint of reason (Breton). The version used by Murakami is not as militant. It is quieter. It has no overthrow of reason; it avoids it. What it permits is another form of knowing existing simultaneously. Listening is transformed into epistemology.

Despair is the heart of the novel. The song by Miss Saeki is full of sorrow that is impossible to describe. Kafka is empathetic that when answering the music there is something left out. Murakami explains that the tune is hanging without any explanation (Murakami). The operative word, lingering is. The sound remains. It refuses closure.

This contrasting continues to differ with the annihilating echo in Forster. Where the echo has made everything similar, the music of Murakami keeps the difference but not the resolution. This surrealism effect is then not disastrous but lasting.

In this novel, identity is not yet definite. Kafka elopes to be something but is not clearly described what he actually becomes.

Nakata is without recollection, but his way in the world is guided through gut feeling. Sound guides movement. It does not justify it.

The novel at times runs the risk of becoming too abstract. But maybe that is the drifting. Surrealism in this case does not burst the reality. It softens its edges. It relaxes the stranglehold of causality to enable ambiguity to breathe.

Music becomes some kind of memory, which does not go through narrative description. It bears that which can not be said. It enables characters to live and not die.

In case the crumbling of colonial meaning is exposed by Forster in his surrealism, the inadequacy of the modern explanation is exposed by Murakami in his surrealism. Both disrupt rationalisms. But Murakami is representative where Forster is blank.

Sound in *Kafka on the Shore* does not level-value. It suspends it. It contains feeling that cannot be overcome by reasoning. that it is not weakness to receive a suspension. It is structure.

And that is where the surrealism of this novel lies. Not in spectacle. Not in visual distortion. But in listening.

Chapter 3 - Collapse and Suspension with Comparative Acoustic Surrealism

This distinction between Forster and Murakami cannot be considered incidental at this point. These two novels destabilise meaning by sound, but the next thing that is destabilized by these two novels is anything but similar. Sound in *A Passage to India* brings about disintegration. Sound comes with suspension in *Kafka on the Shore*. The difference is not cosmetic. It is structural.

The Marabar ring cuts all the words to a vibration that goes by the name boun, which is completely imbued with nothingness (Forster). The crisis of the novel can be defined with that phrase. Colonial governance is based on distinction. It creates distinction between ruler and ruled, truth and falsehood, civilisation and something other. Once sound eliminates difference, it is a failure of the hierarchy supporting empire. The echo is not mysterious. It is annihilating. It is no longer curiosity upon the part of Mrs. Moore, but paralysis. She considers that, there is everything and nothing is valuable (Forster). The levelling of value is complete.

Sound in the novel of Murakami does not however flatten value. It complicates it. The song *Kafka on the Shore* is left as a frozen piece of time (Murakami). Time is suspended, not erased. Memory persists. Identity mixes, but it does not vanish in the nothingness. The destabilisation is less vigorous, but no less overwhelming.

This disparity can be traced down to history. Forster composes in the framework of the empire. Classification relies on the colonial power as well as assurance. Imperial power cannot exist without the creation of stable knowledge, as Edward Said makes his case (Said). With its collapse, the political system shakes. The echo unveils the weakness of the colonial epistemology. It shows that even the alleged superiority of imperial judgment is based on a very rickety foundation.

Murakami is a writer in a post-modernist terrain in which identity is already being divided. The subjectivity of postmodernism does not assume coherence as is the case with the colonial administration. Hence, the effect of sound undermining perception in *Kafka on the Shore* is not a disaster but survival. Characters keep on moving inside ambiguity. Kafka does not insist on the resolution. Nakata never wants to be explained. They inhabit uncertainty.

One would be tempted to call surrealism of Forster political and that of Murakami psychological. That division is too neat. The two novels work at the two levels. The reflection in the caves is both personal and political at the same time. The spiritual crisis of Mrs. Moore is compared to the destabilisation of the colonial law. Similarly, music by Murakami does not only influence personal identity, but also the

form of narration. According to Jay Rubin, music in Murakami, even more frequently, serves as an organising principle, as opposed to an atmosphere (Rubin).

