

*“Masterly.”*  
*—The New York Times*  
*Book Review*

HARUKI  
MURAKAMI

NORWEGIAN  
WOOD

With a New Introduction  
by the Author



NORWEGIAN WOOD

HARUKI MURAKAMI

*Translated from the Japanese by Jay Rubin*

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## **Table of Contents**

Title Page

Dedication

Chapter 1

Chapter 2

Chapter 3

Chapter 4

Chapter 5

Chapter 6

Chapter 7

Chapter 8

Chapter 9

Chapter 10

Chapter 11

Reader's Guide

About the Author

Other Books By This Author

Copyright

*for many fêtes*



I WAS THIRTY-SEVEN THEN, STRAPPED IN MY SEAT AS THE HUGE 747 plunged through dense cloud cover on approach to the Hamburg airport. Cold November rains drenched the earth and lent everything the gloomy air of a Flemish landscape: the ground crew in rain gear, a flag atop a squat airport building, a BMW billboard. So—Germany again.

Once the plane was on the ground, soft music began to flow from the ceiling speakers: a sweet orchestral cover version of the Beatles’ “Norwegian Wood.” The melody never failed to send a shudder through me, but this time it hit me harder than ever.

I bent forward in my seat, face in hands to keep my skull from splitting open. Before long one of the German stewardesses approached and asked in English if I were sick. “No,” I said, “just dizzy.”

“Are you sure?”

“Yes, I’m sure. Thanks.”

She smiled and left, and the music changed to a Billy Joel tune. I straightened up and looked out the plane window at the dark clouds hanging over the North Sea, thinking of what I had lost in the course of my life: times gone forever, friends who had died or disappeared, feelings I would never know again.

The plane reached the gate. People began unlatching their seatbelts and pulling baggage from the storage bins, and all the while I was in the meadow. I could smell the grass, feel the wind on my face, hear the cries of the birds. Autumn 1969, and soon I would be twenty.

The stewardess came to check on me again. This time she sat next to me and asked if I was all right.

“I’m fine, thanks,” I said with a smile. “Just feeling kind of blue.”

“I know what you mean,” she said. “It happens to me, too, every once in a while.”

She stood and gave me a lovely smile. “Well, then, have a nice trip. *Auf Wiedersehen.*”

“*Auf Wiedersehen.*”

EIGHTEEN YEARS HAVE GONE BY, and still I can bring back every detail of that day in the meadow. Washed clean of summer’s dust by days of gentle rain, the mountains wore a deep, brilliant green. The October breeze set white fronds of head-tall grasses swaying. One long streak of cloud hung pasted across a dome of frozen blue. It almost hurt to look at that far-off sky. A puff of wind swept across the meadow and through her hair before it slipped into the woods to rustle branches and send back snatches of distant barking—a hazy sound that seemed to reach us from the doorway to another world. We heard no other sounds. We met no other people. We saw only two bright, red birds leap startled from the center of the meadow and dart into the woods. As we ambled along, Naoko spoke to me of wells.

Memory is a funny thing. When I was in the scene, I hardly paid it any mind. I never stopped to think of it as something that would make a lasting impression, certainly never imagined that eighteen years later I would recall it in such detail. I didn’t give a damn about the scenery that day. I was thinking about myself. I was thinking about the beautiful girl walking next to me. I was thinking about the two of us together, and then about myself again. It was the age, that time of life when every sight, every feeling, every thought came back, like a boomerang, to me. And worse, I was in love. Love with complications. Scenery was the last thing on my mind.

Now, though, that meadow scene is the first thing that comes back to me. The smell of the grass, the faint chill of the wind, the line of the hills, the barking of a dog: these are the first things, and they come with absolute clarity. I feel as if I can reach out and trace them with a fingertip. And yet,

as clear as the scene may be, no one is in it. No one. Naoko is not there, and neither am I. Where could we have disappeared to? How could such a thing have happened? Everything that seemed so important back then—Naoko, and the self I was then, and the world I had then: where could they have all gone? It's true, I can't even bring back Naoko's face—not right away, at least. All I'm left holding is a background, sheer scenery, with no people up front.

True, given time enough, I can bring back her face. 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; the camel's hair coat she wore in the winter; her habit of looking straight into your eyes when asking a question; the slight trembling that would come to her voice now and then (as if she were speaking on a windy hilltop)—and suddenly her face is there, always in profile at first, because Naoko and I were always out walking together, side by side. Then she turns to me, and smiles, and tilts her head just a bit, and begins to speak, and she looks into my eyes as if trying to catch the image of a minnow that has darted across the pool of a limpid spring.

