

1Q84 Study Guide

1Q84 by Haruki Murakami

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Plot Summary

Aomame is a fitness trainer and assassin living in Tokyo, Japan, in 1984 who targets abusive men. While enroute to an assassination, she gets stuck in traffic and takes an emergency stairwell off an expressway to save time. She has unwittingly entered a parallel world, which she calls 1Q84 (Q standing for "Question) because she seems to have lost track of time and her understanding of reality has become skewed.

Tengo is an aspiring writer who knew Aomame when they were children. Tengo has undertaken the assignment to rewrite the short story "Air Chrysalis" by seventeen-year-old writer Fuka-Eri. Tengo's committal to rewrite the story to make it acceptable for publication also plunges him into 1Q84, which is what Fuka-Eri wanted. Fuka-Eri herself is a msyterious person, whose family is involved with a religious cult called the Sakigake. The Sakigake believe that their leader hears voices from beings known as the Little People. Fuka-Eri's father is the leader and is Aomame's next assignment for having raped Fuka-Eri when she was younger.

Before being killed, the Leader explains to Aomame that she is indeed in a parallel world of sorts where nothing truly makes sense. He explains he hears voices, and that the Little People have tremendous power which when exercised, must be balanced by a reactive force. Fuka-Eri's story exposes the Little People, and puts a check on their power. Tengo, whose own creative powers have been freed by working on rewriting "Air Chrysalis," is also writing his own novel which is a further safeguard against the power of the Little People. When Aomame kills the Leader, she becomes pregnant with Tengo's child, who the Little People seek to use as a replacement for the Leader.

Tengo and Aomame search for one another, for they realize they are connected in the plot of the Little People, and they both return up the ladder to the expressway (with Tengo holding onto his own novel in manuscript form) and leave 1Q84.



Part I, Chapter 1, Aomame

Part I, Chapter 1, Aomame Summary

It is 1984. Aomame is in a taxi on a way to meeting a client in Shibuya, enjoying the classical music on the radio station it is tuned in to. Janacek's "Sinfonietta" is playing. Aomame loves sports, history, and dates, and has little patience for fiction. Her name means "green peas". She notices how beautifully and clearly the music comes in, and comments on the fact to the driver. She and the driver are stuck in traffic, which the driver blames on an accident without hearing a radio report. The driver explains that Aomame cannot trust the Expressway Corporation's radio reports, for it only reports on things beneficial to its operations.

The driver suggests Aomame use an emergency stairway off the elevated highway to get to the subway to get to her meeting. The taxi driver cautions her to be careful because of the early April wind, and tells her that things are not always what they seem, that there is only one reality. She pays the driver, gets out, and heads over to the emergency stairway where she realizes all of the other drivers are watching her. She thinks to herself that they couldn't even begin to imagine anything about her. As she descends the stairs, the wind pushes her hair and reveals a misshapen left ear.

Part I, Chapter 1, Aomame Analysis

Aomame is on an unknown errand in Chapter 1, and the symbolic and metaphorical imagery is broad and apparent. Stuck in a traffic jam, Aomame realizes she is going to be late for her meeting. In the taxi, Aomame is patient and waiting -as are the other hundreds of people waiting for traffic to move. She is one of millions, each in their own car (their own world) all waiting on the highway to get to an unknown location (the dreams and desires of each), though ultimately all of them will end up home (death and Heaven). These people are inside the cars -each being trapped in his or her own world -and are disconnected with one another because of it.

Traffic means many people are going to be late -their path is well-defined by the road and by the Expressway Corporation reports- yet none of them seem to mind the anxiety in the end. All of them, that is, except Aomame, who veers off the beaten path -off the highway- and takes a stairway to beat the traffic. In so doing she makes a metaphorical descent from the accepted, superficial reality, and begins what will become her journey into what the taxi driver describes as being the only "one reality".



Part I, Chapter 2, Tengo

Part I, Chapter 2, Tengo Summary

Tengo's first memory dates from infancy, when he watched his mother engage in sexual relations with a man other than his father. As an adult, he wonders whether or not this memory was real or imagined, but he decides it was real. Recalling this memory also induces a sort of paralysis, causing Tengo to tremble and sweat. In public, he tells others it was simply dizziness.

Tengo is having dinner with a friend and editor named Komatsu at a cafe near Tokyo's Shinjuku Station. They are discussing the novella "Air Chrysalis" by a seventeen year-old girl named Fuka-Eri. Though the writing is rough, the plot is endearing. Tengo wants Komatsu to consider the story for publishing, but Komatsu won't commit to it, believing the girl only has one good story in her.

Tengo is 29 and is himself an aspiring writer. Komatsu gives Tengo freelance work while Tengo also teaches. Tengo has a very easy way of explaining things. Komatsu wants Tengo to edit "Air Chrysalis" and have it submitted to the Akutagawa Prize competition. Komatsu wants to blend Tengo's smooth writing to Fuka-Eri's plot, and split the prize three ways. Tengo isn't entirely convinced of the ethics of lying to the public, but Komatsu explains much of writing is mass-produced by ghostwriters. Komatsu goes further and tells Tengo that Tengo must wish he would have written the story. He tells Tengo to think it over for two or three days.

Part I, Chapter 2, Tengo Analysis

The second chapter of 1Q84 delves into the question of memory and consciousness, and how forceful memory can be to the individual. This is apparent through Tengo's recollections of his earliest memory, which in and of itself, is a very disturbing memory to him.

In terms of the force of visual imagery of the mind, Tengo, himself an aspiring writing, finds something powerful in the story "Air Chrysalis". Although the story is a little rough in terms of style, the images and the plot are endearing to him. He feels compelled to push it through for publishing, but Komatsu wants Tengo to refine the story. Komatsu is adamant that Tengo refine the story, and wants to give him a few days to think it over -although the eventual answer is already apparent.



Part I, Chapter 3, Aomame

Part I, Chapter 3, Aomame Summary

Aomame continues descending the stairway. She thinks about a sexual experience she had with another girl at summer camp years before. This causes her to think about the past and the future -dates, times, and places. She gets to the bottom of the stairs, finds a locked gate, but slips through a hole in the metal fence that surrounds her. She gets on the subway and reaches Shibuya Station, changes into a business suit in the bathroom, and heads to a nearby hotel.

She then heads to room 426, where she meets Mr. Miyama, a callous businessman. There, she informs him he has a spot of paint on his neck, and while examining it, she pushes a thin needle into his neck, puncturing a part of his brain, and kills him instantly. She then covers her tracks, erasing fingerprints, and slips out of the room to leave.

Part I, Chapter 3, Aomame Analysis

Aomame's client is an abusive businessman whom she kills. But on the way to her meeting him, Aomame begins to reflect on her memories and the past, as well as the idea of time. When she gets to the bottom of the emergency staircase, she finds herself surrounded by a barricade, which can be viewed as the wall between the world Aomame is about to enter, and the world which she is about to leave. The stairway has brought her down to a new world, and passing through the barricade is the literal step out of her current world.



Part I, Chapter 4, Tengu

Part I, Chapter 4, Tengu Summary

Komatsu calls Tengu in the middle of the night. Komatsu reveals that Fuka-Eri wants to meet Tengu before she commits to any plans. The next day, Tengu goes to meet Komatsu and Fuka-Eri at the Nakamura Cafe. While waiting, Tengu reads a book about Japanese occultism and curses. Fuka-Eri arrives late, and Tengu discovers she is beautiful.

Fuka-Eri has heard two of Tengu's lectures on mathematics before. Tengu explains he likes math because everything fits together in its proper place. Fuka-Eri is very direct and very mature. She doesn't care about the form of her story, but rather the meaning of it. Her presence also makes Tengu slightly uncomfortable. Fuka-Eri says she did not send in the story, and seems to know little about it, and consents to Tengu's rewriting and Komatsu's plan.

They discuss her story, and Tengu mentions that he likes the scene where the Little People appear. Fuka-Eri says they really do exist, and can be seen if tried. Fuka-Eri reveals that she has someone she wants Tengu to meet the following Sunday morning. Tengu agrees. Tengu explains this to Komatsu, who reaffirms that Tengu needs to keep the secret as limited as possible. Tengu also tells Komatsu that there is something special about Fuka-Eri, that she might see things others don't -but that it is not something mentally wrong.

Part I, Chapter 4, Tengu Analysis

Tengu meets Fuka-Eri and is inexplicably drawn to rewrite Fuka-Eri's story. Tengu is very adept at mathematics and has a knack for logic and for writing. He is the perfect person to make sense out of Fuka-Eri's rough writing, preserving her original meaning. There is also something in Fuka-Eri's eyes that unnerves Tengu. The amount of mystery and uncertainty contained within Fuka-Eri's character is at once present and provides a basis for the future of the book. As much as Tengu is unnerved by Fuka-Eri, there is something compelling about her which causes him to continue on. Fuka-Eri's mysteriousness harbors a sense of dangerous foreboding which serves to pull Tengu in, because as someone systemically logical, Tengu seeks answers.



Part I, Chapter 5, Aomame

Part I, Chapter 5, Aomame Summary

Aomame goes to the Akasaka District to a hotel bar for a drink before bed in order to calm her nerves. While drinking, she reads about the South Manchurian Railway's history. Another man comes into a bar and orders a drink. She tries to get the man to talk, but he will not talk at first. He avoids directly questions about his work, and Aomame asks him about the changing service weapons of police officers. The man explains they switched standard weapons two years before, and Aomame is confused, explaining her memory is foggy.

She then suddenly asks about his sexual appetite, and seduces him. After they have sex in his hotel room, Aomame turns on the TV and learns on the news that the person she has just killed has been discovered.

Part I, Chapter 5, Aomame Analysis

The fifth chapter of Part I serves to strip away some of the facade around Aomame's life. It is a highly impersonal life thus far. She is a killer, and she is unattached. There appears to be no personal relationship of any sort that she holds, for she engages in a random sexual encounter. Nothing about the man that Aomame sleeps with really has any importance to her; it is as if engaging in sex with him is simply a mechanical, biological act wholly devoted to her own pleasure without consideration for the consequences.

Her life as a killer is very meticulous and very thorough, with painstaking attention to the smallest details; yet her own life is vulnerable and open to danger.



Part I, Chapter 6, Tengo

Part I, Chapter 6, Tengo Summary

Komatsu calls Tengo early on Friday morning and tells him to buy a word processor at Komatsu's expense. Tengo agrees to begin working on rewriting before the Sunday meeting and before Fuka-Eri has given her permission. Tengo also has a married girlfriend who cancels on him for the day, allowing him to get to work on "Air Chrysalis". He purchases a Fujitsu word processor, sends the bill to Komatsu, and begins working. He equates his task to that of a carpenter -leaving the structure and framing in place, but reworking the trim, the walls, the floors, and so on. He works through the afternoon.

The story is about a ten year-old girl who is given the task of watching a goat special to her ancient village. One day the goat dies, and the girl is punished by being locked up with the goat's corpse. The Little People use the corpse to come into the little girl's world, and taught her how to make an air chrysalis.

Fuka-Eri calls to confirm the appointment Sunday morning. Tengo asks her if the experiences in the story were real, but Fuka-Eri declines to answer.

Part I, Chapter 6, Tengo Analysis

The story written by Fuka-Eri, "Air Chrysalis", is first revealed to the reader in this chapter. The book will ultimately focus around the book in ways that none of the characters, save that of Fuka-Eri, can as of yet understand. It is in "Air Chrysalis" that the reader likewise first learns about the appearance of Little People. Tengo is so struck by the story's sincerity that he is compelled to ask Fuka-Eri if the story was based on her life. True to her character's form, Fuka-Eri refuses to answer. Tengo's decision to commence the rewrite mirrors Aomame's decision to take the emergency stairway. The actual act of beginning the rewrite is what plunges him into a new world.



Part I, Chapter 8, Aomame

Part I, Chapter 8, Aomame Summary

Aomame visits an old, Western-styled home called Willow House. There, she sees Tamaru, a professional bodyguard. He takes her to see the Dowager, who is working in the hothouse full of butterflies and plants. The dowager talks about butterflies as her nameless friends who live and die as if they had never existed. The dowager shows Aomame photographs of a badly beaten girl, with the understanding that the man Aomame killed, caused the beatings. Willow House is a home for such beaten women.

Aomame asks Tamaru about the police using more modern weapons, and Tamaura confirms the change occurred two years before, though Amome cannot remember any of it.

Part I, Chapter 8, Aomame Analysis

Aomame questions her memory with respect to the service weapon, and it is the first clue to her that something yet indescribable is not right. Examined on a very broad scale, Willow House -a Western-styled home- stands out in the midst of the surrounding Japanese-styled homes, much the way that Aomame stands out against her fellow Japanese citizens. In other words, there is something markedly different about the house, what goes on inside the house, Aomame, and what goes on inside her heart and mind than goes on in the rest of Japan.

The change in firearms for the police continues to perplex Aomame, who seems to be the only one not to have realized the change.



Part I, Chapter 8, Tengo

Part I, Chapter 8, Tengo Summary

Sunday morning, Tengo heads out for his meeting dressed as formally as he can. He meets Fuka-Eri at Shinjuku Station. As they travel together to the meeting, Tengo asks Fuka-Eri if she reads a lot. She says she does not, because it takes her a long time to read. This leads Tengo to suspect she suffers from dyslexia. They are going to meet who Fuka-Eri calls the "Professor".

Tengo discovers that Fuka-Eri had dictated the story to another girl named Azami, who wrote it all down. Fuka-Eri lowers her voice when talking to Tengo so the Little People will not overhear that she has included them in the story. She asks him why he dislikes Sunday mornings, and Tengo recalls memories of spending Sunday mornings with his father. His father was an NHK television fee collector. Tengo asks Fuka-Eri more about the Professor, but she will not answer; she simply tells him not to worry, because it is not just another Sunday.