What sound does to meaning is what is more specific about the difference. In Forster, collapsing means collapsing. There is no resolution as in Murakami, lingers. The former is negation. The latter is suspension.

The useful theory in this case is that of R. Murray Schafer which states that it is the sound environment that determines the perception (Schafer). The Marabar Caves represent an anti-environment. They destroy acoustic differentiation. The consequence is a loss of orientation which transcends geography. According to Forster, the echo broke into the house (Forster). Sound becomes invasive. It contaminates space.

By comparison, Murakami soundscape is monitored and minimal. There is no silence in the library rather charged presence. Kafka cogitates that you can actually hear silence (Murakami). The statement recreates absence as perceivable. Silence is form, not nothingness. This structural silence enables identity to drift without coming down.

The other important distinction is the post-disruption. Reconciliation can never happen between Aziz and Fielding after the cave incident. The last statement in the novel is the earth and sky rejecting to be united, saying No, not yet (Forster). The rejection is externalised, nearly environmental. It implies that the structural conditions are not resolvable. The echo has already proved that there is no buying back distinction.

There is also a lack of closure in the novel by Murakami, although the lack does not indicate the impossibility. Kafka comes back but transformed but not ruined. The song still marches on. The story does not bring the prophecy to its conclusion, but it does not show this incompleteness as being disastrous. Rather it is ambiguity that becomes the state of survive.

The concept of dream logic can be used to establish this difference. The causality slackens in both novels. The scene with the cave in *A Passage to India* cannot be held back in terms of narrative flow. The trial tries to bring sanity back however it does not bring absolute certainty. In *Kafka on the Shore*, the action is not cause and effect but piling up by repetition and emotive connection. However, in each case, dream logic works in a different way. At Forster it breaks a realist structure otherwise. In Murakami, it turns to be the ruling system.

And this is possibly the greatest point of difference. Forster plays with surreal disruptiveness in a largely realist context. The scene in the cave is an experience of disruption since it disrupts normality. Murakami develops unsteadiness sub-textually. In his novel, surrealism is no intrusion but feeling.

In these texts, Breton sounds differently with his conception of surrealism as the liberty of the rational restraint (Breton). In Forster, rational constraint breaks down to have nothing. It reveals how impervious imperial faith is but provides no other kind of epistemology. The liberation of the rational constraint also enables in Murakami another form of knowing to come to light, based on listening, memory and endurance of emotion. That is why the difference between the process of collapse and that of suspension is significant. Collapse implies finality. Continuation supposes suspension. The value is destroyed by the echo in Forster. In Murakami, the song does not lose emotion but instead maintains it even with a lack of clarity.

The comparative lens thus elucidates the fact that surrealism cannot be narrowed down to pleasing strangeness. It should be taken as the epistemological state. Sound undermines differentiation, and the meaning is shaken. It is up to historical and narrative circumstance that that trembling will lead to either collapse or suspension.

In a situation based on hierarchy where people rely on each other, failure is disastrous in a colonial setup. With fragmentation and suspension existing in a postmodern backdrop that is already fragmented, suspension is made survivable. Both texts do not idealise changeability. It is crisis as presented by Forster. Murakami makes it out to be an endurance.

They both, however, re-position listening as important. Vision in such novels does not disrupt the meaning like sound. The caves are visually empty. The library is visually calm. It is the sound aspect that disturbed the perception.

These novels, being counterposed to one another, establish in this dissertation that surrealism transcends its historical roots in the avant-garde. Where rational systems can no longer stabilise experience, it is born. That collapse, which is witnessed in Forster, makes the weakness of empire apparent. In Murakami, it demonstrates the malleability of the identity.

Sound, then, is not incidental. It is the method. Both novels present the thresholds of exposition through the tools of echo and music. The what that follows is what is different.

