
RECONCILIATION IN HARUKI MURAKAMI'S COLORLESS TSUKURU TAZAKI AND HIS YEAR OF PILGRIMAGE

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ABSTRACT

This study is about self-reconciliation in human beings based on Haruki Murakami's Colorless Tsukuru Tazaki and His Year of Pilgrimage.

This study uses library research and applies mimetic theory proposed by M. H. Abrams. This theory explains that art, in its essence, is an imitation of the aspects of the universe. However, literature as an art does not merely imitates the universe but it creates a new world that is taken from the real world.

Self-reconciliation is the focus of this study. It is traced through truth-telling, the pursuit of justice and healing memories and forgiveness which are represented by Tsukuru Tazaki. In truth-telling, Tazaki realizes that he has mental trauma that he needs to reconcile with. With the help of his friend he decides to seek for the truth of why he was banished by his four closest friends in high school. In the pursuit of his justice, Tazaki searches for the answer of why he was banished. He does this by confronting his three closest friends in high school, he goes back to his hometown and flies to Finland. Moreover, in pursuing his justice, he discovers why he was banished then he is able to accept it all. He forms new healthy relationships with his friends and becomes a more mature person emotionally. In healing memories and forgiveness, Tazaki's trauma no longer holds him, it has been healed. The traumatic memories have become part of who he is. It gives birth to a new understanding and meaning to his life. He is able to reconcile with his past trauma.

In conclusion, Murakami through the novel has vividly depicted people who are able to reconcile with traumas and problems in order to live a colorful and meaningful life.

Keywords: past trauma, truth-telling, the pursuit of justice, healing and forgiveness, reconciliation

INTRODUCTION

Literature can be understood as an art that satisfies readers imaginations with the use of words. Literature shall be defined as words strung together by the author and it is the exploitation of language. This use of words may arouse

feelings of puzzlement, interest and pleasure in readers. Literature has more than one brances; the poem, the drama and the novel are the three forms of literature that should be kept in mind since these three forms have attracted readers to greatest literary authors for the past centuries (Burgess 7-8).

Novel as a literary work functions as the medium to present the experiences of author in reality since literature is an art that is essentially an imitation of aspects in the real world (Abram 8). It is meant to teach and to delight literary readers. Through literature we are able to see through humans' characters, conflicts, power and weakness from different point of views.

In novel, characters play essential role in understanding humans' characters. When writers create characters for novels, they choose certain aspects of ordinary people, improve some of those aspects while downplaying others, and bring them together in whatever way they see fit. The end result is a fictional character that only exists in the pages of literary arts. Since characters in novels are derived from ordinary people in the real world then it is possible to explore and reflect on human nature and struggles in novel through how characters are presented by the author, though the characters are fictional (90 Gill).

Haruki Murakami, a Japanese author, was born 12 January 1949 during the postwar baby boom in Kyoto, Japan, and raised in Shukugawa (Nishinomiya), Ashiya, and Kobe. He is the only child in his family. His father was a Buddhist priest's son, and his mother was an Osaka merchant's daughter. Murakami's parents were both literature professors so thus he had access to a wide range of American literature and music from an early age. He grew up reading classic American novels from the 1950s and 1960s and was a big fan of jazz as a child.

He may have gained his passion for writing from his parents (Peoplepill)

He has been heavily influenced by Western culture since his childhood, especially Western and Russian music and literature. He read a wide variety of European and American authors as a child, including Franz Kafka, Gustave Flaubert, Charles Dickens, Kurt Vonnegut, Fyodor Dostoevsky, Richard Brautigan, and Jack Kerouac. What makes him stand out from the majority of other Japanese authors is because he has Western influences in his literary work (Peoplepill).

Most of Murakami's novel concerns on the human nature such as love, personal freedom, sexual identity, loss and detachment in which the protagonist seek to find his freedom as an individual. *Colorless Tsukuru Tazaki and His Year of Pilgrimage* certainly reflects Murakami's concerns, particularly love, self-acceptance and reconciliation (Mambrol).