Part I, Chapter 8, Tengo Analysis

Tengo has committed himself to an entirely new world without realizing yet. Everything from here on in will draw him deeper and deeper into this new world, with Fuka-Eri acting as his guide because Tengo does not yet recognize he no longer exists in his former world. Fuka-Eri speaks to Tengo in hushed tones about certain subjects because they are not in the former world, and because the Little People will overhear them. Tengo does not yet take the talk about Little People seriously, but he is not dismissive of the concept of Little People, either. He seems to have an emotional sense and is aware that there is a certain mystery, a certain unseen quality to reality that he does not ignore (evidenced by his reading about Japanese occultism and legends in Chapter 4).



Part I, Chapter 9, Aomame

Part I, Chapter 9, Aomame Summary

Aomame goes to the library and searches through old newspaper archives. Some of the stories she remembers vaguely; other stories, she does not remember at all. She finds this is puzzling because she always reads the newspaper front to back. She finds the story she is looking for, about a gunfight at Lake Motosu in Yamanashi, which led the deaths of three officers and the changeover in weapons from revolvers to automatics. She wonders whether or not her mind has willingly blacked out certain events, or if the world has begun to change around her, like a parallel world.

She begins thinking back to when she noticed the police officer with an old uniform and old handgun after she had killed the man in the hotel room. She begins taking notes and jotting down thoughts. She takes notes on Janacek and his music writing. She begins to wonder what year she is living in. She decides to call the present year 1Q84, the "Q" standing for "question". 1984 no longer exists for her.

At home, she showers and realizes she is about to turn thirty in a week.

Part I, Chapter 9, Aomame Analysis

Aomame goes in search of her lost memories at the library, combing through sheaves of old newspapers. She can come up with only one logical conclusion: that somehow, she is no longer living in the year 1984. She arrives at this conclusion because she knows her mind is sound, and something has definitely changed in the world around her without her consent or knowledge. Whereas Tengo does not recognize that his world as yet changed, Aomame is very aware that something is wrong. She calls the year she is now in 1Q84, because she has no idea what year it really is.



Part 1, Chapter 10, Tengo

Part 1, Chapter 10, Tengo Summary

As they ride and transfer trains, Fuka-Eri holds Tengo's hand, though there is no romance in the act. Tengo senses that she is trying to communicate or discover something about him wordlessly. They get off at the Futamatao Station and take a taxi to a large, old home. There he meets the Professor, an elderly and physically unimpressive man. His name is Ebisuno, which means "field of savages".

The Professor asks Tengo about Komatsu's scheme, and Tengo explains his ethical misgivings. The Professor consents that Tengo is honest, and approves of the rewriting. The Professor is also Fuka-Eri's caregiver, and he tells Tengo how Fuka-Eri came to live with him. Her father, Tamotsu Fukada, was an old friend of the Professor's and they taught at university together. They left the academic world over violent left-right clashes at the end of the 1960s, distrusting any and all organizations. But Fukada was a leftwing Communist, and he and some of his students wanted to learn to farm and be self-sufficient, and learn the Takashima system of living. But many were dissatisfied with mindless obedience in the system.

They then built up a nearly abandoned village in Yamanashi called Sakigake. It became a communal farm of private ownership and regulated compensatory pay. The population split: some were militant communists using farming as a cover for a violent revolution; the others were moderates and wanted to live away from politics. The commune split, Fuka-Eri came to live with the Professor, and the radicals built up their own village a short distance away. The radicals ended up in a firefight with police at Lake Motosu.

Part 1, Chapter 10, Tengo Analysis

Tengo's emotional senses make him realize that there is indeed something special about Fuka-Eri, and that she is trying to communicate something to him by the simple act of holding his hand. Tengo's sensitivity distinguishes him from most others around him, which leads him to put more stock in such a simple act as holding hands. He discovers Fuka-Eri's own difficult childhood in the process of meeting her temporary guardian, and like Aomame, begins learning about the Sakigake, a religious cult that is steeped in spirituality and Communism.

Though Tengo does not yet recognize it, Fuka-Eri's past is absolutely crucial not just to how she turned out as a teenager, but also how Tengo's own life will play out in the coming months.



Part I, Chapter 11, Aomame

Part I, Chapter 11, Aomame Summary

Aomame went to physical education college and worked for a sports drink and health food company for four years. She later became a sports club instructor, and taught women how to defend themselves against men. Aomame has also instructed the Willow House dowager on how to defend herself. Aomame doesn't like the idea of being powerless.

Aomame meets Ayumi, a policewoman, at a bar while looking for men. They both commiserate about not being able to find decent men. They both spot two men who appear to be in their forties, and decide to go talk to them.

Part I, Chapter 11, Aomame Analysis

Even though questions plague Aomame's mind about her existence, it is not enough to make her alter her life in any way, shape, or form. She continues going out looking for men, and even meets a police officer who goes out looking for men as well. Interestingly enough, seen through a wider lens, the reader begins to deduce that Aomame's life has been spiritually empty for a long time. Questions about her existence and her memory and the time she lives in are beginning to seep into her mind, but are not yet powerful enough to have an impact on a spiritual level. Everything Aomame does has to do with the physical aspect of human existence: fitness, death, and sexuality. She seems to have little or no time for the deeper philosophical questions which affect most people sooner or later.



Part I, Chapter 12, Tengo

Part I, Chapter 12, Tengo Summary

Fuka-Eri goes to make tea, and the Professor reveals to Tengo that it has been impossible to establish contact with her parents since she was ten. When he knew her before she left the commune, she was lively and talkative; after she left, she was quiet and withdrawn. In the past, the Professor had visited the communal farm to see Fukada, but after Fuka-Eri left, he was no longer admitted to the farm. They support themselves by selling vegetables, which are in high demand. But the Professor believes they are doing something else, as well. What for sure isn't known. But the communal farm has gone from being something of a farming experiment to a vastly-wealthy neoreligious cult.

On the train home, Tengo sees a little girl and her mother sitting nearby, and remembers a girl from his own childhood, who belonged to a very traditional Christian sect called the Witnesses, which forbade serious surgery and other such medical practices on people. He saw the girl and her mother moving around, trying to convert people frequently. She was made fun of in fourth grade, and Tengo came to her defense one day. The girl holds his hand and looks at him, and he sees a profound depth in her eyes. He sees the same depth in the eyes of the little girl sitting on the train.

Part I, Chapter 12, Tengo Analysis

Tengo's sensitivity and emotional side are intrigued by the Professor's conclusion that something strange is going on inside the Sakigake order. Tengo is further intrigued by the haunting look given to him by a strange little girl on the train home. The mystery around "Air Chrysalis" is deepening, drawing Tengo further in. It is still a mystery he does not realize means he now exists in a new world.



Part I, Chapter 13, Aomame

Part I, Chapter 13, Aomame Summary

Aomame wakes up in bed, naked, and with a hangover and no memory of how she'd ended up where she was. Ayumi calls and recounts the evening's details. Aomame wonders in her own mind how much longer she can keep up her sexual exploits.

She heads to Willow House that afternoon to give the dowager a massage. The Dowager tells her to enjoy her youth while she can, but not to cheat herself of happiness and marriage to someone special. Going wild will not solve all of her problems. Aomame reflects on the first real friend she ever had, Tamaki Otsuka. She married a wealthy man who was privately abusive toward her, and she committed suicide at the age of twenty-six.

Aomame decides to punish the husband and kills him with a sharp needle she develops on her own. After she kills him, she finds she has intense occasional desires for the bodies of men.

Part I, Chapter 13, Aomame Analysis

After an evening of sex and drinking, Aomame can't remember much of what happened. For the first time in the novel, she begins to question her own physical limitations. Just as Fuka-Eri acts as a sort of guide in the new world for Tengo, the Dowager exists as a spiritual guide for Aomame in the whatever physical world Aomame now realizes she exists in. The Dowager insists that Aomame should not cheat herself out of happiness, and that sexual episodes will not make life full.



Part I, Chapter 14, Tengo

Part I, Chapter 14, Tengo Summary

Komatsu meets up with Tengo at the cafe near Shinjuku Station. Tengo wants to stop the story from being published because he is worried that it will reveal Fuka-Eri's scandalous past. Komatsu declares he can protect her personal life, and will not cancel the printing of the story. He is thrilled with Tengo's work. Komatsu requests that once the prize is won, Tengo fill out a section describing two moons in more detail. Tengo agrees.

He continues thinking about his childhood memory of his mother, and about his father's role as a fee collection agent. He also reflects on his love of mathematics as a child. Mathematics to Tengo were freeing and consistent and infinite. Over time his love of numbers transformed into a love of words and novels. Tengo also reflects on his love of music and his own musical talent.

Part I, Chapter 14, Tengo Analysis

As Tengo works, Komatsu tells him that the section relating to two moons in "Air Chrysalis" needs more detail, to which Tengo dutifully commits himself. The two moons that exist in the world of the Little People will prove especially important in the coming chapters. That Tengo has a spiritual and emotional side that gives him a strong sensitivity given his love of mathematics, a purely logical and rational subject of study. Here, Morukami seems to make a point of explaining that one can be highly logical but still have an emotional sensitivity that maintains an open-mindedness to mysteries in the world.



Part I, Chapter 15, Aomame

Part I, Chapter 15, Aomame Summary

Aomame eats as healthy as she can, preferring fish and a little chicken to other meats, and preferring vegetarian dishes overall. She lives a simple existence and has few possessions. She keeps few books; when she has finished reading one, she usually sells it to a used bookstore. She doesn't even like accepting money for eliminating targets.

Ayumi and Aomame have dinner at a French restaurant. Aomame reflects on how she hasn't had dinner with a friend in this fashion since Tamaki died. She tells Ayumi about a boy she was in love with when she was ten, who held her hand. They talk about their sex lives, and come upon the topic of free will, which Aomame considers might just be an illusion. They go to a bar after dinner, get drunk, and return to Aomame's apartment. Ayumi spends the night, and Aomame considers the possibility again that there is something wrong in the world.

Part I, Chapter 15, Aomame Analysis

Aomame considers her spartan existence, the bare physical nature of it, and the fact that she doesn't have much to the extent of emotional or spiritual ties in it. She considers Ayumi as a new friend, something that Aomame has not had in years. She discovers that Ayumi has become something of a friend to her, and the feeling that something is wrong in the world begins to become overpowering. As this feeling of foreboding grows, so does the emotional and spiritual aspect to Aomame's life.



Part I, Chapter 16, Tengo

Part I, Chapter 16, Tengo Summary

Tengo reworks "Air Chrysalis" and returns it to Komatsu. Having finished the task, he felt at ease and excited. Yet he realizes he rewrote the novella with more passion than he put into his own work. He doesn't understand why, but he begins to write.

In early May, "Air Chrysalis" wins the prize. Komatsu informs Tengo it is now his job to get Fuka-Eri ready for the press conference, after which public appearances will be rare in order to guard her privacy. Tengo consents, but doesn't want to participate in the sham company Komatsu wants to set up in order to reap the coming rewards from the press coverage and the prize winning.

Tengo meets Fuka-Eri at the Shinjuku Cafe. She is neither excited or happy about winning. She doesn't care. He gives her some test press questions, and she answers them instantly and deliberately. He also impresses upon her the fact that she needs to be clear that she wrote "Air Chrysalis" and had no help. She agrees and they assure each other about the press conference that is coming.

Part I, Chapter 16, Tengo Analysis

Tengo reworks "Air Chrysalis", giving special attention to the section with two moons. Interestingly enough, as much as the world of "Air Chrysalis" seems to be fabricated to its readers, so too is the world of Fuka-Eri fabricated by Komatsu and Tengo. She is prepared for the press conference by Tengo in order to add to the illusion that she did in fact write every word herself. The juxtaposition of the new world brought about by Fuka-Eri to Tengo and the fabricated world of pure authorship brought up around Fuka-Eri by Komatsu and Tengo is replete with irony.



Part I, Chapter 17, Aomame

Part I, Chapter 17, Aomame Summary

Aomame sees two moons in the sky the next morning. She remembers one moon, but now there are two moons. She wonders why more in the world has not been more seriously altered, such as tides.

Two days later, she meets with the Dowager at Willow House once more. She and Aomame discuss how perceptions of the same thing change over time. They have dinner, and continue discussing things like good and evil. The Dowager had a daughter who, in circumstances similar to Tamaki, ended her own life. After her daughter killed herself, the Dowager opened the safe house for abused women. Tamaru is the dowager's bodyguard.

The Dowager also tells Aomame that another job has come up, one that is a little more difficult. It concerns a ten year-old girl named Tsubasa. Her uterus has been destroyed. The girl blames it on The Little People.

Part I, Chapter 17, Aomame Analysis

The two moons prove especially telling to Aomame. Whereas Tengo writes about two moons, Aomame actually sees two moons in the sky. This confirms for her in physical proof the fact that something is indeed wrong with the world. In an unnerving twist to the reader, a little girl named Tsubasa blames the destruction of her uterus on the Little People. The reader begins to understand that there is some connection between the world and the story "Air Chrysalis", but the reality of that connection, or what it means has not yet been divulged.



Part I, Chapter 18, Tengo

Part I, Chapter 18, Tengo Summary

The press conference goes well, and Komatsu is very pleased. Komatsu also notices a strangeness and depth about Fuka-Eri girl that isn't normal. The magazine that contained her story sold out the first day. She becomes an overnight sensation, as Komatsu predicted. Whether or not the story wins the national prize, Komatsu wants to capitalize on the publicity of winning a smaller prize.

A printed version in book form is about to be released in four days when Fuka-Eri calls Tengo. She and Professor Ebisuno meet him at the Shinjuku Cafe. The Professor thanks Tengo for rewriting the story. He also relates to Tengo his fears of Fuka-Eri being forced back to the commune, because the Professor is not legally her guardian. He wants to use the media spotlight to find answers about Fuka-Eri's parents, and get them away from the commune if he can. He believes they are being held their against their will. The Professor wants to lure out the Little People.