Chapter 4 - Listening as Epistemology: Surrealism Beyond the Visual

Thus far, this dissertation has followed how sound undermines rational logic in two quite distinct narrative worlds. The bigger theoretical implication of this destabilisation to be elucidated remains unknown. Assuming that visual distortion is traditionally a privilege to surrealism, what would it mean to have listening as a mediation? But more importantly, what listening does to knowledge?

Surrealism as coined by Andre Breton aimed at passing around people who wished to rationalize things to get in touch with the under layers (Breton). Much of the surrealist criticism is however pegged to the image the dream tableau, the uncanny visual. The ear has been relatively ignored. This balance is a line of larger Western epistemological prejudice. The concept of vision has been often connected with the clarity of vision, objectivity, mastery. To see is to know. To observe is to control.

Listening interferes with that hierarchy.

Sound cannot be fixed distantly. It enters the body. It is immersive. It creates instability between the object and the subject. Mrs Moore is unable to place herself out of the Marabar caves, she hears its echo. She is enveloped. There is no image to understand in the echo. It invades perception. Forster underlines the fact that the echo has an internal continuation, and it repeats in the cave itself (Forster). Listening can no longer be avoided.

This all-consuming aspect of sound turns surrealism into visual spectacle into bodily experience. The failure of *A Passage to India* is not purely philosophical. It is sensory. The crisis that arises to Mrs Moore is through hearing, and not what she sees. The cave is aesthetically non descriptive. Its power lies in acoustics.

A similar change is also witnessed in *Murakami* with varied outcomes. It is not an analytical contact with the song by Kafka. He does not decipher it as a figurative language. He absorbs it. The music creates an emotional transition that is suggested before elucidation. According to Murakami, the tune persists and this inculcates Kafka consciousness without providing clarity (Murakami). Listening is some kind of knowing that is not based on the rational articulation.

This is philosophically important since it questions the pre-eminence of visual epistemology. Martin Jay grounds his argument on the fact that the Western intelligibility favours sight as the most important organ of truth (Jay). In literature that foreshadows sound, rather, it disrupts such hierarchy. The knowledge transformed into relational not observation.

This destabilisation, which he has in Forster colony context is threatening. The colonial power relies on the power of sight and categorization. The British effort to visualize India and administratively interpret it. This trust is ruined with the echo as this proves that perception is not sure to make a difference. When everything heard is bounced back as boum (Forster) then the interpretative power of the coloniser fails. This is useful in the concept of colonial ambivalence developed by Homi Bhabha. According to Bhabha, the power of colonialism can never be absolute since it relies on ambiguous representations (Bhabha). This instability is increased by the Marabar echo. It reveals the weakness of the ones that boast of being clear. It is in listening that imperial certainty is disregarded.

Murakami's context differs. No court of emperors. It is not colonial and there is no need to dismantle. Rather, what we have is a splintered modern self-negotiating over memory, oracle and desire. In this case, it is not through listening that a political system is torn down. It reshapes identity.

Kafka cannot disassociate his self with the sounds he receives. The music makes him bound to Miss Saeki over time. Quietness in the library opens some room so that memory will appear. The dialogues that Nakata has with cat's work based on an auditory relationship and not illustration. He claims that he can communicate with cats (Murakami) and the novel does not insist on seeing cats talk.

In this case, listening becomes a resultative form of relational being. It permits the identity to be fluid. It resists closure.

This difference between collapse and suspension becomes thus more far-ranging in terms of narrative effect than in terms of epistemological structure. There is no constant knowledge in colonial authority, and this is indicated by listening in Forster. Listening in *Murakami* shows that stable knowledge will have not necessarily existed in the first place.

Surrealism that is rethought in terms of listening becomes less shocking and becomes more perceptually vulnerable. It is the point where rational mastery does yield to embodied indecision.

This shift is rather uncomfortable. Vision reassures. It promises distance. Listening demands exposure. Mrs Moore is no longer able to separate herself, when she hears the echo of its flattening. As Kafka listens to the song, he is unable to completely flee out of the memory that he has in the song. Sound implicates the audible.