Colorless Tsukuru Tazaki and His Year of Pilgrimage is a novel about a man who experiences deep emotional pain because his four closest friends suddenly banish him from a strong group of friendship in high school. This experience results in a trauma of abandonment throughout his life. He is 36 years old now. He meets a woman and he falls in love with her. In order to have a relationship with her, he is asked to reconcile with his past pain and trauma that have made him think of suicide and having a colorless life. He is pushed to find his freedom and meaning in life again. He is able to reconcile with his

past trauma through confronting his high school friends involving in his abandonment. At the end, he accepts himself, his past traumatic events and discovers his meaning in life which is to start romantic relationship with the woman.

This novel was originally published in Japan on 12 April 2013 with the Japanese original title *Shikisai o motanai Tazaki Tsukuru to, kare no junrei no toshi* and this is Murakami's 13th novel. In Japan, this novel was sold for 1 million copies in a month (Wikipedia).

It was published officially to worldwide audience on 12 August 2014 in English version translated by Philip Gabriel, a professor of modern Japanese literature and Department head of East Asian Studies at the University of Arizona in Tucson, Arizona (Wikipedia). The English version of this novel was on the top of the United States best sellers list of BookScan, NPR, and The New York Times (Wikipedia). Thus, it is acceptable to say that this novel has indeed successfully attracted a great number of readers with its compelling story and style (Wikipedia).

Colorless Tsukuru Tazaki and His Year of Pilgrimage is a novel that comes out of the author's interest on human nature. He focuses his literary art on trying to examine the human natures. From the beginning, Murakami in his writing has been obsessed with issues of sexual identity and love, loss and detachment, history and war, and nostalgia and fate (Mambrol).

REVIEW OF LITERATURE

Clarification of Terms

Reconciliation is a natural process that adults and children go through when they want to reestablish a sense of unrestricted relationship with themselves and others, as well as make peace with an event or interpersonal violation that has been perceived as dangerous to them or a valuable relationship (Kalayjian and Paloutzian 86). Reconciliation implies developing or recreating relationships today that are not haunted by the disputes and hatreds of yesterday according to Priscilla Hayner. John Paul Lederach, a notable scholar and practitioner of conflict resolution, defines reconciliation as having both "a focus and a locus." The goal of reconciliation is to forge new and better bonds between former opponents. According to Lederach, individuals are both the source of conflict and the long-term solution. As a result, the focus must be on individuals. Reconciliation represents a space, a place or location of contact, where participants to a conflict meet, Lederach claims. The past traumas and future hopes must be developed and brought together in this area by addressing topics of truth, forgiveness, justice, and peace (Brouneus 16).

Reconciliation, according to Daniel Bar-Tal, a psychology professor at Tel Aviv University in Israel, is a mental process for the establishment of sustainable peace. Past enemies come to mutual acknowledgment and acceptance, have invested interests and goals in developing peaceful ties, experience

mutual trust, positive attitudes, and sensitivity and understanding of the other party's needs and interests through this process. It may take a long time to change one's views, attitudes, and emotions about one's own group, others, and the connections between them. According to Bar-Tal, reconciliation is only required in society that have been subjected to conflicts (Brouneus 15).

The defenition formed from the reconciliation defenitions above is as follows: Reconciliation is a social process that includes mutual recognition of painful memories and the transformation of damaging attitudes and actions into positive relationships that lead to long-term peace. To put it another way, reconciliation is primarily concerned with remembering, changing, and moving forward in peace. It is not necessary to forget, forgive, or love one another in order to achieve reconciliation.

Theory and Method

Since this study intends to reveal that the novel is the representation of people experience self reconciliation, therefore, the discussion in this study is seen through the mimetic theory. This theory sees literature as imitation or reflection of the world and human life. It imitates the social life and the individual living in the society (Abram 8). Mimetic theory argues that literature not to be only imitating the objects in the real world because so do the scientific and historical writings. Rather, it ought to have a fictitious element in it. Mimetic approach sees literature as a device that

creates fictitious world and objects taken from the real world events (Hough 42).

THE ANALYSIS

Colorless Tsukuru Tazaki and His Year of Pilgrimage is a novel by Haruki Murakami. It is 298 pages and was originally published in Japan on 12 April 2013 with the Japanesse original title *Shikisai o motanai Tazaki Tsukuru to, kare no junrei no toshi*. The novel is about a man who experiences deep emotional pain because his four closest friends suddenly banish him from a strong group of friendship in high school. This experience results in a trauma of abandonment throughout his life. He is 36 years old now. He meets a woman and he falls in love with her. In order to have a relationship with her, he is asked to reconcile with his past pain and trauma that have made him think about suicide and having a colorless life. He is pushed to find his freedom and meaning in life again. He is able to reconcile with his past trauma through confronting his high school friends involving in his abandonment. He accepts himself, his past traumatic events and discovers his meaning in life which is to start romantic relationship with the woman.