Fuka-Eri wants to spend the night at Tengo's, because she doesn't want to return home or to the apartment where she stays when it gets too late for her to travel all the way home. She also wants to spend the night with Tengo because she says she and Tengo are now one because they wrote a story together. Tengo reluctantly agrees and says he will sleep on the couch.

Part I, Chapter 18, Tengo Analysis

The world that Komatsu and Tengo have constructed seems to be obeying their laws at the moment. They have crafted everything surrounding Fuka-Eri's authorship. And the real strangeness that surrounds Fuka-Eri is also noticed by Komatsu, but Komatsu seems rather unaffected by it unlike Tengo. What affects Tengo further is the Professor's mention of the Little People. Whereas Fuka-Eri refuses to comment on the existence or nonexistence of the Little People, the Professor seems determined to draw them out, believing they have something to do with the disappearance of Fuka-Eri's parents.



Part I, Chapter 19, Aomame

Part I, Chapter 19, Aomame Summary

Aomame questions Tsubasa about the Little People, but Tsubasa now keeps quiet. The dowager reveals Tsubasa is the victim of repeated raping. Not only that, the dowager continues on, but Tsubasa's parents encouraged the rape. The dowager is friends with the police chief and has managed to hold off reporting the crime until concrete evidence can be gathered. One man is responsible for the raping, who seems also to be very powerful and has tremendous influence -part of a cult. The emotional damage will be even worse, the dowager also says.

Aomame's own encounters with religious cults -the Witnesses- left severe psychological scars. The cult Tsubasa is connected with is Sakigake. According to the dowager, the cult is seeking some paranormal phenomenon to cure illnesses, though it is a suspected ruse. The Leader is the one who has done the raping. There is proof the Leader continues to rape girls. They need to learn more about the Leader and the Little People, though the ultimate goal is to kill the Leader.

As Tsubasa sleeps that night, Little People emerge from her mouth. They begin working on a fluffy white ball of thread, They can freely adjust their height and size, and all wear the same clothing. They do not speak, and only work for several hours.

Part I, Chapter 19, Aomame Analysis

Aomame has also been intrigued by the Little People. Aomame and Tengu have both discovered that whoever the Little People are, they are connected to the Sakigake religious cult somehow. Aomame's own past is revealed in this chapter. As a child, she was a member of the Society of Witnesses, a very strict Christian sect. The experience severely scarred her, which proves to be causal for her current lack of spirituality. This can also be seen in light of Aomame's past thoughts about whether or not free will is an illusion. Spirituality voluntarily discovered and embraced is strong and unshakable, but spirituality that has been forced upon someone is deterring and distancing.



Part I, Chapter 20, Tengu

Part I, Chapter 20, Tengu Summary

While Fuka-Eri sleeps, Tengu works on his own novel, using a pen and paper in the kitchen. He has not written at night in years, and he finds he works well uninterrupted. His writing is smooth and his imagination is free. It was like his life: sex, without complications, and floating through things unhindered by unnecessary burdens, like marriage.

At two in the morning, Fuka-Eri wakes up and joins him at the table, dressed in his pajamas. She recites the "Tale of the Heike" to him, about an ancient Japanese battle. The two of them discuss history and writing. Tengu reads to her a book about the Gilyak people, written by a Russian writer named Chekhov, during which time she falls asleep.

The next morning, Fuka-Eri leaves before Tengu wakes up. He regards the pajamas she wore with fondness and smells them. He wonders if he has feelings for the girl, but then decides he does not.

Part I, Chapter 20, Tengu Analysis

Tengo's discussions with Fuka-Eri reveal that she is vastly intelligent and that she is even more sincere than he had previously considered. Working through "Air Chrysalis" has also seemed to tap into Tengu's own creative consciousness, and he discovers he can now freely write. He draws a number of connections between the freedom contained in writing, and the way he lives his life -yet he also knows that something is missing. Despite Tengu's emotional sensitivities, he is not barred from the strains of contemporary popular physical culture which advertises sex without commitment.



Part I, Chapter 21, Aomame

Part I, Chapter 21, Aomame Summary

Aomame returns to the library to read about the Yamanashi fight between the Sakigake, the police, and the Self Defense Force. She learns about the separation of the commune and how the members had ended up in separate villages. Public and media access to the Sakigake compound is tightly controlled. She asks Ayumi about the Sakigake group. Aomame takes Ayumi into her confidence, and reveals why she needs information about Sakigake. Ayumi agrees to help look things up at the station.

Ayumi finds out that the elite members of the Sakigake are heavily-invested in land and real estate. Children from the commune follow a pattern of becoming emotionless in first grade at school, then drop out altogether.

Part I, Chapter 21, Aomame Analysis

Aomame's friendship with Ayumi begins to pay off, in terms of both having a friend and having a source inside the police department. Ayumi is able to discover a number of things about the Sakigake that Aomame on her own would not be able to figure out. This confirms in Aomame's mind something very important. On the Expressway, like all of the other people sitting in their own cars/worlds, Aomame is alone. But she discovers that she misses human connection and human companionship. Ayumi brings this unconditional friendship back into Aomame's life.



Book 1, Chapter 22, Tengen

Book 1, Chapter 22, Tengen Summary

Tengen thinks about the human brain, about time, and space, and possibility. He questions how time flows and how matter exists. It was possible as well, he thinks to himself, that his own mind created the image of his mother and another man.

Two weeks later, "Air Chrysalis" makes it onto the bestsellers lists. After Fuka-Eri spends the night, Tengen's life evens out in a normal fashion. Nothing seems out of the ordinary. He writes, teaches, and sees his girlfriend. He feels more relaxed and feels he has become a more practical human being. The Komatsu calls with bad news. Fuka-Eri has been missing for three days. Komatsu has told the Professor to hold off filing a missing person's report for a few days.

Tengen thinks to himself that perhaps the Sakigake have something to do with her disappearance, or the Little People may have something to do with her disappearance. He tries calling Professor Ebisuno, but there is no answer. Six weeks after her book becomes a best-seller, Fuka-Eri gets in touch with Tengen.

Book 1, Chapter 22, Tengen Analysis

Tengen finds himself wondering about time and existence, just as Aomame is wondering the same things. He has come to accept that the Little People do exist, but who they are or how they exist, he does not yet know. Fuka-Eri's disappearance seems to have something to do with their existence. While Tengen discovers that there are many strange things going on, he does not yet realize that he has left his former world yet.



Part I, Chapter 23, Aomame

Part I, Chapter 23, Aomame Summary

Aomame and Ayumi have a series of sexual encounters with different men. Ayumi discovers that Sakigake is a popular religious cult, but even more so in terms of wealth amassed. The police are keeping an eye on them. Members are free to come and go as they please, A large group of former members has come out in criticism of Sakigake, calling the commune dangerous and fraudulent.

Ayumi reveals that when she was younger, she suffered sexual abuse from her uncle and her brother. Ayumi fears mean and normal patterns of living as a result, yet she can't live alone and cannot exist without participating in some sort of normal life. Aomame confesses she is afraid of herself and what she is doing, or might do.

Tsubasa seems to be doing well, according to Tamaru. Yet he also reveals the German Shepherd who watched over the house was found dead, in pieces as if she had exploded.

Part I, Chapter 23, Aomame Analysis

Despite the growing tension from the understanding that her world is not right, Aomame appears to be living in denial. Her sexual encounters increase in number. She discovers that Ayumi is attempting to compensate for her own sexuality, which was stolen away from her by her brother and uncle. This leads Aomame to some critical self-reflection.



Part I, Chapter 24, Tengo

Part I, Chapter 24, Tengo Summary

Tengo finds a brown package with a tape inside it. It is a recorded vocal message from Fuka-Eri. She says she is safely hidden away. She tells him the Little People will not harm him if he gives them something they don't have. She also says she doesn't want to write anymore, and that the Little People are unhappy they are in print.

Komatsu calls and tells Tengo the police have begun a formal search. Komatsu tells Tengo to get ready and to protect himself in the coming storm. They both believe the Professor is now controlling the situation for his own purposes.

Tengo's girlfriend tells him about one of the dreams he has had, about a cottage in the forest. It is abandoned, as though some monster has come upon it and chased everyone out. They talk about what it means to be insane or a lunatic. How is it possible to separate the two, Tengo wonders.

Part I, Chapter 24, Tengo Analysis

Tengo realizes for the first time that the situation with Fuka-Eri is out of his control. He realizes that the Professor is now in control of things, and Fuka-Eri is also manipulating the situation as she needs to. The world that Tengo and Komatsu have constructed around Fuka-Eri has come undone. Komatsu also tells Tengo to prepare because a storm is coming, and while Tengo understands that their ruse is falling apart, he does not yet make the connection that his own world is falling apart.



Part II, Chapter 1, Aomame

Part II, Chapter 1, Aomame Summary

Aomame goes to see the Dowager. The day after the guard dog dies, Tsubasa goes missing. The Dowager feels as if the dog's death triggered Tsubasa's disappearance. The Dowager and Aomame are both absolutely convinced the Leader must be eliminated.

Aomame is planning to undergo plastic surgery and completely remove herself from her current life in order to get away from Sakigake after she kills the Leader. The Dowager tells Aomame she wishes Aomame was her own daughter. Aomame seeks out Tamaru as well, asking him if he can provide her with a gun. But Tamaru is undecided.

Part II, Chapter 1, Aomame Analysis

Plans are set in motion to eliminate the Leader, and strange connections between the dog's death and Tsubasa's disappearance are becoming readily apparent. Aomame doesn't seem so much interested in the particulars of Sakigake as she does with removing the threat of the Leader. Aomame is the only who has the skills to eliminate the Leader, and the conceptions of choice, free will, and fate all seem to be colliding. Though Aomame can choose not to take the assignment, she knows she must. What seems fated to be also is an act of Aomame's free will; this can be seen in conjunction with the understand that a person can be both highly logical and deeply spiritual.



Part II, Chapter 2, Tengo

Part II, Chapter 2, Tengo Summary

As Tengo writes, he listens to Janacek's Sinfonietta. He grabs a newspaper which lists the details of Fuka-Eri's disappearance. Tengo knows now that it is a publicity stunt, meant to attract more attention.

At the school, a strange man named Mr. Ushikawa comes to speak to Tengo, and hands him a card. The card says Ushikawa is from the New Japan Foundation for the Advancement of Scholarship and the Arts. The organization provides stipends for talented and creative people to pursue research unhindered by having to make a living at the same time. Tengo is under consideration for such a grant as an aspiring novelist. Where the funding comes from is not revealed, but Ushikawa intimates that knows there is something going on between Fuka-Eri and Tengo, and the press would enjoy speculating.

Komatsu thinks the Foundation has some ulterior motive for contacting Tengo. The Professor, likewise, is still out of touch and cannot be reached.

Part II, Chapter 2, Tengo Analysis

The edge of the storm appears for Tengo in the form of Ushikawa, someone who appears to be connected to Sakigake but who nevertheless has no direct connection with them. Ushikawa knows a lot about Tengo and his connection to Fuka-Eri. Ushikawa delivers a veiled threat to Tengo in the process, letting Tengo understand that Ushikawa knows quite a bit about what is going on. At the same time, he encourages Tengo to accept funding from the New Japan Foundation. Ushikawa's sudden appearance is unnerving and jarring, and creates an atmosphere of desperation for Tengo.



Part II, Chapter 3, Aomame

Part II, Chapter 3, Aomame Summary

Aomame has memorized every note of the "Sinfonietta" from listening to it so much. Tamaru calls Aomame and says he has replaced the guard dog. He also tells her moon watching is beautiful, though Aomame cannot bring herself to ask him how many moons he sees. Tamaru also tells her that she will have her gun the following day.

In the meantime, Aomame begins donating her clothing to charity and giving away her books and other possessions. The dowager reveals she now has a spy inside Sakigake, who has passed along the word that Aomame is an expert muscle-stretcher, which the members of Sakigake are very interested in. The Leader has health problems he keeps hidden, so Aomame will visit him alone outside the compound and stays in different places. He travels with two bodyguards, but they shouldn't be in the room with them when the time comes.

Tamaru gives Aomame a gun, and shows her how to use it. He also tells her how to properly commit suicide on the spot, if needed. He also makes sure she's prepared to travel or leave quickly if there is an issue and gives her a beeper in case he needs to get in touch with her. She later learns that Ayumi has been killed during a sex spree by an unknown man.

Part II, Chapter 3, Aomame Analysis

Aomame prepares to head into the next phase of her life. She has the freedom to give away all of her worldly possessions that she won't need any longer. She also learns how to use a gun in the event of needing to escape or to commit suicide. All of the decisions she is now making deal with life and death, and she is trending toward a more spiritual plane of existence without recognizing it clearly yet.



Part II, Chapter 4, Tengo

Part II, Chapter 4, Tengo Summary

Tengo reflects on when he was ten, and Aomame held his hand. He knew she was tougher than what most people thought. He remembered enjoying the sensation of holding hands with her. He wants to see her again very badly. For some reason, she has stayed in his heart. He feels he is growing more mature, growing older, all because he is about to turn thirty, and because he has done something important with "Air Chrysalis". He also thinks of the account of Jesus having his head anointed with oil by the woman from Bethany before he dies. Tengo then begins writing about a world with two moons in the evening sky in the east.

Part II, Chapter 4, Tengo Analysis

Tengo is working away at his own manuscript, and he also begins writing about a world with two moons because clearly the concept of two moons in "Air Chrysalis" has struck him. He remembers the memory of Aomame from when the two of them were in elementary school. Here at last, the reader has definitive proof that there is some connection between Tengo and Aomame. A number of coincidences between the two of them seem to link them, but the holding of hands when they were young children demonstrates a physically-established emotional and spiritual bond of an as of yet undefined spiritual and emotional nature. They have been bound to one another by some unknown force for some unknown reason.