This is the implication that makes surrealism in these novels close but not spectacular. The disruption is internal. It modifies consciousness and not landscape.

Notably, both novels do not provide listening as a solution. Forster presents colonial rationality as not an alternative with a harmonious acoustic community. Murakami does not show redemption of music. Rather, listening indicates constraints. It reveals the place of failure of explanation.

Such rejection of resolution is vital. At the film *A Passage to India*, few reconciliations are delaying. Even the terrain itself is not willing to unite, saying No, no yet (Forster).

In *Kafka on the Shore*, the story does not give full details concerning the explanation of prophecy and metaphysical occurrences. Music continues to linger.

Listening then comes as a means of surviving the uncertainty and not getting rid of it. Sound redefines surrealism, which is not an escape, but a fight with its unsteadiness.

Whereas surrealism traditionally aimed at freeing thought of rational restraint, these novels propose a more moderate ending. Freedom does not come as the result. Exposure is. This is because of the fearfulness of systems that boast to be clear.

This dissertation will contribute the focus of surrealism beyond the visual level by placing sound as a central consideration to examine it. It shows that the ear can be as much powerfully used as the eye by disruption that is surreal. Through this, it redefines both Forster and Murakami as authors who like to apply their auditory experience in questioning the boundaries of the knowledge to ask themselves.

It is not certainty, which is left after such an interrogation. It is resonance.

Conclusion

This dissertation had a simple but destabilizing question at its start. Suppose that surrealism in fiction is not visual at all? And what if it should come in not by spectacle or dream image, but by sound? When *A Passage to India* and *Kafka on the Shore* are put in comparative discussions, the argument has already shown that the sign of auditory disruption and not any visual distortion is the leading process that helps rational meaning to fail. Sounds and music, noise and quietness do not adorn these novels. They reorganise them.

Marabar echo is the start of collapse in the text by Forster. It is said to be completely unrestricted (Forster), and lack of restriction is disastrous. Difference is a requirement of hierarchy. The rule of the colonies is based on segregation. Moral thought relies on value and separation between value and non-value. These structures become destroyed when sound levels out differences in speech. The echo never just troubled the nest. It annihilates.

This annihilation is best illustrated by the crisis of Mrs Moore. Since the cave experience is the same at the end of prayers and profane, they come back as the same vibrations. According to Forster, the echo deprived infinite things of their value (Forster). The verb robbed is associated with violation. Meaning is stolen, but not over a period. It is an epistemological rather than political failure that ensues, but again the political effects are inevitable. Nothing sound has ruined can ever be repaired in the trial scene. Suspicion always remains even after Adela withdraws her accusation. The story ends with the landscape by itself denying reconciliation. The sky and the earth say No not yet (Forster). It is not just that refusal, which is structural. The same conditions of the imperial reign cannot be reconstructed.

The relation but not identical destabilisation transpired in the novel by Murakami. Music is not something that kills value in *Kafka on the Shore*. It suspends it. The single song bearing the title describes it as a frozen piece of time (Murakami). Time is not lost but suspended and is not destroyed. Life is meaningless without explanation. The song links Kafka and Miss Saeki over decades not logically but most resonantly.

This has been the source of this distinction between collapse and suspension, which has put the comparative framework of this study together. Sound in Forster reveals the weaknesses in colonial knowledge. The instability of contemporary subjectivity is brought out by the sound in Murakami. Both are disorienting rational meaning, but the subsequent varies. Forster leaves void. Murakami leaves resonance.

The purpose of silence also explains this deviation. Absolute silence in *A Passage to India* comes after the echo and is evacuated and withdrawn. Mrs Moore goes back in apathy. The disillusionment adds to the sense of narrative. Silence works in a different manner in *Kafka on the Shore*. Kafka notes that, silence can be heard (Murakami). Silence is a presence and not absence. It builds room to provide memory to emerge and identity to change. Where collapse is heightened by Forster silence, ambiguity is perpetuated by Murakami silence.