The major character is Tsukuru Tazaki. He is a 36 year-old-old railway station worker and he lives alone in his apartment in Tokyo. Tsukuru is one of three children of a wealthy family. His father died at a relatively young age and Tsukuru couldn't really remember any connection with his father. He is an intelligent, thoughtful man who has always seen himself as a colorless, empty

person. This self-image became stronger in his friendship with four teenagers. He saw them all as talented in specific ways and each of them has a color in their names but Tsukuru's name doesn't have a color and he thought that as an important sign regarding his personality. In his adulthood, life is colorless for him, he lives a simple and dull life. There is not an antagonist in the novel. However, there is an antagonistic power in the novel which is the protagonist's trauma and fear of abandonment. This trauma has been hunting his life and making him suicidal and full of doubt when he wants to start any social relationships.

The minor characters are Eri Kurono Haatainen, Yuzuki Shirane, Kei Akamatsu, Yoshio Oumi, Sara Kimoto and Fumiaki Haida. Eri Kurono Haatainen was a high-school friend of Tsukuru, and nicknamed Kuro or "Black." In her teenage she was a charming, eager and curious girl. She was large-boned and full-bodied and she already had a well-developed bust by the time she was sixteen. She could be sarcastic but had a unique refreshing sense of humor. She was a great reader and always had a book with her. In her adulthood she is a pottery artist, she is married with Edvard Haatainen, a Finn who came to Japan to learn pottery, then she moved to live in Finland as Eri Kurono Haatainen and now has two daughters.

Yuzuki Shirane was a high-school friend of Tsukuru, and nicknamed Shiro or "White." She was tall and slim resembling a traditional Japanese doll in her teenage. She was beautiful and tend to be getting attention because of that.

However, she was a serious person and she disliked getting attention to herself. She was also a skilled pianist though she would not play to someone she did not know. She was usually quiet but her mood would be happy when she talked about animal and taught children piano in an after-school program. Shiro became a private piano teacher and lived in Hamamatsu in her middle life. Her life ended sadly. She was strangled to death in an unsolved murder.

Kei Akamatsu was a high-school friend of Tsukuru, and nicknamed Aka or "Red." Aka was the one who got the best grades out of Tazaki's four closest friends. He did not always study hard and yet he was on the top of his class in all subjects. He seemed to be embarrassed to be smart by staying in the background. He did not like illogical rules and teacher who could not meet his exciting standards. In her middle life he became a seminar seller still in Nagoya, he has a successful business that offers employee training to big companies in the area.

Yoshio Oumi was a high-school friend of Tsukuru, and nicknamed Ao or "Blue." In his teenage, he had the most athletic body. He always looked people in the eye, spoke in clear voice and had amazing appetite. He was a good listener and was born with the ability to lead. He had a good memory of remembering people's names and he seldom talked bad about anyone else. In his adulthood he became a car dealer still in Nagoya, he sells Toyota's luxury car Lexus.

Sara Kimoto is Tsukuru's current love interest. She is two years older than

Tsukuru, she is 38 years old and Tsukuru is 36 years old. She is the one who encouraged Tsukuru to seek the truth about his trauma with his closest high school friends. She helped him by arranging the flights and travel back to Nagoya and Finland. She lives in Tokyo and works for a travel agency.

Fumiaki Haida was one of Tsukuru's few friends from college, his family name means "Gray Paddy." He was two years younger than Tsukuru. He was a short but handsome man, his hair was curly and he dressed casually. He was a shy person. He liked reading above all else, his preference are classics and philosophy. He enjoys reading plays too, especially Greek tragedies and Shakespeare. He met Tsukuru at the college pool and they became friends after spending some time together. However, Haida disappeared from the university before the beginning of the new semester and this made Tsukuru feeling the pain that he has experienced before when his four closest friends left him suddenly when he was younger.