Part II, Chapter 5, Aomame

Part II, Chapter 5, Aomame Summary

Aomame cries over the death of Ayumi. Ayumi's sexual desires were wilder than Aomame's, and eventually the dangers caught up to her, Aomame realizes. Five days later, Tamaru pages Aomame and tells her to head to the lobby of the Hotel Okura's main building.

She goes to Shinjuku Station, rents a locker, and deposits a small piece of luggage with money and clothes for several days inside. She becomes angry over Ayumi's death. Aomame also realizes this will be her last job, because the payoff will be so big and because vengeance could end her life. She understands that everything is going to change, but she realizes she will keep Tengu's memory with her no matter what happens.

Part II, Chapter 5, Aomame Analysis

Ayumi's death serves as a painful reminder of the kind of uninhibited lifestyle that Aomame is also leading. To help cope with how her life is about to change, Aomame reflects on the memory of holding Tengu's hand all those years ago. She doesn't realize yet that killing the Leader will profoundly affect her life beyond what she already knows will happen. She seems to have resigned herself to fate in that she will be powerless against whatever comes her way following the assassination.



Part II, Chapter 6, Tengo

Part II, Chapter 6, Tengo Summary

The newspapers pick up on Fuka-Eri's past, on her family, and continue to run stories about her disappearance. Komatsu writes to Tengo, perhaps fearing a wiretap, and includes reviews of the book, as well as some information about the Foundation. It is an active organization, but its funding is unknown. Komatsu suspects Sakigake has something to do with it.

Tuesday night, Tengo receives a call from a man named Yasuda. He is the husband of Kyoko, Tengo's girlfriend. Tengo had never heard her name before. Yasuda tells Tengo that Kyoko will no longer be able to visit. Tengo worries that Yasuda has harmed Kyoko. Ushikawa calls later, and Tengo believes that he may have had something to do with Yasuda's call. Ushikawa demands an answer about the grant. He says that the organization can be a lifesaver to Tengo. Tengo directly asks about the Little People, and who Ushikawa is working for, but Ushikawa says he is not at liberty to say. He says that Fuka-Eri and Tengo are a powerful combined team, each making up for what the other lacks. Together, they are carrying out what George Orwell had called a "thought-crime". Ushikawa says he will give Tengo a little more time to make up his mind.

Part II, Chapter 6, Tengo Analysis

Fuka-Eri's past explodes onto the public scene. Tengo's life is immediately impacted in two ways: First, that his married girlfriend will no longer be visiting; and second, that Fuka-Eri and himself have created something of such importance as to warrant the scrutiny of the Sakigake. The Little People, who prior to this chapter had been described in ominous terms, are now seen as a serious threat. The concept of free will is also briefly treated by Tengo's understanding that everything now appears beyond his control. This is contrasted sharply with the scene in his kitchen in a previous chapter where he is writing and is happy with his uninhibited life. He is no longer floating through life. Everything that has made him happy is being taken away.



Part II, Chapter 7, Aomame

Part II, Chapter 7, Aomame Summary

At the hotel, Aomame is struck by a certain unreal element, as though the hotel is a fantasy world of ghosts and vampires in business suits and dresses. She feels out of place in her regular clothes. She goes into the bathroom to check things over, and back in the lobby, says a prayer to God, asking for support and forgiveness. She is met by two bodyguards, whom she nicknames Buzzcut and Ponytail in her mind. They look her over, and have her follow them to a room, where they search her. Embarrassed, the guards don't make her finish emptying out her purse, or actually check through her lingerie and personal items, where she has hidden what she needs. In the bathroom she changes, and checks over her gun.

Back in the room, the guards reveal they have run a background check on her, and swear her to secrecy.

Part II, Chapter 7, Aomame Analysis

There is a surreal feeling and surreal imagery as Aomame enters the hotel where the Leader is staying. There is something transcendent of reality going on, though Aomame still has no idea what it is. The Leader is a valuable target, for he is accompanied by bodyguards who have had a background check performed on Aomame that has detected nothing about her of concern to them. She discovers there is nothing spiritual about the two bodyguards, except for the reverence with which they hold the Leader.



Part II, Chapter Chapter 8, Tengo

Part II, Chapter Chapter 8, Tengo Summary

Tengo continues to worry about Kyoko and Fuka-Eri. He ends up going to visit his father, now living in a sanatorium. He has only been there twice before. He reads on the train, a story about a man lost in a world of cats, a place where the man is meant to be lost. The phrase "place where he is meant to be lost" bothers Tengo.

Tengo's father is physically healthy, though aged considerably; but his mind comes and goes. His father tells Tengo he is nothing, and Tengo suspects that his father is not actually his real father. He decides to read to his father the story of the town of cats. His father tells Tengo that they are all filling some sort of a vacuum. Tengo will fill the vacuum that the father leaves behind.

Part II, Chapter Chapter 8, Tengo Analysis

Tengo's reading takes him to a town of cats, where nothing seems logical, and where everything seems fantastical. The man in the story is meant to be lost in the town of cats. He is lost for a reason. But the reason isn't revealed. Tengo's conversation with his father also highlights disturbing images about vacuums being opened that need to be filled. Though Tengo does not yet know it, he is in his own town of cats, which for Aomame is what she calls 1Q84. Tengo is aware things have changed, but he does not realize to what extent yet that they have changed.



Part II, Chapter 9, Aomame

Part II, Chapter 9, Aomame Summary

The room into which Buzzcut brings Aomame is very dark. A large man is lying on the bed and awakens, and dismisses Buzzcut. He says Aomame will not be harmed in the dark. The man is in his fifties with long hair. He refers to himself as the Leader. He says few people know what he looks like. The Leader reveals that he is given to bouts of muscular paralysis for which there is at present no cure. He tells her that his muscles harden, and so does his sexual organ. During this time, girls are brought to him to have sex with him, although he feels nothing in the process. It is part of a religious practice so that girls will bear his children. The Leader also knows he is headed for destruction because each bout of paralysis becomes longer.

He says that when he is finished, those who are causing the paralysis are eating away his flesh. He says it is the price to pay for some sort of heavenly grace. The Leader then tells Aomame to do what she always does.

Part II, Chapter 9, Aomame Analysis

The Leader is keenly aware of Aomame's mission, and tells her to carry it out. He is very mystical, and seems to understand that reality and unreality blur together; this confuses Aomame, who questions which reality is real. He talks about being the recipient of some sort of heavenly grace, which has the cost of paralysis bouts. The Leader references "those" who are eating away his flesh. He is aware he is part of a force beyond his control, and he cannot end his own life because of it.



Part II, Chapter 10, Tengen

Part II, Chapter 10, Tengen Summary

Tengen returns home from visiting the man he calls Father, who raised him as a son, but who may not actually be his father at all. Tengen goes to sleep and wakes up around eight the next morning, feeling better and like he is an entirely new person. Two weeks pass by uneventfully. Fuka-Eri calls Tengen and asks if she can visit. Tengen tells her that strange things have been happening in conjunction with "Air Chrysalis". Despite Tengen's objections that his apartment is not a safe place, Fuka-Eri comes anyways, and wants to stay there for a while. Fuka-Eri reveals the police have searched the Sakigake compound looking for her, and found nothing about her parents. Tengen is unaware of this because he has not been reading newspapers. Fuka-Eri says they need to join forces.

Ushikawa visits Tengen at work once more. Ushikawa lays out the deal: If Tengen accepts, he will be paid, and no harm will come to him in exchange for his silence and forgetting. Tengen questions Ushikawa about Kyoko Yasuda, but Ushikawa denies involvement. Ushikawa also mentions they have information on Tengen's mother, and that it is not pleasant. Tengen flatly rejects Ushikawa's offer, and demands to never see his face again.

Tengen calls Fuka-Eri who tells him to hurry home, for something extraordinary is going to happen.

Part II, Chapter 10, Tengen Analysis

Tengen begins wondering if the man he has known as his father is not really his father at all. Fuka-Eri comes to visit and stay with Tengen, and Fuka-Eri, who continues to guide Tengen through the new world he is in, warns him that he needs to come home. Tengen also realizes that there is much more to Fuka-Eri than he had previously considered. She appears to have some level of understanding of the forces at work around them.



Part II, Chapter 11, Aomame

Part II, Chapter 11, Aomame Summary

Aomame begins to stretch the Leader out. She is surprised how strong his muscles are. As she works, she wonders whether or not she can kill the Leader, or how soon she should do it. As she prepares to slam the needle into his neck, she finds she cannot do it. Yet the Leader is aware of what she is doing, and tells her to finish it, once and for all -but still Aomame cannot do it. The Leader references the Little People as giving him his desires that he is unable to defy.

The Leader tells Aomame that ancient kings heard voices, and connected the world around them to those voices. The king was then slaughtered by his people in order to maintain balance between one world and the world of the Little People. Eventually, kings stopped being killed and the balance was lost. Then people stopped hearing voices. She does not believe him. He uses his powers to lift a clock off the nightstand, and then lets it come back down. He asks to be killed, but now Aomame wants him to suffer slowly as he dies, just as he is. The Leader also reveals the Little People killed Ayumi as a way to intimidate Aomame not to kill the Leader.

But the Leader says that if she kills him, he will not let Tengo be killed. He also tells her he knows about 1Q84. She cannot understand how anyone could know that.

Part II, Chapter 11, Aomame Analysis

The Leader confirms the Little People do exist, and that he hears their voices. The Leader furthermore knows about Aomame's label of 1Q84 -something that could not possibly know. The concept of free will and the concept of fate are also discussed at length, for the leader says he has desires implanted in him by the Little People which he cannot defy. He is bound to his fate, just as Aomame is bound to hers. She receives a spiritual awakening that leaves her shaken and unsure. The physical world is not the only world that exists, because she is now in another world. Aomame's suspicions about 1Q84 are clearly verified.



Part II, Chapter 12, Tengo

Part II, Chapter 12, Tengo Summary

Upon returning home, Tengo discovers 1.6 million yen have been deposited in his account. He figures it is probably from Komatsu's front company for "Air Chrysalis". Fuka-Eri is waiting for him at the table, and Tengo makes them dinner. They hear thunder in the distance, and Fuka-Eri blames it on the Little People. He discovers the Little People have difficulty using their powers and wisdom beyond the forest, beyond their world, because there are things like values beyond it. For now, Tengo and Fuka-Eri are safe, but those around them are not.

The thunder outside increases and Fuka-Eri asks Tengo to hold her. Tengo tells her about the town of cats, and Fuka-Eri says they have to go to that town together. She says the Little People might find the entrance, because she and Tengo are one.

Part II, Chapter 12, Tengo Analysis

Tengo believes there are Little People that are not of the world, but what their purpose is is still a mystery to him. He understands, however, that this purpose is not a good purpose. His own purpose is up for debate as well, and he tells Fuka-Eri about the town of cats. Fuka-Eri says that the two of them need to go to the cat town together. The understanding is that they have a purpose together, beyond simply writing the book. In other words, the physical act of writing is a basis for a spiritual act that has also been committed, and serves as a gateway for more mysteries which involve the Little People.



Part I, Chapter 13, Aomame

Part I, Chapter 13, Aomame Summary

Aomame asks the Leader if they are now in 1Q84 instead of 1984, but the Leader says it is not a parallel world. 1984 simply no longer exists for the Leader and Aomame. Aomame figures her entrance in to 1Q84 happened when she climbed down the emergency stairway. In other words, she realizes, the tracks to 1984 have been switched on her to lead to 1Q84. There is no going back. The Little People cannot use their power without an equal power being used against them. Sometimes undesirable people enter 1Q84 with them, and they have to be eliminated. As the Leader became a conduit for the Little People, his daughter became a force against the Little People.

By raping his daughter, the Leader cause his daughter to become the agent against the Little People. She and Tengo have created a way to stop them. The Little People view them as a threat. The Leader says Aomame was brought into 1Q84 because of her love for Tengo. A force of will -fate, in a way -is bringing everything together against the wills of those involved. The end result -that Tengo and Aomame leave the world together -would be difficult to achieve. But the Leader can offer Aomame a choice. For now, the Leader is the only agent of the Little People. They have not been able to find a replacement yet, and so they need him. "Air Chrysalis" created many barriers for the Little People, and Tengo's new novel, inspired by Fuka-Eri, will create more. Tengo is their number one threat.

But if Aomame kills the Leader, the Little People will leave Tengo alone and seek a new channeling agent. But the Sakigake will come after Aomame. At the present, there seems to be no way to rescue both Aomame and Tengo. She wants to know if Tengo will know about her sacrifice for him, but the Leader says that is up to her. Aomame, weeping, kills the Leader.

Part I, Chapter 13, Aomame Analysis

The Little People know that Tengo and Fuka-Eri are a threat. Together, they make a powerful force against the Little People. Balance is key. For every reaction, there is an equal and opposite reaction. Anything the Little People do for themselves, something will happen against them as well in equal proportion. They are handicapped by their own immense powers. Whether they are a force for good or evil is unclear, but their presence is dangerous, and the physical and spiritual act of "Air Chrysalis" is a threat to them as well because it limits their power. Aomame's spiritual awakening is heartbreaking to her, because the future seems fairly certain.

The Leader is also aware that Tengo is penning a new novel, which will prove to be another barrier to the Little People. If Aomame kills the Leader, they will no longer be able to communicate with anyone in 1Q84, and until they find a replacement for the

Leader, the Little People will face yet another barrier to their power. The choice to kill the Leader is up to Aomame.



Part I, Chapter 14, Tengo

Part I, Chapter 14, Tengo Summary

Both in pajamas, Tengo and Fuka-Eri hold onto each other to prepare for purification. Somehow, despite the storm, they manage to sleep. When they wake up, they are both naked. Tengo is immobile and Fuka-Eri begins to have sex with him. When she finishes, the storm clears, and Fuka-Eri tells Tengo to relax. His paralysis begins to weaken until it ends.