I do need that time, though, for Naoko's face to appear. And as the years have passed, the time has grown longer. The sad truth is that what I could recall in five seconds all too soon needed ten, then thirty, then a full minute—like shadows lengthening at dusk. Someday, I suppose, the shadows will be swallowed up in darkness. There is no way around it: my memory is growing ever more distant from the spot where Naoko used to stand—ever more distant from the spot where my old self used to stand. And nothing but scenery, that view of the meadow in October, returns again and again to me like a symbolic scene in a movie. Each time it appears, it delivers a kick to some part of my mind. "Wake up," it says. "I'm still here. Wake up and think about it. Think about why I'm still here." The kicking never hurts me. There's no pain at all. Just a hollow sound that echoes with each kick. And even that is bound to fade one day. At the Hamburg airport, though, the kicks were longer and harder than usual. Which is why I am writing this book. To think. To understand. It just happens to be the way I'm made. I have to write things down to feel I fully comprehend them.

LET'S SEE, now, what was Naoko talking about that day?

Of course: the “field well.” I have no idea whether such a well ever existed. 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. From that day forward, the image of a thing I had never laid eyes on became inseparably fused to the actual scene of the field that lay before me. I can go so far as to describe the well in minute detail. It lay precisely on the border where the meadow ended and the woods began—a dark opening in the earth a yard across, hidden by the meadow grass. Nothing marked its perimeter—no fence, no stone curb (at least not one that rose above ground level). It was nothing but a hole, a mouth open wide. The stones of its collar had been weathered and turned a strange muddy white. They were cracked and had chunks missing, and a little green lizard slithered into an open seam. You could lean over the edge and peer down to see nothing. 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.

“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. “But no one knows where it is,” she continued. “The one thing I know for sure is that it’s around here somewhere.”

Hands thrust into the pockets of her tweed jacket, she smiled at me as if to say “It’s true!”

“Then it must be incredibly dangerous,” I said. “A deep well, but nobody knows where it is. You could fall in and that’d be the end of you.”

“The end. Aaaaaaaah, splat. Finished.”

“Things like that must actually happen.”

“They do, every once in a while. Maybe once in two or three years. Somebody disappears all of a sudden, and they just can’t find him. So then the people around here say, ‘Oh, he fell in the field well.’”

“Not a nice way to die,” I said.



“No, it’s a terrible way to die,” said Naoko, brushing a cluster of grass seed from her jacket. “The best thing would be to break your neck, but you’d probably just break your leg and then you couldn’t do a thing. You’d yell at the top of your lungs, but nobody’d hear you, and you couldn’t expect anybody to find you, and you’d have centipedes and spiders crawling all over you, and the bones of the ones who died before are scattered all around you, and it’s dark and soggy, and way overhead there’s this tiny, tiny circle of light like a winter moon. You die there in this place, little by little, all by yourself.”

“Yuck, just thinking about it makes my flesh creep,” I said. “Somebody should find the thing and build a wall around it.”

“But nobody *can* find it. So make sure you don’t go off the path.”

“Don’t worry, I won’t.”

Naoko took her left hand from her pocket and squeezed my hand. “Don’t *you* worry,” she said. “You’ll be O.K. *You* could go running all around here in the middle of the night and you’d *never* fall into the well. And as long as I stick with you, I won’t fall in, either.”

“Never?”

“Never!”

“How can you be so sure?”

“I just know,” she said, increasing her grip on my hand and continuing on for a ways in silence. “I know these things. I’m always right. It’s got nothing to do with logic: I just feel it. For example, when I’m really close to you like this, I’m not the least bit scared. Nothing dark or evil could ever tempt me.”

“Well, that answers that,” I said. “All you have to do is stay with me like this all the time.”

“Do you mean that?”

“Of course I mean it.”

Naoko stopped short. So did I. She put her hands on my shoulders and peered into my eyes. Deep within her own pupils a heavy, black liquid swirled in a strange whirlpool pattern. Those beautiful eyes of hers were looking inside me for a long, long time. Then she stretched to her full height

and touched her cheek to mine. It was a marvelous, warm gesture that stopped my heart for a moment.

“Thank you,” she said.

“My pleasure,” I answered.

“I’m so happy you said that. Really happy,” she said with a sad smile. “But it’s impossible.”

“Impossible? Why?”

“It would be wrong. It would be terrible. It—”

Naoko clamped her mouth shut and started walking again. I could tell that all kinds of thoughts were whirling around in her head, so rather than intrude on them I kept silent and walked by her side.

“It would just be wrong—wrong for you, wrong for me,” she said after a long pause.

“Wrong how?” I murmured.

“Don’t you see? It’s just not possible for one person to watch over another person for ever and ever. I mean, say we got married. You’d have to go to work during the day. Who’s going to watch over me while you’re away? Or say you have to go on a business trip, who’s going to watch over me then? Can I be glued to you every minute of our lives? What kind of equality would there be in that? What kind of relationship would that be? Sooner or later you’d get sick of me. You’d wonder what you were doing with your life, why you were spending all your time babysitting this woman. I couldn’t stand that. It wouldn’t solve any of my problems.”