In this study the self-reconciliation in the main character is seen through three aspects of reconciliation proposed by Robert J. Schreier's. In his theory there are three elements of reconciliation process namely truth-telling, the pursuit of justice, and healing memories and forgiveness. Therefore, Tsukuru Tazaki will be analyzed whether to represent these aspects of self-reconciliation or not.

Truth-telling

Truth-telling is one of the elements in the reconciliation process to restore and heal negative experiences in the past. This effort is an emotional journey to go through in trying to tell the truth and find it. There are many various people that must be faced and many experiences that must be explored, so that in trying to tell and uncover the truth clashes often occurred which have the potential to become new conflicts. There are three concerns in truth-telling. First confessing what is secret and revealing what was deliberately hidden during the conflict. Second, telling the truth against mistakes and lies that are often used by the wrongdoers to justify their violent actions. Third, telling the truth is an attempt to reveal what has happened and why it happened (Dadang 288-289).

In this novel the author represents the self-reconciliation process through the main character, Tsukuru Tazaki. Tazaki's life was wonderful as a teenager with his four closest friends, Eri Kurono Haatainen nicknamed Kuro, Yuzuki Shirane nicknamed Shiro, Kei Akamatsu nicknamed Aka and Yoshio Oumi nicknamed Ao. However, his life and personality were changed when he was banished from the friendship he had with the four of them at the time he was attending college. This became a personal trauma for Tazaki until his middle life that he needed to reconcile with. It is narrated:

From July of his sophomore year in college until the following January, all Tsukuru Tazaki could think about was dying. He turned twenty during this time,

but special watershed becoming an adult meant nothing. Taking his own life seemed the most natural solution, and even now he could not say why he hadn't taken this final step. Crossing that threshold between life and death would have been easier than swallowing down a slick, raw egg. (1)

This suicidal thought that Tazaki was experiencing was due to his four friends banishing him from the strong friendship that they have. Moreover, the author creates Tazaki as a quiet person who is not able to express himself freely that makes him vulnerable to getting hurt emotionally. Therefore, when his friends suddenly banished him from their friendship he became greatly hurt and it left big trauma in him. It is narrated: "It was sudden, decisive declaration, with no room for compromise. They gave no explanation, not a word, for this harsh pronouncement and Tsukuru didn't dare ask" (3).

The abandonment from his four closest friends left a trauma and some questions unanswered in Tazaki's life. This trauma continues taking negative effects on Tazaki's life and personality in his middle life, especially in his social relationship. To show that the trauma is still affecting Tazaki's life, the author creates a woman character named Sara, who is acting as a psychiatrist for Tazaki. Sara observes that Tazaki has a psychological issue that he himself is not aware of. She points out a hidden fact to Tazaki that he is afraid of having committed relationship with any women because he fears of being left alone again if he truly loves someone. Sara says: "*So you always kept*

a distance between yourself and the women you dated, whether intentionally or unknowingly. Instead, you could choose women from whom you could maintain a safe distance. As a result, you will not be hurt. Is that close to truth?" (88).

Tsukuru did not respond to her statement which was an affirmation that she is correct.

The author represents Tazaki as an individual who is avoiding his internal wound, a trauma that he does not know or avoid to reconcile with. Tazaki becomes more aware of the internal trauma that he still possesses through Sara. Sara feels the emotional wound that Tsukuru could not feel and she forces him to revisit his past in order to seek the truth of why he was banished from his strong friendship in high school so that he can live free from his trauma. Sara tells him that he needs to come face to face with his past trauma, not as a naive, easily wounded boy, but as a grown-up, independent professional and he should see what he must see. She convinces him that he will always carry the emotional wound for the rest of his life if he does not seek the truth (86).

Sara's role as a psychiatrist is clearly seen as she makes him realize about his trauma that is still affecting his life and he must reconcile with it. Tsukuru realizes that he must seek the truth about his trauma not just pity himself but do something. It is narrated: Tsukuru Tazaki gently rose to his feet, boarded one of the cars, and returned home as the rush-hour crowds dissipated. The

pain remained, but he felt there was something he needed to do. (122).

Tazaki is represented by the author to be taking the first step to self-reconciliation through truth-telling, trying to reveal why he was banished by his four closest friends in high school. Through Sara, he is made aware that he still has the emotional wound that is affecting his life, especially his social relationship. As a consequence, he decides to face his past in order to find the truth to the mystery of his trauma.