Part I, Chapter 14, Tengo Analysis

In a sexual act mirroring that of the Leader's, Tengo and Fuka-Eri have intercourse. It is a strange, dreamlike episode, which leaves Tengo questioning the reality of. Although Tengo does not understand the importance of the sexual encounter, Fuka-Eri clearly knows what she is doing, and the reader understands there is a measure of importance that exists between this sexual act and the explanation of the Leader's sexual encounters. One can reference Tengo's father's explanation that a death opens a vacuum that needs to be sealed.



Part II, Chapter 15, Aomame

Part II, Chapter 15, Aomame Summary

Aomame lays a blanket over the Leader's body, then goes outside and tells the guards he is sleeping, which is a perfectly normal reaction. The guards give her extra hush money, and she leaves after changing. She is very nervous as she heads down in an elevator and hails a taxi to take her to Shinjuku Station. She gets in touch with Tamaru, who sends her to a safe house near the Koenji Station. The safe house is clean and spotless. It is full of food and regular household supplies. She takes a shower and thinks about the day, and thinks about Tengu.

Part II, Chapter 15, Aomame Analysis

Aomame, her mission successful, retires to a safe house that has been set up by Tamaru and the Dowager's connections. There is special attention paid to the cleanliness of the place and to Aomame showering, suggesting that the killing of the Leader has, to a large extent, been an act of cleansing. In a certain respect, she has purified the contaminants brought on by her past (the ill-effects of forced religion) by killing the head of such a religion. She has also physically entered a new life (a sort of blank slate or tabula rasa) in which nearly everything she does from then on will be of her own doing.



Part II, Chapter 16, Tengo

Part II, Chapter 16, Tengo Summary

The thunderstorm of the day before seems ghostly to Tengo, almost as if it had never happened. He remembers being paralyzed and Fuka-Eri having sex with him. He wants to get in touch with Komatsu to return the payment for the rewrite. Phoning his office, Tengo discovers Komatsu has not been in for several days. Tengo comments that he might be the next person to disappear, but Fuka-Eri says he won't because she has performed a purification on him.

Tengo, meanwhile, decides he wants to find Aomame. He figures his best chance is to get in touch with the Witness Society or see what he could dig up on his own.

Meanwhile, Fuka-Eri explains that she has never had a period. Tengo reveals to her he wants to find a girl who he hasn't seen in twenty years. Fuka-Eri says that Aomame might be very close by.

Part II, Chapter 16, Tengo Analysis

Tengo decides he needs to solve some of the mysteries swirling about him, and he plunges in to do so. He desperately wants to find Aomame, understanding now that he has some sort of connection with her that defies logic but is nevertheless very logical. He understands that part of his purpose now is to find Aomame. While the desire to find Aomame stems from Tengo's own soul and memories, an allusion is paid to the possible idea of a desire implanted in Tengo by the Little People to find Aomame. These sorts of desires are impossible to avoid, as the Leader has previously said. Again the idea arises that human free will and the concept of fate may not necessarily be mutually exclusive, that the two somehow can be joined. In other words, Tengo is seeking Aomame not only for his own purposes, but for the purposes of the Little People as well -without knowing it.



Part I, Chapter 17, Aomame

Part I, Chapter 17, Aomame Summary

Aomame pays close attention to the news the following day, only to discover that there is no report of the Leader's death. Tamaru calls and tells Aomame that the hotel has been cleared out and there have been movements. What happens next cannot be said for sure. The dowager comes on the phone and thanks Aomame, and tells her that her new life is being prepared. Aomame explains to the dowager the Leader's final moments, about his wanting death. Whatever was urging the Leader on was stopped by killing him, the Dowager explains. Tsubasa, meanwhile, has still not been found. Tamaru cautions Aomame not to leave the apartment; and he says that she is part of a family.

The reality also sets in that Aomame has killed Fuka-Eri's father. A crow lands on her balcony and then leaves, and Aomame hopes it is not a spy for the Little People. Among the items in the apartment were brand new books, including "Air Chrysalis". Aomame decides to read it.

Part I, Chapter 17, Aomame Analysis

Aomame's spiritual sense and quest for rationality have been awakened once more, and she wants to read "Air Chrysalis" to better understand some of the events that are swirling around her. Aomame understands she has killed Fuka-Eri's father, and that somehow, the father-daughter duo has opened a passageway for the Little People, which Fuka-Eri has helped to counteract with "Air Chrysalis". Whatever is contained in "Air Chrysalis" might be of use to Aomame in 1Q84.



Part II, Chapter 18, Tengen

Part II, Chapter 18, Tengen Summary

Fuka-Eri informs Tengen that Aomame is hiding nearby. She also tells Tengen their time is limited. If Tengen can remember something about Aomame he might discover where she is hiding, Fuka-Eri informs him. Tengen decides to go out for a while, and tells Fuka-Eri not to answer the door for anyone. Tengen has a beer and does some thinking, believing that perhaps the Little People are after Aomame. He wonders what Aomame could have done to the Little People.

He also imagines that Aomame could have given the moon her secret feelings. That night, he looks up at the moon and discovers that there is a second moon. He can't believe it at first, but he realizes he is seeing two moons.

Part II, Chapter 18, Tengen Analysis

Tengen's spiritual and emotional nature receive a physical shock by the sight of the two moons that now exist in the sky. He also begins to understand that Aomame factors into things that are going on. Through reflection, he knows that the Little People are after Aomame for some reason, which makes his desire to see her even greater.



Part I, Chapter 19, Aomame

Part I, Chapter 19, Aomame Summary

Aomame is endeared by "Air Chrysalis", especially by its simple, flowing language and logic. In the story, the Little People appear through a dead goat's mouth. They use whatever passageways they can find. They entreat the girl, punished with isolation for letting the goat die, to help them pluck threads from the air to make a chrysalis for what is coming. The girl asks what is coming and the Little People tell her she will find out. They work for days, but still they will not tell the little girl what will come out of the chrysalis. As she reads, Aomame senses a sort of inner illness caused by the Little People. The girl is released from her isolation and the Little People come to her in her dream to tell her to come to the storehouse to see the chrysalis break open.

The chrysalis, the little girl discovers, is huge and has already begun cracking open. When it breaks, the girl discovers herself inside. It is called a "dohta" and the little girl herself is a "maza". It is a shadow of the girl's heart and mind. They must be together to allow the Little People to have a permanent, living passageway. She becomes a Perceiver. She conveys what she perceives to a Receiver. The girl must not allow anything to happen to her maza, the Little People warn her. The little girl must watch the sky for two moons, which will be a sign. But the girl knows something is unnatural with this and runs away.

The little girl sees the two moons and knows that her dohta has awakened. She begins to lose the people around her as a warning to return to her dohta. But the girl does not want to. She instead begins creating her own air chrysalis to see if she can enter the world of the Little People and save the lives of those around her. The story ends with the girl stepping through the passageway. Aomame realizes the story is real, and that it is an instruction manual. She suspects that Tsubasa is actually a dahta, not a maza which has somehow escaped. The Leader was having sex with the shadows of the girls, not the girls themselves. And Aomame believes that she is part of the effort against the Little People now.

Part I, Chapter 19, Aomame Analysis

Reading "Air Chrysalis" demonstrates a number of parallels between the world in the story and 1Q84, from the concept of dohtas and mazas to the existence of two moons. The two moons have, in their own sense, become very symbolic, as has the number of two. The moons symbolize a changed world, and provide proof that 1Q84 exists and that there is something wrong with it. Likewise, the number two becomes prevalent -two moons, two selves (dohta and maza), and two people (Fuka-Eri and Tengo/Tengo and Aomame). Aomame further understands that the act of killing the Leader has drawn her into some sort of defense against the Little People.



Part II, Chapter 20, Tengo

Part II, Chapter 20, Tengo Summary

The second moon appears darker and greener to Tengo. He watches it from a playground. What unnerves Tengo is that the second moon is just what he described in writing. Tengo wonders if the novel has somehow become reality, or has he left reality to become part of the novel. Nothing makes sense to him. He understands that whatever the composition of the new world he is in might be, he is powerless against it. But he takes consolation in the understanding that he doesn't have to accept his changed circumstances as ordinary. He will forever know things are not ordinary.

Part II, Chapter 20, Tengo Analysis

The second moon continues to confuse Tengo. He understands now that he exists in a different world. He, like Aomame, begins drawing a striking number of parallels between "Air Chrysalis", the novel he is writing, and the world in which he now exists. He takes comfort in the fact that, although he might be powerless against this new world, he is very much aware that he knows that it exists. And that understanding is itself empowering.



Part II, Chapter 21, Aomame

Part II, Chapter 21, Aomame Summary

That night, Aomame sits out on her balcony, drinks hot cocoa, and watches the moon. In her old life, she had a rubber plant which was given to Tamaru to take care of, and she wonders why she is so concerned about her rubber plant. Suddenly, down from her balcony, she sees a man sitting in a playground looking up at the moons as well. She realizes it is Tengu. She races down to see him, but he is gone by the time she gets there.

She decides she wants to leave 1Q84, but she wants to visit one last place first. She is ready to die for Tengu.

Part II, Chapter 21, Aomame Analysis

Tengo is closer than Aomame had ever thought. Their paths are running in a parallel fashion, but they have not yet been joined. The idea of self-sacrifice becomes an attractive option for Aomame, who still loves Tengu deeply. She would rather die for him than see any harm come to him. After seeing what Sakigake and the Little People are like, she knows that Tengu is indeed in great danger.



Part II, Chapter 22, Tengo

Part II, Chapter 22, Tengo Summary

Tengo wanders through Koenji aimlessly. When he gets back to his apartment, Fuka-Eri tells him he has had a call from the sanatorium. Tengo calls back to discover his father has lapsed into a coma for no apparent reason. Tengo tells the doctor he will come the following day.

Tengo then asks Fuka-Eri about the two moons. She says they have entered the world in the story together, because they wrote the story together. Tengo, says Fuka-Eri, is a receiver. She says they should stay together until Aomame is found.

Tengo presses her about the Perceiver-Receiver relationship. He theorizes that is why she let him rewrite the book, which began his shift in worlds. Fuka-Eri also tells Tengo that he has changed, and he will find out when he goes to the cat town.

Part II, Chapter 22, Tengo Analysis

Tengo now recognizes that his new world he is in closely resembles the cat town of the story that he read. Tengo and Fuka-Eri have a mission which is only ever fulfilled by their cooperation and partnership. The same is true of Tengo and Aomame. There is something they must do together, and they cannot do it alone. Fuka-Eri confirms that rewriting "Air Chrysalis" is what shifted the worlds in which he existed. In a larger sense, this can also be seen as a nod to marriage. The Dowager originally tells Aomame that she should not cheat herself of happiness, including marriage. While walking life alone is an appealing idea, sometimes walking alone is not enough. A second person is needed to handle life's challenges and obstacles. For Fuka-Eri's purpose, Tengo has been her soul-mate. For whatever purpose Aomame has, Tengo will be her soul-mate.



Part II, Chapter 23, Aomame

Part II, Chapter 23, Aomame Summary

There is still no mention of the Leader's death on the news. Aomame dresses professionally and puts the pistol in her bag. She hails a taxi and tells the driver to take the Expressway between Yohga and Ikejiri. The Expressway is full of traffic, just as Aomame hopes. The driver lets her out near the location of the emergency stairwell and tells her to be careful. She walks, just as she did the first day, toward the the stairwell, and discovers everything is as it was when she entered 1Q84. But the stairwell down is no longer there. She says a prayer, thinks of Tengen, and begins squeezing the trigger.

Part II, Chapter 23, Aomame Analysis

Aomame heads back to the place where she descended into 1Q84, only to discover the emergency stairwell she used to get down no longer exists. Many things have been altered in this world, and she imagines that death is her only way out.



Part II, Chapter 24, Tengo

Part II, Chapter 24, Tengo Summary

Tengo travels to the sanatorium. His father shows no physical response to the doctors. Tengo understands his father wants to die, that he is willing himself to die. The man raised Tengo as his son when he didn't have to. Tengo therefore wants to tell him about his life. He does. He has no idea whether or not his father can hear him, but is compelled to speak anyways.

Occasionally, Nurse Omura comes in to check on the intravenous fluid bags. She has a pen in her hair. The last time she comes in, she does not have a pen in her hair. She suggests that Tengo get something to eat. When he returns, his father is gone to another room, and in his place is an air chrysalis. The chrysalis is exactly as Tengo described it. He is curious as to what is inside. He pries it open to discover Aomame's ten year-old form.

Tengo calls to her, but the girl does not awaken. There is an unmistakable warmth coming from the girl. Slowly, the chrysalis disappears, along with Aomame. Tengo vows he will find her.

Part II, Chapter 24, Tengo Analysis

Just as things in the physical world seem to be at an end, something spiritual happens in the form of the appearance of an air chrysalis. The spiritual world seems to have breached the laws of the physical world in order to remind Tengo he has a quest. This also allows Tengo to speak to Aomame's ten year-old form, vowing that he will find Aomame. It is again proof that the laws of the world of 1984 do not apply in the cat town.



Part III, Chapter 1, Ushikawa

Part III, Chapter 1, Ushikawa Summary

Ushikawa meets with Buzzcut and Ponytail. Each knows the other is in a dangerous place. Buzzcut and Ponytail have come to Ushikawa for information about Aomame. Ushikawa explains that there is no way someone like Aomame could have pulled off killing the Leader and slipping away on her own. Ushikawa knows she is connected to some sort of an organization. He has gone over her phone records and discovered a number of calls to a traffic division in a police precinct, and he knows Aomame doesn't drive. Ushikawa knows about Ayumi's murder, and wants to see if there is any connection between Aomame and Ayumi. He also questions them on whether or not they know the location of Fuka-Eri, and who first suggested Aomame for the muscle stretching job. Ponytail and Buzzcut know nothing about either. He also finds it strange to believe that they have no interest in Tengo.