“But your problems are not going to continue for the rest of your life,” I said, touching her back. “They’ll end eventually. And when they do, we’ll stop and think about how to go on from there. Maybe *you* will have to help *me*. We’re not running our lives according to some account book. If you need me, use me. Don’t you see? Why do you have to be so rigid? Relax, let your guard down. You’re all tensed up so you always expect the worst. Relax your body, and the rest of you will lighten up.”

“How can you say that?” she asked in a voice drained of feeling.

Naoko’s voice alerted me to the possibility that I had said something I shouldn’t have.

“Tell me how you could say such a thing,” she said, staring down at the ground beneath her feet. “You’re not telling me anything I don’t know already. ‘Relax your body, and the rest of you will lighten up.’ What’s the point of saying that to me? If I relaxed my body now, I’d fall apart. I’ve always lived like this, and it’s the only way I know how to go on living. If I relaxed for a second, I’d never find my way back. I’d go to pieces, and the pieces would be blown away. Why can’t you see that? How can you talk about watching over me if you can’t see that?”

I said nothing in return.

“I’m confused. Really confused. And it’s a lot deeper than you think. Deeper ... darker ... colder. But tell me something. How could you have slept with me that time? How could you have done such a thing? Why didn’t you just leave me alone?”

Now we were walking through the frightful silence of a pine wood. The desiccated corpses of cicadas that had died at the end of the summer littered the surface of the path, crunching beneath our shoes. As if searching for something we’d lost, Naoko and I continued slowly down the path in the woods.

“I’m sorry,” she said, taking my arm and shaking her head. “I didn’t mean to hurt you. Try not to let what I said bother you. Really, I’m sorry. I was just angry at myself.”

“I guess I don’t really understand you yet,” I said. “I’m not all that smart. It takes me a while to understand things. But if I *do* have the time, I *will* come to understand you—better than anyone else in the world ever can.”

We came to a stop and stood in the silent woods, listening. I tumbled pinecones and cicada shells with the toe of my shoe, then looked up at the patches of sky showing through the pine branches. Hands thrust in her jacket pockets, Naoko stood there thinking, her eyes focused on nothing in particular.

“Tell me something, Toru,” she said. “Do you love me?”

“You know I do,” I answered.

“Will you do me two favors?”

“You may have up to three wishes, madame.”

Naoko smiled and shook her head. “No, two will be enough. One is for you to realize how grateful I am that you came to see me here. I hope you’ll understand how happy you’ve made me. I know it’s going to save me if anything will. I may not show it, but it’s true.”

“I’ll come to see you again,” I said. “And what is the other wish?”

“I want you always to remember me. Will you remember that I existed, and that I stood next to you here like this?”

“Always,” I said. “I’ll always remember.”

She walked on ahead without speaking. The autumn light filtering through the branches danced over the shoulders of her jacket. A dog barked again, closer than before. Naoko climbed a small mound of a hill, stepped out of the pine wood, and hurried down a gentle slope. I followed two or three steps behind.

“Come over here,” I called toward her back. “The well might be around here somewhere.” Naoko stopped and smiled and took my arm. We walked the rest of the way side by side.

“Do you really promise never to forget me?” she asked in a near whisper.

“I’ll never forget you,” I said. “I *could* never forget you.”

EVEN SO, my memory has grown increasingly distant, and I have already forgotten any number of things. Writing from memory like this, I often feel a pang of dread. What if I’ve forgotten the most important thing? What if somewhere inside me there is a dark limbo where all the truly important memories are heaped and slowly turning into mud?

Be that as it may, it’s all I have to work with. Clutching these faded, fading, imperfect memories to my breast, I go on writing this book with all the desperate intensity of a starving man sucking on bones. This is the only way I know to keep my promise to Naoko.

Once, long ago, when I was still young, when the memories were far more vivid than they are now, I often tried to write about Naoko. But I was never able to produce a line. I knew that if that first line would come, the rest would pour itself onto the page, but I could never make it happen.

Everything was too sharp and clear, so that I could never tell where to start—the way a map that shows too much can sometimes be useless. Now, though, I realize that all I can place in the imperfect vessel of writing are imperfect memories and imperfect thoughts. The more the memories of Naoko inside me fade, the more deeply I am able to understand her. I know, too, why she asked me not to forget her. Naoko herself knew, of course. She knew that my memories of her would fade. Which is precisely why she begged me never to forget her, to remember that she had existed.

The thought fills me with an almost unbearable sorrow. Because Naoko never loved me.