Making peace with oneself is not an easy path to take. Seeking the truth or truth-telling is the first step to take in the journey of self-reconciliation and often times taking the first step is the hardest. Just like what Catherine Pandjaitan has gone through the truth-telling process as her first step towards self-reconciliation.

The Pursuit of Justice

The pursuit of justice as an effort to restore memories of the past and the formation of a new social relationships is the next step of the reconciliation process. Telling the truth is the first step to achieve justice because if the search for justice is not based on revealing the truth: The search is very likely to falling into pure revenge. The act of demanding justice without a framework of truth can create new forms of conflict. As has been stated above regarding truth and justice, the search for justice must first hold on to the truth. In every act of violence, there are naturally two opposing parties with their respective roles. One side is the perpetrator of violence and the other side is the victim. Therefore, the

pursuit of justice should provide answers to the victim for everything that has been done to him.

After having the courage to face his past, Tazaki is on his journey to find justice for himself. The justice or compensation that he is looking for is the answer to why he was banished from the group of strong friendship he had in high school, an action that has caused trauma in his life. He has decided to come face to face with his four closest friends in high school in order to find his justice. He decides to confront Yoshio Oumi or Ao first. The author presents him as determined person in this setting. He is coming to see Ao at his office without an appointment and he does not care whatever happens. This shows how eager he is to get an honest response from Ao. His character is changing in this setting. The author presents him as a bolder character as he is seeking his justice. It is narrated "If Tsukuru wasn't able to meet with them when he showed up, or if they refused to see him, he'd just have to live with it. If it came to that, he'd figure out another approach." (123)

Actually his banishment from his friends has depressed him for years. He must accept the fact that his name is meaningless and he has no courage to counter why he was banished back in high school time. That is why Ao is surprised to see his coming without informing him first. He is now ready to hear the truth about his banishment.

Ao is surprisingly in shock when he meets Tazaki thinking that Tazaki knew the answer of why he was banished from

the group and that he would not get hurt by it. Ao says *“When I told you back then and you said, I see, and hung up. You didn’t object or anything. Or try to dig deeper. So naturally I thought you knew why.”* But Tazaki says that after all this time, he could not ask him back then. It was too unexpected, too much of a shock for him. He was a quiet person, too afraid to speak up and very vulnerable. Tazaki felt like if he found out why he was banished from the group he would never recover from it.

The development of Tsukuru’s character as a round character is clearly seen in his dialogue with Ao. He was a vulnerable person but now he is more determined and assertive with his life. This transformation is shown as Tazaki says:

So I tried to forget about all of it, without finding out what was going on. I thought time would heal the pain. Sixteen years have gone by, but it feels like the wound is still there inside me. Like it’s still bleeding. Something happened recently, something very significant to me, that made me realize this. That’s why I came to Nagoya to see you. I apologize for showing up out of the blue like this. (131)

Tazaki goes on and asks what was the real reason he was banished and Ao says that she said he raped her and he forced her to have sex with him. At this time, Tsukuru discovers a new fact about his past that he was accused of having raped Shiro. Although Ao did not believe him to do such an immoral thing and he believes Kuro and Aka felt the same. Ao believes that Tazaki is not a kind of person who forces someone to do what

he/she does not want to do: *“There was nothing Ao, Aka and Kuro could do back then since Shiro told the story seriously in great details”* (132).

Tsukuru shocks to know this news. He wants to know more about why Shiro has told such a story. He asks Ao how Shiro describes the accident. Ao responds: *She described it very realistically, and in great detail. I didn’t want to hear any of it. Frankly, it was painful to hear. Painful, and sad. It hurt me, I guess I should say. Anyway, she got very emotional. Her body started trembling, and she was so enraged that she looked like a different person. According to Shiro, she traveled to Tokyo to see a concert by a famous foreign pianist and you let her stay in your apartment in Jiyugaoka. She told her parents she was staying in a hotel, but by staying with you, she saved money. Normally she might have hesitated to stay alone in a man’s place, but it was you, so she felt safe. But she said that in the middle of the night you forced yourself on her. She tried to resist, but her body was numb and wouldn’t move. You both had a drink before bedtime, and you might have slipped something into her glass. That’s what she told us.* (133)

Actually Tazaki wants to know more about why Shiro accused him of having done such a thing to her but unfortunately Ao could not give him the answer that he needs. Ao suggests him that Kuro must know more why Shiro claimed such a thing. He believes there must be detailed information he was not told by Shiro but Shiro shared with Kuro

since women open up more to each other Ao says. From his meeting with Ao, he discovered why he was banished by them but he must still meet the rest of his high school friends in order to fully have his justice.