When Buzzcut and Ponytai leave, it is revealed that Ushikawa already knows far more than he lets on. He has obtained Aomame's private client list, traced names and circumstances to Willow House, and found it was well-guarded. Ushikawa is also curious about the Little People.

Part III, Chapter 1, Ushikawa Analysis

Ushikawa, it turns out, is actually a private investigator hired by the Sakigake commune. He will become instrumental in the future, and his importance is underlined by the fact that he is now receiving his own chapters. Yet his involvement in the situation does not yet make total sense, all superficial causes aside. Indeed, just as his physical appearance is brutish and abnormal, Ushikawa's insertion as a major character into the third part of the novel is not initially apparent.



Part III, Chapter 2, Aomame

Part III, Chapter 2, Aomame Summary

Aomame continues watching the playground from her balcony. She has decided not to kill herself because she believes she heard a distant voice calling her name. She decides to remain where she is, she tells Tamaru. She will not have plastic surgery, change her name, or leave any time soon. The dowager is also concerned about Aomame staying where she is, but they will bow to her wishes. Food and other necessities will be delivered once a week by supply masters, during which time Aomame is not to show herself. Tamaru also informs her he has purchased for her Proust's "In Search of Lost Time".

Aomame decides to stay where she is at least until the end of the year.

Part III, Chapter 2, Aomame Analysis

Aomame cannot leave the apartment for fear of losing her life, so she decides to remain at the apartment until she can find Tengo, who she watches for from her balcony. In this respect, she assumes the role of a helpless princess awaiting her prince. Aomame, who has prided herself on being powerful and being able to control situations, realizes that control might just be beyond her power now.



Part III, Chapter 3, Tengo

Part III, Chapter 3, Tengo Summary

Tengo continues visiting and reading to his father. He figures his father needs a deeper commitment, so he decides to go stay near the sanatorium for a while. Fuka-Eri and Tengo talk on the phone, and she tells him a crow comes everyday to the window. A television fee collector has also come around, but Fuka-Eri does not answer the door. Tengo does not have a television, so he wonders why the fee collector has come to the apartment. The man shouts "thief" through the door, which perplexes Tengo.

Part III, Chapter 3, Tengo Analysis

The laws of physics and of nature continue to break down, as more and more mysterious occurrences take place. That nothing is making sense in the cat town is readily apparent to Tengo, who is unnerved by the visits of both the crow and the television fee collector. While Fuka-Eri doesn't seem to pay any attention to these sorts of things (for she is clearly used to such occurrences, perhaps even so much so that she has become complacent), Tengo is very wary.



Part III, Chapter 4, Ushikawa

Part III, Chapter 4, Ushikawa Summary

Ushikawa attempts to understand how an elderly dowager could be involved in the assassination of the Leader. He discovers the dowager is a retired businesswoman who inherited the company from her husband, and then sold off its stock. He begins digging further into her background. The dowager -Mrs. Ogata -is very private. Little is known about her. He even checks into the death of the dowager's daughter. But connecting Sakigake to Willow House is difficult to do. Of his own free will, he is pulling himself into a situation that does not concern him.

Part III, Chapter 4, Ushikawa Analysis

Ushikawa begins delving into the mysteries surrounding Willow House, the Dowager, and Aomame. Ushikawa begins to wonder about the connections between Willow House and the Sakigake on his own, independent of his orders. Something is not making sense to Ushikawa, and he is determined to find out what is going on, rather than merely finding out where Aomame is.



Part III, Chapter 5, Aomame

Part III, Chapter 5, Aomame Summary

Aomame reads and keeps watch on the playground until she goes to sleep, looking to see if Tengo comes back. One day, a knock comes on her door, asking for the fake name on the plate outside. Aomame takes out the pistol. The person knocking explains that he is a television fee collector. Aomame does not answer. Eventually, the man goes away, but Aomame feels wary of the situation.

Part III, Chapter 5, Aomame Analysis

Not only does the television fee collector visit Tengo's apartment, but the collector also heads to Aomame's apartment as well -each unknowing of the other's situation. It is apparent to the reader that the fee collector has an agenda from the Little People, or is tied to Tengo and Aomame in some unknown way or form.



Part III, Chapter 6, Tengo

Part III, Chapter 6, Tengo Summary

Nurse Omura thinks it is kind that Tengo is reading to his father. She asks if Tengo wouldn't mind her sitting in on his reading, and Tengo says she is more than welcome to sit. He is reading Dinesen's "Out of Africa".

Every evening, Tengo calls Fuka-Eri to check up on her. The fee collector continues to visit, and Fuka-Eri does not answer. Tengo tries calling Komatsu, but Komatsu still cannot be reached. Finally, he comes back to his office, and Tengo calls. Komatsu seems different, and seems more withdrawn. Tengo is invited out to dinner with Nurse Omura, Nurse Adachi, and Nurse Tamura. The three nurses chide him about the older relationship he had, and they say that normally a woman in that position doesn't just cut off contact. It leaves an ominous feeling in Tengo.

Part III, Chapter 6, Tengo Analysis

The feeling of dread and of danger grows for Tengo, who understands through the three nurses that women usually don't cut off relationships and contact abruptly. Yet something beyond Tengo's will has enforced what was a beneficial relationship to Tengo to be terminated, forcing him away and in another direction.



Part III, Chapter 7, Ushikawa

Part III, Chapter 7, Ushikawa Summary

Ushikawa is now after information about Aomame's parents, and details of Aomame's job at the sports club. He asks a contact, whom he nicknames "Bat", to look into those things. Bat consents. Ushikawa also discovers, through looking around in real estate circles, that Aomame is probably living in a safe house, and that the people who rented the safe house were very cautious.

Bat, meanwhile, breaks into the sports club and steals Witness Society information, handing them all over to Ushikawa. Through the information, he discovers a link between the dowager and Aomame through a self-defense class. Perhaps they were both victims of domestic violence themselves, Ushikawa surmises. He also discovers that Tengu and Aomame attended the same elementary school.

Part III, Chapter 7, Ushikawa Analysis

Ushikawa discovers a crucial link between Aomame and Tengu, in that they both attended the same elementary school. There are far too many connections between Tengu, Aomame, and Fuka-Eri to be coincidental, and Ushikawa is further drawn into things. He could, theoretically, turn over the information to the Sakigake at any time, but he chooses not to. There is far too much mystery for Ushikawa to divest himself of interest now. Ushikawa is proving as well to be a dangerous character, not because he is himself inherently dangerous, but because he is learning far too much too fast about not just Aomame and Tengu, but the Sakigake as well.



Part III, Chapter 8, Aomame

Part III, Chapter 8, Aomame Summary

Aomame begins learning Spanish, just in case she has to travel far away. She dreams about thunder, being nude on the Metropolitan Expressway, and of being in motion.

Tamaru calls and tells Aomame that television fees are up to date, and that no one should be knocking on the door. The television fee service believes it is a clerical error. Aomame asks Tamaru for a pregnancy test and a book on pregnancy and menstruation. Aomame believes she is pregnant, but doesn't know how. Her period is three weeks late. The dowager reassures Aomame that she will do everything in her power to protect her.

The television fee collector comes back. He knocks and yells through the door that she won't be able to escape paying her fees forever. Eventually, he leaves. Aomame sits outside after he goes, and knows that there is something inside her -perhaps, she thinks, a dohta or maza.

Part III, Chapter 8, Aomame Analysis

The television fee collector comes back to Aomame's safe house. Tamaru confirms that no one should be knocking on the apartment door. Aomame also realizes there is something inside her, and that she might indeed be pregnant. The establishment of mysteries in previous chapters is further explored by the presence of the fee collector who should not be present; and by the idea that Aomame could be pregnant, which would in itself be impossible.



Part III, Chapter 9, Tengo

Part III, Chapter 9, Tengo Summary

Nurse Adachi's first name is Kumi. She and Tengo are drunk after going out for dinner. Kumi Adachi invites Tengo back to her apartment to smoke marijuana. While he is high, he sees a girl who asks Tengo to find her.

When Tengo wakes up, he and Kumi are in bed together. Kumi tells him she has been reincarnated. She also tells him, before he goes to sleep, that he needs to leave before the exit is blocked. Tengo knows he is in a cat town, and that there is something there that he must find.

Part III, Chapter 9, Tengo Analysis

The pieces of the puzzle are slowly coming together for Tengo. He is in a world that he needs to leave before he can no longer leave. Kumi's hallucinatory state isn't just a product of the marijuana, but from a heightened spiritual sense because she believes she has been reincarnated. Furthermore, what might be assumed to be merely the hallucinatory product of using marijuana serves as a warning to Tengo.



Part III, Chapter 10, Ushikawa

Part III, Chapter 10, Ushikawa Summary

Ushikawa goes to the town of Ichikawa, where Tengu and Aomame both lived as children. Under the guise of working for the New Japan Foundation for the Advancement of Scholarship and the Arts, he asks the vice principal if he could speak to the teacher who taught Tengu. He also requests their contact information. Using the information gathered, Ushikawa sees that in some way, both Tengu and Aomame have made attacks on the Sakigake. He also finds similarities in their pasts, from unhappy childhoods to getting away from home on athletic scholarships.

Ushikawa talks to Mrs. Ota, the woman who taught Tengu and Aomame. She remembers Tengu as bright but burdened by his father's strict nature; and she remembers Aomame's depression from her parents' strictness in religious practice. Ushikawa needs more information about them both.

Part III, Chapter 10, Ushikawa Analysis

Ushikawa begins to flesh out more about Aomame and Tengu as children, going so far as to speak to their children. Whatever exists between them he believes he can better understand by understanding who each of them may or may not be individually. He learns about Aomame's strenuous and difficult childhood, and sees connections between Aomame, the Witnesses, Sakigaki, and Fuka-Eri. There is much more at work than meets the eye, Ushikawa begins to discover.



Part III, Chapter 11, Aomame

Part III, Chapter 11, Aomame Summary

Tuesday, before the suppliers come, Aomame writes to Tamaru to tell him the television fee collector had come again. She leaves the note for the suppliers. She receives her pregnancy test and takes it to discover she is pregnant. She believes that by killing the Leader, life was formed inside her. She finds herself praying to God for help.

She considers she might be pregnant with Tengo's child. But she doesn't know how. Tamaru calls her, and tells her that the television fee agent for the area does not remember knocking on the apartment door. Tamaru believes the fee collector is an impostor. Aomame also reveals that she is pregnant. After she gets off the phone, Aomame falls asleep, and when she wakes up, she is aware she will safely bring the child into the world.

Part III, Chapter 11, Aomame Analysis

The laws of physics in 1Q84 are clearly skewed from those of the world Aomame left, for she is pregnant without having had intercourse. The baby, however, proves to be a matter of certainty for Aomame, for she knows that no matter what happens, she will bring the child into the world safely. For the first time since she left the Expressway -and, for perhaps the first time in her life- she feels a measure of peace that had previously escaped her.



Part III, Chapter 12, Tengen

Part III, Chapter 12, Tengen Summary

Tengen packs and goes to say good bye to his father. He speaks to his father, telling his father all about the summer, and about his coming to visit. Tengen thinks his own father is knocking on his door, and he asks his father not to come by anymore because he doesn't have a television.

On the train home, Tengen realizes he will never see the town again. At home, Tengen finds Fuka-Eri is gone, and that the apartment is clean and tidy. He wanders around, thinking about Fuka-Eri's words, that Aomame is nearby. As he walks around, he decides he wants to go somewhere he can see the moons.

Part III, Chapter 12, Tengen Analysis

Tengen believes that his father is somehow also knocking on the door outside his apartment as well as lying in a coma in the sanatorium. It is now apparent that many of the people present in 1Q84 are mazas and dohtas (Tsubasa is another example of such an instance). He says good bye to his father -and to a large part of his life- and he understands that he will be leaving the cat town.

Again the number two is prevalent, as the reader observes the idea of two fathers, a father-son duo, Aomame and Tengen as a potential couple, and the two moons. In the second world in which Tengen and Aomame exist, everything seems to continue to occur in twos.



Part III, Chapter 13, Ushikawa

Part III, Chapter 13, Ushikawa Summary

Ushikawa is not an attractive man. To compensate for it, he delves into learning and knowledge. He has a wife and two daughters, but there was a separation and they no longer live together. Ushikawa has not seen his daughters in four years.

Ushikawa begins a stakeout of Tengo's apartment. He rents an apartment to carry out his watching of Tengo's building using a camera.

Part III, Chapter 13, Ushikawa Analysis

Ushikawa continues to engross himself in the mystery surrounding the Leader's murder and Tengo and Aomame. Ushikawa is continuing to prove a dangerous liability to both sides, yet he is himself unaware of the danger. Taken with Ushikawa's intrusion into things, the reader can reference the Leader's statement that sometimes, individuals appear in 1Q84 who were never meant to appear there. Ushikawa is an unintended guest.



Part III, Chapter 14, Aomame

Part III, Chapter 14, Aomame Summary

Reason and logic do not exist in 1Q84, Aomame understands. By December, Aomame knows she is clearly pregnant, and she believes more and more the baby is Tengo's child.

Over time, Aomame realizes she believes in God. She isn't just praying like she was taught when she was younger, but she actually believes in God. People get in the way of finding God. She also realizes that to protect the baby, she has to recognize that she believes in God.

The fee collector comes back, knocks on the door continuously and speaks through it, and Aomame does not answer. Eventually, the man leaves. She speaks by phone to the dowager, and then goes to watch the playground.

Part III, Chapter 14, Aomame Analysis

At long last, Aomame's spiritual awakening is complete as she comes to discover she believes in God. She realizes that organizations and groups can get in the way of finding God, but now she has found God on her own. Between entering 1Q84, experiencing illogical events, conceiving a baby without intercourse, and discovering there is a world of Little People, she has had to seriously question her own beliefs. She is no longer seeking random sexual encounters, but seeking a specific person (Tengo). She is no longer doubting her own spirituality (she has found God). She is likewise no longer questioning her own purpose, for she knows she has to find Tengo and deliver the baby safely.