Whether viewed in this acoustic perspective, Surrealism as either an aesthetic movement is less European in the early twentieth century than it is an epistemological state. Andre Breton had imagined surrealism as release into rational restraint (Breton). But both of these novels do not consider the

disillusionment of rationality to be emancipation. It is crisis as presented by Forster. Murakami portrays it as perseverance. These works are free of structure because of the surreal. It discloses that structure is volatile.

The focus on the listening all through this dissertation is not accidental. Historically, the Western epistemology preserved vision as the organ of clearness and control. To see is to master. To observe is to categorise. This hierarchy is made difficult by listening. It is impossible to alienate sound. It envelops. It implicates. Mrs Moore is unable to take a step outside the echo when she hears it. As Kafka listens to the song, he is unable to separate himself of the emotional charge of the song. Listening destabilises the subject and object at the same time.

This destabilisation is the one that generates dream logic. In dreams, causality loosens. Progression is substituted with repetition. Still, the order of emotion trumps logic. The sound comes in and both novels turn towards this structure. In Forster, there is a break in the movement of realism in the cave scene. All narrative of Murakami is based on repetition and echo. However, there are the differences in how dream logic works in both. In Forster, it breaks a frame that is quite stable. In Murakami, it becomes the ruling condition in the very first place.

The comparative analysis, in turn, helps to display surrealism in the context of visual spectacle or historical avant-garde experiment. It should be conceived as the point at which perception is no longer able to assure meaning. The means of experiencing that moment becomes sound.

Meaninglessness undermines the imperial dominance in colonial India. The process of knowledge production fails. Classification fails. The sound waves reveal the instability of buildings that were proclaimed to be forever. It is already temporarily provisional in postmodern Japan. Music and silence do not destroy a coherent system, it shows that it can never have been an absolute coherence. Ambiguity becomes liveable.

The thing left out of collapse or suspension is not resolution. Both novels do not introduce any stable certainty. This is left to reconciliation by Forster. Prophecy does not receive clear explanation by Murakami. Both texts resist closure. This is not narrative undergoing. It is structural integrity. To place the neat in a resolution would be the betrayal of the acoustic disruption which helped redefine the perception.

Finally, this dissertation has presented that, a surrealism in these novels' functions in the area of listening. Sound disrupts the order of things, causal relationships, and rational control. This exposure is disastrous at Forster. It is sad but viable in Murakami.

Works Cited

1. Attridge, Derek. *The Singularity of Literature*. Routledge, 2004.
2. Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
3. Bowlby, Rachel. "Still Crazy After All These Years: Women, Writing and Psychoanalysis." *Textual Practice*, vol. 3, no. 1, 1989, pp. 1–18.
4. Breton, André. *Manifestoes of Surrealism*. Translated by Richard Seaver and Helen R. Lane, University of Michigan Press, 1969.
5. Fokkema, Douwe. *Postmodern Characters: A Study of Characterization in British and American Postmodern Fiction*. Rodopi, 1991.
6. Forster, E. M. *A Passage to India*. 1924. Penguin Books, 2005.
7. Freud, Sigmund. "The Uncanny." 1919. *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. 17, edited by James Strachey, Hogarth Press, 1955, pp. 217–256.
8. Iser, Wolfgang. *The Act of Reading: A Theory of Aesthetic Response*. Johns Hopkins University Press, 1978.

9. Jameson, Fredric. Postmodernism, or, The Cultural Logic of Late Capitalism. Duke University Press, 1991.
10. Jay, Martin. Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought. University of California Press, 1993.
11. Murakami, Haruki. Kafka on the Shore. Translated by Philip Gabriel, Vintage International, 2005.
12. Parry, Benita. Postcolonial Studies: A Materialist Critique. Routledge, 2004.
13. Rubin, Jay. Haruki Murakami and the Music of Words. Vintage Books, 2005.
14. Said, Edward W. Orientalism. 1978. Vintage Books, 1979.
15. Schafer, R. Murray. The Soundscape: Our Sonic Environment and the Tuning of the World. Destiny Books, 1994.