Tazaki carries on his pursuit of justice by meeting Kei Akamatsu or Aka after meeting with Ao at Aka's office. Aka welcomes Tazaki warmly and they start the conversation by sharing about how their lives have been. He tells Aka what he has known from Ao and tell Aka that he wanted to clear up a mistake that he raped Shiro. He explains to Aka that he had never had such a relationship with Shiro. Even though he believes it is of no use of telling him now, he still wants Aka to know that he never raped Shiro and it was false. Aka responds: *The truth sometimes reminds me of a city buried in sand. As time passes, the sand piles up even thicker, and occasionally it's blown away and what's below is revealed. In this case it's definitely the latter. Whether the misunderstanding is cleared up or it isn't, you aren't the type of person to do something like that. I know that very well.* (156)

Aka told him that Shiro's story became confusing after they cut him off from the friendship. From Aka Tazaki discovers another fact that Shiro might have had mental issues. Aka feels something was wrong with her but he does not know what it actually is. From his meeting with Aka, Tazaki found out that Aka, Ao and Kuro did not believe that he had raped Shiro. Her story became confusing over time for the three of them. However, they did not have any other choice at the

time but to banish him since he was the only one who went to college outside Nagoya. Tazaki believes that cutting him off as an outsider seems more realistic to his friends than cutting Shiro off (158). At this point Tazaki is showing an attitude of acceptance of what his friends did to him. He has become a more understanding and mature man mentally. He departed his meeting with Aka to meet Kuro to find the whole true answer. What Ao does is just to suggest him to ask more about it to a woman, named Kuro, one of their best friends who lives in Finland.

Tazaki goes on to the last person he has to confront in order to find his justice. He is able to get days off from work and use them to visit Eri Kurono or Kuro in Finland. With the help of Sara and her friend, Olga, he is able to get Kuro's address. Kuro, at the time, is spending her time with her family at their lakeside cottage in, Hameenlinna, northwest of Helsinki. Tazaki has a doubt about meeting Kuro after a long time but he must meet her for his justice.

When Kuro meets Tazaki, she is so much in shock and she looked as if she couldn't understand what was happening. The expression on her face vanished, replaced by a blank look. She pushed her sunglasses up on her head and gazed at Tsukuru without a word: a face she can not recognize (226).

When they finally sat down together, Tazaki opens up to Kuro about what was happening to his life after the four of them banished him. The author here presents Tsukuru as a man who is able to

express what he feels which he has no courage to do in the past. By using the first person narrator, the author seeks to show that it is important to express how we feel inside in order to reconcile with our traumas. Tazaki confesses to Kuro that sixteen years ago after he was banished from the group, all he could think about for five months was dying. Nothing else but death. Somehow, Tazaki was able to make his way back to the world he came from. He says: *Something was wrong with me mentally, I mean. I don't know what would be the correct diagnosis, anxiety, depression. Something like that. But something was definitely abnormal. It wasn't like I was confused, though. My mind was perfectly clear. Utterly still, with no static at all. A very strange condition, now that I think back on it. (233)*

Tsukuru stared at Kuro's silently as he confesses to her that he is unable to have deep relationship with anyone because he was banished by her, Aka and Ao. He has always kept distance between himself and others. He describes that his face had completely change and maybe his life just occurred to reach that point—a point where he had to lose his mind for a bit, where his appearance and physique had to undergo a transformation. However, the fact that he had been cut off from the group was the cause for this transition. That incident altered his life mentally for the rest of his life.

She put her palms to her cheeks and slowly rubbed them, as if washing herself and told him whether he wanted to know what happened sixteen years ago:

the whole story, the truth. She goes on telling him that she did not believe Shiro from the beginning but she was unsure about what Aka and Ao thought then. She did not believe that Tazaki would rape Shiro. Then Tazaki asks why did she choose to banish him from the group instead of defending him? Kuro says that she had to protect Shiro and in order to do that, she had to cut you off. It was impossible for Kuro to protect both of them: she had to accept one of you completely, and reject the other entirely. She told him a fact that Tazaki did not know that Yuzu(Shiro) actually had been raped (236).