Part III, Chapter 15, Tengo

Part III, Chapter 15, Tengo Summary

Tengo ends up at the playground. He sees both moons, and considers the idea that perhaps they are a special message for him and him alone. He gets up and leaves and goes back to his apartment to read the letter Fuka-Eri had written him. The letter explains that she left because she knew they were being watched, but by whom or why was not explained. How she knew this is also not explained. The crow that Fuka-Eri described comes back and to the balcony. She also describes being able to talk to the crow.

The next day, Tengo talks to Komatsu on the phone. Komatsu has much to tell Tengo, and they agree to meet that night at seven. They meet that night and Komatsu asks about Tengo's novel. Komatsu also reveals Fuka-Eri is now home with the Professor, and the missing persons report has been withdrawn. Komatsu assures Tengo his name will not be made public. Komatsu also reveals that he had been kidnapped, which is why he was missing for seventeen days.

Part III, Chapter 15, Tengo Analysis

Fuka-Eri disappears again, and Tengo wonders whether or not the two moons are a message for him the way they were a message for the little girl in the story "Air Chrysalis". The only place he can clearly see the moons is in the playground in the little park, which can, in a larger sense, be seen as a physical reminder of his childhood.



Part III, Chapter 19, Ushikawa

Part III, Chapter 19, Ushikawa Summary

Ushikawa sees Fuka-Eri leave Tendo's apartment, and she looks him in the eyes as she goes. This unnerves Ushikawa, and spiritually moves him. Ushikawa returns to the window in his rented apartment, viewing Tendo's building through a camera lens. As he watches people coming and going, he begins to question whether or not what he is seeing is real. If it is real, he wonders if anything going on matters.

When Tendo returns, Ushikawa follows him to a bar and around the neighborhood. He follows Tendo to the playground, sees Tendo sitting on the slide and looking up at the buildings and the sky, and sees Tendo leave. Ushikawa then climbs up onto the slide to see what Tendo was looking at, and discovers there are two moons. Ushikawa suddenly knows something is very wrong, and he thinks of "Air Chrysalis".

Part III, Chapter 19, Ushikawa Analysis

Ushikawa follows Tendo, and discovers himself that there are two moons. This is startling and unnerving to Ushikawa, who is now totally aware that something is wrong. What had been a mystery for him to solve -the personal extension of his private investigation based on being hired by the Sakigake- is now something that directly involves him as well.



Part III, Chapter 20, Aomame

Part III, Chapter 20, Aomame Summary

Aomame listens to Janacek's "Sinfonietta" and watches the news twice a day. She tries to keep herself busy. She also begins looking at herself in the mirror, and for the first time in her life, thinks of herself as pretty.

She sees a man sitting on the slide in the playground, and believes it to be Tengo. But she sees on closer inspection that it is not. She nicknames him Bobblehead, puts on a jacket and hat, and decides to follow him. She discovers the apartment building he goes near and sees Tengo's surname on one of the buzzer charts.

Aomame returns to her own apartment and calls Tamaru, who is unhappy she has gone out of the apartment. She tells Tamaru about Bobblehead, and about Fuka-Eri's father being the Leader. She requests that Tamaru find out if the Kawana in the apartment is Tengo, and to see how close Bobblehead is to figuring out what is going on. Aomame also says that if any harm should come to Tengo, she wants to take his place.

Part III, Chapter 20, Aomame Analysis

Aomame discovers that Ushikawa is sitting on the slide where Tengo sat. She now knows that Tengo is being watched, which could quite probably mean that she is herself being watched by more than the Little People. Ushikawa's presence is not only jarring to Aomame, but his presence continues to remind the reader how out of place Ushikawa seems to be in the grand scheme of things in 1Q84.



Part III, Chapter 21, Tengo

Part III, Chapter 21, Tengo Summary

Kumi Adachi, the nurse from the sanatorium, calls Tengo late at night. Tengo's father has died. Early the next morning, Tengo travels to the sanatorium to discover his father has apparently died of heart failure brought on by the coma. Tengo's father had previously arranged for a simple funeral and cremation for himself. Tengo then meets with a lawyer to go over the papers his father left behind. This includes money and a single photograph. The photograph is of the family, when Tengo was a year or two old.

Tengo also discovers that his father wants to be cremated in his television fee collection uniform. Kumi tells Tengo that sometimes, his father used to tap on the bed railing, like he was knocking on a door.

Part III, Chapter 21, Tengo Analysis

The idea that Tengo's father had some sort of altered consciousness or was able to spiritually manifest himself in the physical world beyond his bed becomes a probability. The nurse explains that to Tengo that his father knocked on the bed railing like he was knocking on a door. The reader understands that it is almost as if Tengo's father exists in two places at once (which serves as another example of the number two in the second world).



Part III, Chapter 22, Ushikawa

Part III, Chapter 22, Ushikawa Summary

Ushikawa continues staking out Tingo's apartment. He knows Tingo has classes on Monday. Ushikawa also goes back to the playground to see if the two moons are still in the sky, and they are. He logically has to accept that two moons exist, but he tells himself he needs to figure out what to do about it. Back in his apartment, Ushikawa sees a woman come out of Tingo's building he has never before seen, wearing a black coat, and he takes some photos of her. As he goes to sleep that night, he thinks he hears a knock on the door.

The next day, Ushikawa has his film developed. The pictures of Fuka-Eri unnerve him. The mystery woman Ushikawa believes is Aomame. That night, Ushikawa is awakened by a man standing next to his sleeping bag, who chokes him out. He wonders if someone from Sakigake has been sent to kill him as he blacks out. When Ushikawa regains consciousness, he discovers the man is still there.

Part III, Chapter 22, Ushikawa Analysis

Just as soon as Ushikawa begins trying to figure out what seeing two moons means -he has just discovered that things are very wrong- Tamaru pays him a visit. Ushikawa's intrusion has been discovered. The reader here should reflect on the Leader's admonition that individuals who cross over into the new world without being part of the plane of the Little People are in great danger.



Part III, Chapter 23, Aomame

Part III, Chapter 23, Aomame Summary

Aomame can't sleep, so she gets up and makes tea. She keeps thinking about Bobblehead and the Kawana name card. She decides to reread "Air Chrysalis", and understands that it was a novel that had cut off the power of the Little People. She begins thinking about where she is, and begins to believe that she wasn't dragged into 1Q84, but rather that she was meant to be there, that she had some purpose there, that she chose to be in 1Q84 of her own free will. She believes that reason is to meet Tengo again. As she reads the park about the air chrysalis being created, Aomame feels warmth emanating from her stomach in response to it.

Just like Fuka-Eri and Tengo were a team, Aomame believes she and Tengo are also a team. Because of that, Aomame believes she should be able to add to the story, or even change it. Aomame begins to imagine that she is the maza, and her child is the dohta. The popularity of the novel has blocked the power of the Little People, who must not yet know about the pregnancy. But why and how the pregnancy came to be is still a mystery. What Aomame does know is that somehow, the baby inside her was made by her and Tengo.

Part III, Chapter 23, Aomame Analysis

By power of deduction, Aomame begins to understand that "Air Chrysalis" is a check against the power of the Little People. For every action, there is an equal and opposite reaction, and in the instance of the growing power of the Little People, there is a growing counterbalance against them. The novel strips away their secrecy, so just as they are exerting their influence more and more, their power is checked by revelation of their activities.



Part III, Chapter 24, Tengo

Part III, Chapter 24, Tengo Summary

Tengo and Kumi Adachi wait at the crematorium while Tengo's father's body is cremated. Kumi talks about how when someone dies, a hole is opened up in the world. But without proper respect and deference, the hole will never again be filled. She also talks about being reincarnated.

When Tengo returns home, he contemplates whether or not he should try speaking to his father. It is against the advice that Kumi had given Tengo before he left. She tells Tengo to look to the future, not the past. He understands that there is a secret he must know in order to be able to go somewhere.

Part III, Chapter 24, Tengo Analysis

Tengo is still seeking to figure out what he is intended for, how to leave the cat town, and whether or not he will find Aomame. Kumi informs him that when someone dies, a hole is opened up in the world that needs to be filled by someone else. Tengo's father said much the same thing. The Leader also mentioned that someone who hears voices must die, and must be supplanted by someone else. In other words, there is a balance of life, death, of hearing voices of the Little People, and of not hearing their voices.



Part III, Chapter 25, Ushikawa

Part III, Chapter 25, Ushikawa Summary

Ushikawa is in pain as the man in the room with him begins listing details about him. The man knows all about who he is, his work as a private investigator, and knows that he is trailing Aomame and Tengo for Sakigake. But the man doesn't know why Sakigake has an interest in Tengo. Ushikawa lies and tells the unknown man that Sakigake wants to know what the link between Tengo and Aomame is, thinking it might save his life. The man does not believe him because Ushikawa is working alone and not with a team. The man throws a bag over Ushikawa's head, depriving him of air for a few moments, and then Ushikawa confirms that Sakigake does not know there is a connection between Tengo and Aomame.

Ushikawa reveals his stake in everything is his life. Ushikawa did the background check on Aomame, and it was his fault the Leader was killed. Ushikawa is therefore tasked with finding out who and why. The man who has broken into Ushikawa's apartment is Tamaru. Ushikawa also admits he does not know that Aomame is pregnant. He also gets a contact number for Sakigake from Ushikawa. Tamaru tells Ushikawa about the house that Carl Jung built at Lake Zurich in Germany. Inside the house is the inscription, "Cold or Not, God is Present". Tamaru then proceeds to suffocate Ushikawa, leaving him dead on the floor. He apologizes as he kills Ushikawa. Tamaru then collects Ushikawa's notebook, papers, and takes one of his business cards.

Tamaru calls Sakigake. He informs them of Ushikawa's death, and tells them they had better dispose of the body quickly before the police find it and trace the New Japan Foundation to Sakigake. The man from Sakigake says they want to talk to Aomame and that Fuka-Eri's mission is finished. He also says that the Leader wanted to die, so there is no reason to harm Aomame. They also "need someone to hear the voice". Tamaru says he will consider allowing Sakigake to talk to Aomame. If not, the man from Sakigake says that no one will emerge unscathed.

Part III, Chapter 25, Ushikawa Analysis

Ushikawa's fate has been spelled out all along, and he is killed by Tamaru. Ushikawa was an uninvited guest, and he intruded upon a very delicate situation -even more than his investigative probing had amounted to. The two moons have messages. For Ushikawa, discovering the two moons revealed to him how wrong things were, and they also caused him to be spotted out in the open by Aomame. Ushikawa was then eliminated through the will of the Little People.



Part III, Chapter 26, Aomame

Part III, Chapter 26, Aomame Summary

Tamaru calls Aomame and fills her in on all the particulars of the situation. He confirms that the Kawana in the apartment building is indeed Tengu. But Tamaru doesn't know how much Sakigake really knows, so he advises against Aomame going near the apartment where Tengu lives. He also questions Aomame about the pregnancy, but Aomame cannot explain too much about how it happened. Tamaru decides to trust Aomame for the time being.

Tamaru also explains that Sakigake only wants to speak with Aomame, not harm her. He also mentions that they need to be able to "hear the voice", which Tamaru doesn't understand. They both theorize the child inside Aomame will hear the voice. Aomame believes that the Leader's death somehow served as a conduit for Tengu to give Aomame a child. Aomame insists on meeting with Tengu, but will not say why. She knows the moons and the Little People are listening so she will not say out loud what she plans to do when she sees Tengu.

Provided the dowager agrees, Tamaru agrees to contact Tengu and give him a message to come to the slide after dark. The dowager agrees, and Tamaru delivers the message. Aomame tells Tamaru that she and Tengu will look at the moon.

Part III, Chapter 26, Aomame Analysis

Aomame has Tamaru send word to Tengu that she wants to meet him. But she must do so in coded language so that the Little People do not understand what she intends to do. Aomame understands that the Sakigake need the child inside her in order to be able to hear the voices, insomuch as that the child was conceived specifically to hear the voices. The child will fill the hole the Leader left. If the child is not removed from 1Q84, it will share the same fate as the Leader.



Part III, Chapter 27

Part III, Chapter 27 Summary

Tengo receives a call asking if he would like to see Aomame. Tengo affirms this, and the man instructs Tengo to bring along something he can't leave behind, but to keep both hands free. The man tells Tengo that time is of the essence.

Tengo packs his manuscript, floppy disks, notebook, and pens, and puts them in his shoulder bag. He also safely packs away his family photo. He thinks of what Kumi told him about leaving before the exit was blocked.

He arrives at the playground. He sits on the slide and Aomame appears beside him, and they hold hands. They don't speak at first. But then Aomame tells him to open his eyes, and to look at the moon.

Part III, Chapter 27 Analysis

Tengo gathers together his novel, which seems to be a crucial link between Tengo and Aomame. Besides his one family photo, the novel is the only thing that he brings with him. Nothing else matters. He realizes there is something important in the novel which needs to be brought out of the cat town. Aomame and the reader understand that there are some things in Tengo's novel -such as two moons- that will counterbalance the power of the Little People.



Part III, Chapter 28, Ushikawa

Part III, Chapter 28, Ushikawa Summary

Buzzcut and Ponytail are at Ushikawa's room. Earlier, members of Sakigake had met there to discuss what to do to dispose of the body. They know that Ushikawa has been murdered by a professional. They know that Ushikawa was not watching Aomame, and they determine that he was watching Tengu. Buzzcut wants to know why, and sends word to a subordinate to track Tengu's movements. Buzzcut and Ponytail also figure that the voice would want them to secure Aomame. Ushikawa's body is then transported to the Sakigake compound.