From Kuro, Tazaki discovers another fact about his past. Shiro had actually been raped and she was pregnant then she had miscarriage. He wants to know who could have done it to Shiro but Kuro did not know. She says: *I don't know. But someone had forced her to have sex against her will. She was pregnant, after all. And she insisted that it was you who had raped her. She made it very clear that Tsukuru Tazaki was the one who did it. She described it all in depressingly realistic detail. So the rest of us had to accept what she said. Even though we knew in our hearts that you couldn't have done it. (236)*

From his time meeting with Kuro, Tazaki uncovers two important facts about his past. First, he finds out that Kuro, Ao and Aka altogether did not believe that he raped Shiro. Second, he was banished from the group because they did not have no other choice. They had to do it because Shiro had mental health problem and she was pregnant. They

seem to find out the scapegoat to satisfy. Banishing Tsukuru Tazaki was the only way they could think about in order to protect Shiro. Meeting with Kuro was important for Tazaki because he received the truth about his trauma, this is a kind of justice for him.

This process of pursuing justice is also seen in how Agus Widjojo attains his self-reconciliation. Though he did not find the truth and his justice but the pursue of justice led him to a reconciliation with the fact that his father's death would remain a mystery. In other words, through persuing his justice, he was able to heal his traumatic memories and forgive whoever behind his father's death. He has discovered that reconciliation itself can only be understood if a person has made peace with himself (Merdeka.com).

Healing Memories and Forgiveness

Healing memories and forgiveness are the result of having done truth-telling and the pursuit of justice which have a very close relationship with each other. Healing memories is not the same as forgetting. Humans themselves cannot forget what has happened to them, especially if what they experience involves something essential in their lives. What this healing of memories seeks to achieve is that the violent memories of the past no longer contain incurable wounds. However, the memories that have become part of that life, give birth to a new understanding of all forms of wounds due to past events.

Tazaki has gone on his journey to seek the truth and justice for his life. He has confronted his high school friends in order to find the truths of his past. He now knows why he was banished from his group of strong friendship in high school. He is able now to accept his past. The author put Tazaki in a peaceful setting as he contemplates all the facts he has discovered about his past. He holds his breath, shut his eyes tight, enduring the agony as Alfred Brendel's graceful playing then it shifted to the second suite, "Second Year: Italy." At this moment the author describes that Tazaki has accepted his past trauma, it is narrated:

And in that moment, he was finally able to accept it all. In the deepest recesses of his soul, Tsukuru Tazaki understood. One heart is not connected to another through harmony alone. They are, instead, linked deeply through their wounds. Pain linked to pain, fragility to fragility. There is no silence without a cry of grief, no forgiveness without bloodshed, no acceptance without a passage through acute loss. That is what lies at the root of true harmony (248).

Tazaki assures Kuro that she does not need to worry about him anymore because he has survived the crisis. Swimming through the night sea on his own. He did what he had to do in order to survive. At this point, Tazaki's character has matured completely as an understanding person, he no longer holds anger or regrets in his heart. He tries to calm Kuro saying *"I get the feeling that, even if we had made different decisions then, even if we had*

chosen to do things differently, we might have still ended up pretty much where we are now” (253).

Tsukuru Tazaki now has become aware of the emotional wound that he has and he is determined to heal it. The pain is no longer incurable and Tazaki is no longer afraid of facing it. It is narrated: *He had never known, until this moment, that such a thing(pain) existed inside him. Yet it was this pain, and this sense of being choked, that he needed. It was exactly what he had to acknowledge, what he had to confront. From now on, he had to make that cold core melt, bit by bit. It might take time, but it was what he had to do. But his own body heat wasn't enough to melt that frozen soil. He needed someone else's warmth. (264-265)*

The author here seeks to show that our journey towards reconciliation should not be taken alone. It is important to have someone to support us in our journey, someone to remind us, someone who acts as a psychiatrist for our trauma just like Sara for Tsukuru. Tazaki realizes that he needs Sara in order to help him cure his emotional wound. He is in love with her. It is narrated: *Tsukuru went back inside, picked up the phone, and without thinking much about what he was doing, pushed the speed-dial number for Sara. The phone rang three times before he thought better of it and hung up. It was already late. And he would be seeing her tomorrow. Then he would see her and talk to her in person. He shouldn't short-circuit the process before he saw her. He knew that. Still, he wanted to hear Sara's*

voice, right now. The feeling welled up inside him so overwhelmingly that it was hard to suppress the urge. (295)

Tazaki wants Sara strongly means that he is no longer afraid of having deep relationship with someone, the fear of being abandoned is fading. He has found a meaning in his life, something to live his life for: a love. He says “It was a wonderful thing to be able to truly want someone like this, the feeling was so real, so overpowering. He hadn't felt this way in ages. Maybe he never had before” 297.

Tsukuru Tazaki is finally able to reconcile with his self and his past trauma. The answer that he has been looking for is no longer a mystery for him. His memories of the trauma have been healed and he is able to forgive his friends who banished him. He has accepted his past and present life. The violent memories of the past no longer contain incurable emotional wounds in him. The memories have become part of who he is. It gives birth to a new understanding and meaning to his life. Now, he is no longer afraid of having intimate relationship. His new meaning in life is to be with Sara, to marry her.

Healing Memories and Forgiveness is also seen in Haruki Murakami's journey to self-reconciliation. His journey was also similar to Tsukur Tazaki's. He went through the process of discovering the truth and justice, as a result he is able to arrive at healing his memories about his trauma with his father as well as having forgiveness for him. Murakami reconciliation was with his father, Chiaki Murakami. The conflict and trauma that

Murakami had with his father was his father's disappointment of him in his academic life and the cold relationship that they have because of it. Shortly before his father died, he and his father had their first face-to-face conversation after a long time. And there, in the latter days of his father's life, the very last few days, Murakami and him had an uneasy talk and they both reached a kind of reconciliation during the talk, he felt a deep connection with his father. Despite their differences, Murakami felt a closeness with his dying father when he looked at him. In the last days of his father's life he found the truth, his justice from his father and more importantly he is able to reconcile with his father and heal his traumatic memories that he has with his father.

Truth-telling, the pursuit of justice and healing memories and forgiveness are the three steps that Tsukuru Tazaki is portrayed to take towards self-reconciliation by the author. These three steps have helped him to deal with his trauma and reconcile with it. Moreover, these steps are also reflected in the stories of real individual above who have attained reconciliation with their past traumas as well. This could be understood that the author portrays how individuals in real world should reconcile with their traumas through the main character, Tsukuru Tazaki.

CONCLUSION

Reconciliation is a social process that includes mutual recognition of painful memories and the transformation of damaging attitudes and actions into

positive relationships that lead to long-term peace. To put it another way, reconciliation is primarily concerned with remembering, changing, and moving forward in peace of In Colorless Tsukuru Tazaki and His Year Pilgrimage, the author presents self-reconciliation in the main character, Tsukuru Tazaki, through three steps. First, truth-telling is an emotional journey to try to tell the truth about our trauma and find it. There are many various people that must be faced and many experiences that must be explored in seeking the truth. Second, the pursuit of justice is an effort to restore memories of the past and the formation of a new social relationships with the wrongdoers and ourselves. Third, healing memories and forgiveness is the result of having done truth-telling and the pursuit of justice. It seeks to achieve that the violent memories of the past no longer contain incurable wounds but it gives new understanding of ourselves and the world. These three steps lead Tazaki to be able to heal his memories of his traumatic events and forgive his four closest friends. He discovers his new meaning in life and live a more colorful life.

Self-reconciliation that is portrayed by the author through Tsukuru Tazaki is a life lesson worth to be appreciated and applied in lives because problems and traumas can be inevitable parts of human lives. In this study, it is discovered that the self-reconciliation to people's traumas and problems is able to be attained through truth-telling and the pursuit of justice that lead to healing memories and forgiveness in individuals. The author beautifully depicts Tazaki as

an instrument to show us that it is important to come face to face with our problems and trauma in order to find the truth and understand their nature. Instead of running away from our problems, which leads to confusion and trauma, the author challenges us to reconcile with our fears, problems and trauma in our lives.

In conclusion, Colorless Tsukuru Tazaki and His Year of Pilgrimage, Haruki Murakami has vividly depicted people who are able to reconcile with their traumas and problems. They survive and live a colorful and meaningful life.

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