When everyone leaves, six Little People emerge from Ushikawa's mouth. They pluck a single hair from Ushikawa's head, then pluck threads from the air, and begin weaving a new air chrysalis. The Little People understand that part of Ushikawa's soul is about to be transformed into an air chrysalis.

Part III, Chapter 28, Ushikawa Analysis

Ushikawa's presence in the altered world is ended, and the Little People use his body as a passageway in order to create an air chrysalis. In so doing, they are securing a part of his soul. But whether this is for the better or the worst is not clearly defined. Ushikawa provided some crucial details to Tamaru, who related them to Aomame and Tengu. While Ushikawa's presence was disastrous for the Little People, his presence was beneficial for Tengu and Aomame. Without ever realizing it, Ushikawa has served his purpose in life. In many respects, Ushikawa is like most people: he is seeking a purpose, and achieves the purpose without ever realizing it.



Part III, Chapter 29, Aomame

Part III, Chapter 29, Aomame Summary

Aomame confirms to Tengo they are both seeing two moons -a maza and a dohta. She tells Tengo they have to move on, but she can't tell him where they are going yet. The clouds cover the moon. Tengo speaks for the first time and says they will be leaving the cat town. Aomame understands that her 1Q84 is Tengo's cat town, and they are the same thing. She says they will never ever again be apart. And then they leave the playground.

Part III, Chapter 29, Aomame Analysis

Tengo and Aomame realize they are lost in the same world, despite their different labels for it. The symbolism of a childhood bond rediscovered on a playground is especially important, for both of them left the playground in childhood without each other; yet, they are now leaving the memories of childhood as adults, together.



Part III, Chapter 30, Tengo

Part III, Chapter 30, Tengo Summary

They hail a cab to head onto the highway. Aomame explains to Tengo she is carrying his child. Tengo reflects on the strange sexual encounter he had with Fuka-Eri, and believes that somehow Aomame is carrying his child. Aomame also tells Tengo that the Little People are real. Aomame explains that they were both brought into the same world for a purpose, and it has to do with having a baby. The Sakigake want the three of them -father, mother, and son- so that they can hear the voices again. Aomame further believes that there is a pathway out of 1Q84. They need to protect the life inside Aomame.

Part III, Chapter 30, Tengo Analysis

Tengo and Aomame have found each other, and their purpose is clear to both of them: they have to get the baby inside Aomame out of 1Q84. The only question remaining is how to get out of the cat town safely. The difficulty is that the emergency stairway is no longer accessible from the Expressway, so how they are to get out is a mystery -but it is a mystery which Aomame believes she has solved.



Part III, Chapter 31, Tengo and Aomame

Part III, Chapter 31, Tengo and Aomame Summary

Aomame finds the stairway she used to climb down into 1Q84. Now she knows they must climb up to get out. She and Tengo climb up. As Aomame climbs, she notices a rubber plant she had seen on her way down the steps, and it gives her some comfort.

They reach the top and make it onto the Expressway. The clouds are thick and they cannot yet see the moon, the only real way of determining whether or not they have made it out of the cat town, out of 1Q84. The clouds break, and there is only one moon. Aomame says a prayer. She does not know whether they are back in 1984, or another world, but she does know that they are not in 1Q84 anymore. She and Tengo take another taxi to a hotel in Akasaka, and make love.

They watch the sunrise, and watch the same old single moon slowly fade into the day.

Part III, Chapter 31, Tengo and Aomame Analysis

Tengo and Aomame successfully make it out of 1Q84 by climbing up the emergency staircase and lifting themselves out of the cat town. Aomame's past attempt to find the emergency staircase did not succeed, because the stairway is an entrance to a world, and does not exist in that world except as an exit. One cannot enter twice; one must enter and exit. Aomame and Tengo exit by climbing up, and not climbing down.

At the beginning of the novel, Tengo and Aomame enter 1Q84 alone and without real sense of purpose; when they leave, they are bound together by love and by the baby inside Aomame. Furthermore, the second world and the use of two is ended with the exiting of 1Q84 (the pair of an entrance and an exit).



Characters

Aomame

Aomame is a resident of Tokyo, Japan, and a history and sports enthusiast. Her name means "green peas". Aomame is twenty-nine, and is very logical, and she is at first a very physical person. Her world revolves around physical fitness, sexual activity, and death. She has no real interest in the spiritual world, because as a child she belonged to a strict religious cult called the Society of Witnesses. The experiences scarred her, and so she turned away from religion and spiritualism as she grew older.

She works as a physical fitness expert by day, and works as an assassin on the side. Aomame takes on cases of killing men who brutally beat or molest their children and wives. By descending the Expressway emergency stairwell before one such job, she enters the world which she calls 1Q84. As time goes on in the new world, she reflects about her childhood memories of Tengo, and is determined to find him.

After killing the leader of the Sakigake, Aomame must hide out, and she and Tengo are nevertheless drawn to one another. By killing the Leader, she has somehow managed to conceive a baby fathered by Tengo. She discovers that she really does believe in God, and that she, Tengo, and their baby must make it out of 1Q84 alive so the Little People do not take the child. By ascending the emergency stairwell she originally descends, she and Tengo are freed from 1Q84.

The Taxi Driver

The taxi driver is a minor, yet crucial character in the novel "1Q84". He first tells Aomame that things are not as they appear, and tells her about an emergency stairwell that she could use to beat the traffic. This enigmatic suggestion is what plunges Aomame into 1Q84, leading the reader to suspect the taxi driver might be an agent of the Little People existing in the normal world.

Tengo

An aspiring writer, Tengo's first memory is of his mother engaging in sexual relations with a man who was not his father. Recollection of this memory causes Tengo to become physically paralyzed., trembling, and sweaty. He agrees to take on the task of rewriting the story "Air Chrysalis" for print for the seventeen year-old writer Fuka-Eri. By rewriting the story, Tengo plunges himself into the same transformed world as Aomame without realizing it until much later in the novel. He has a memory of Aomame as a child holding his hand in elementary school, and the memory is so powerful that it ultimately shapes the course of his character.



Tengo, at twenty-nine, is gifted creatively and logically. He can write well and play musical instruments; and he is very adept at mathematics, for he teaches part-time. His father, a television fee collector, is committed to a sanatorium where he is slowly dying. In moments of clarity, he tells Tengo that deaths create holes which have to be filled. Tengo is also told by a nurse that he needs to leave before the exit is blocked. Tengo takes this to mean leaving what he calls the cat town (what Aomame calls 1Q84). Tengo later discovers the hole created by Aomame's killing of the Leader is meant to be filled by Tengo and Aomame's baby.

Tengo, while sensitive and emotionally spiritual, is nevertheless purely physical in his existence, writing and having an affair with a married woman. He has no obligations, and it makes him happy. But as he begins to see that things are wrong around him, and as he becomes embroiled with the Sakigake, Ushikawa, and the Little People, he begins to question his own purpose and understands that he needs to find Aomame. He begins a search for her, and finds her at last on a playground beneath the two moons.

He and Aomame both realize that Tengo's baby is somehow inside her, and that the baby must be protected at all costs. He and Aomame then ascend the emergency stairwell and make it out of the cat town.

Komatsu

Komatsu is an editor at a magazine, and hires Tengo to do freelance work for him. Tengo presents Komatsu the manuscript for "Air Chrysalis" and Komatsu engages Tengo to rewrite the story for publishing. Komatsu is looking at things from a purely business standpoint, and sees that there is major money to be made from the novel and from Fuka-Eri's beauty and youth.

Komatsu, despite his business formality, is also the closest thing Tengo has to a genuine friend. He counsels Tengo and helps him do research into Sakigake, Ushikawa, and the New Japan Foundation. He is later kidnapped by the Sakigake and released, shaken but unharmed.

Fuka-Eri

Fuka-Eri is a seventeen year-old girl who writes the story "Air Chrysalis", which Tengo transforms and plunges him into 1Q84. Fuka-Eri is a beautiful girl with tremendous emotional and philosophical depth. She was brought up in the Sakigake religious cult, where she experienced firsthand the twisted realities of the Little People. Her father raped her, which prompted her to run away and write about the Little People, exposing their power, and creating a counterbalance against them. She has gone to live with an old friend of her father's, Professor Ebisuno.

She serves as a guide for Tengo through much of the novel, for Tengo is not yet aware that he now exists in a transformed world. Fuka-Eri also acts as a sexual conduit between Tengo and Aomame to conceive a child the night the Leader is killed. With her



mission accomplished, Fuka-Eri slowly withdraws from Tengu's life, allowing him and Aomame to find one another and leave 1Q84.

Professor Ebisuno

The Professor, Ebisuno, is an elderly and physically unimpressive former cultural anthropologist. His name means "field of savages". He has become the de facto guardian of Fuka-Eri, and gives his blessings to Tengu to begin rewriting "Air Chrysalis". The Professor hopes that public attention toward Sakigake, based on Fuka-Eri's past, will force the Sakigake to give up information about the whereabouts of Fuka-Eri's father. While the Professor does not understand much about the Sakigake and the Little People, he believes they are the root cause of the evil in Fuka-Eri's life.

The Leader/Tamotsu Fukada

A Communist, former professor, friend to Ebisuno, and father of Fuka-Eri, the Leader (Tamotsu Fukada) is the mysterious leader of the religious cult Sakigake. He hears the voices of the Little People, strange beings that speak to him and force him to carry out their will. He suffers from extended bouts of physical paralysis, during which time he is joined in sexual union with ten year-old girls. He is aware he is dying, and wants to die, yet he cannot kill himself. He is blessed with the ability to telekinetically control physical objects and to interpret and hear the will of the Little People. He explains his life and his role to Aomame, whom he then convinces to kill him.

Tamaru

Tamaru is the gay bodyguard who protects Willow House and the Dowager. Tamaru is agnostic, for he was brought up in a cold and unsympathetic Catholic orphanage. He becomes friends with Aomame, and ultimately ends up considering her family. He kills Ushikawa, and acts as an intermediary between Tengu and Aomame at the end of the novel, serving also as a protector to Aomame.

Ayumi

Ayumi is a twenty-six year old police officer who befriends Aomame. She and Aomame are very similar, coming from difficult childhoods. Ayumi was sexually abused by her uncle and her brother, and so now she seeks sexual satisfaction at the expense of emotional connection. She and Aomame engage in a series of sordid sexual encounters. Aomame eventually distances herself from that sexual activity, and Ayumi does not. Ayumi is ultimately killed during one such sexual tryst, and it is later learned her death is the responsibility of the Little People, seeking to hurt Aomame.



The Dowager/Mrs. Shizu Ogata

The Dowager, Mrs. Ogata, runs Willow House, a western-styled home for abused women. She began the operation when her own daughter committed suicide after suffering physical abuse. The Dowager employs Tamaru as a bodyguard, and Aomame as an assassin. The Dowager also counsels Aomame that she should not waste her youth, but not cheat herself of human happiness in the form of marriage.

Ushikawa

Ushikawa is an ugly private investigator, who has not seen his children in four years, for he is separated from his wife. He is contacted by the Sakihgake to probe into Aomame's background when she is hired to massage the Leader. When the Leader is killed, Ushikawa knows he must find Aomame in order to save himself. Yet the more and more he discovers about Aomame, Tengo, and Sakigake, the more and more he is convinced that something is terribly wrong. This is confirmed for him when he discovers there are two moons in the sky. He has unwittingly been drawn into 1Q84, and is a liability for the Little People, who endeavor to have him eliminated. Yet before he is killed, he divulges all of his information to Tamaru, who then relates it to Aomame and Tengo, giving them the opportunity to escape from 1Q84.

Tengo's Father

Tengo's father is really his step-father, who took Tengo around with him on Sunday mornings to collect NHK television fees. This puts distance between the two. In his old age, Tengo's father is committed to a sanatorium where he later dies. Before he dies, he informs Tengo that deaths make holes that have to be filled. Tengo comes to respect and admire his step-father, who willingly took care of Tengo when he didn't have to.



Objects/Places

Air Chrysalis

"Air Chrysalis" is a short story written by Fuka-Eri to counterbalance the power of the Little People by exposing them. It acts as a gateway for Tengu to enter 1Q84 when he rewrites it. It also unleashes Tengu's creative powers to write his own novel.

Word Processor

The word processor is purchased by Tengu through Komatsu in order to rewrite "Air Chrysalis". Tengu composes much of his own writing on the word processor.

Tengo's Manuscript

Tengo's untitled manuscript incorporates certain elements from "Air Chrysalis" into it, such as two moons in an eastern sky. Tengu's manuscript is also a counterbalance against the Little People, just like "Air Chrysalis". When he leaves 1Q84, he brings his manuscript with him.

The Playground

The playground is the symbolic location where Tengu, Aomame, and Ushikawa can both see the two moons in the sky. It is also the location where Aomame and Tengu find one another again, and decide to leave 1Q84 behind.

Two Moons

The two moons in the sky in 1Q84 also appear in Fuka-Eri's story "Air Chrysalis". They are described as a sign to the little girl in the story, and serve as a sign to Tengu, Aomame, and Ushikawa that they are not in a normal world anymore. They are the physical proof of the illogicality of 1Q84.

Tokyo, Japan

Tokyo, Japan, is the city where the majority of the novel "1Q84" occurs. Tengu and Aomame are both residents of the city, and Willow House also exists in an upper class neighborhood there. Aomame and Tengu both work in Tokyo, and Tokyo is the nexus for the events that unfold in the novel.



Willow House

Willow House is a western-styled home surrounded by security walls which serves as a safe house for abused women. It is financed and operated by the Dowager, and protected by the bodyguard Tamaru. It is where Aomame receives her assassin assignments.

The Sanatorium

The seaside sanatorium is where Tengo's father is being kept as he dies. Tengo goes to the sanatorium only twice before the novel, but then increases his visits as the novel progresses. The sanatorium is where Tengo's father tells him that death leaves open holes that must be filled. The sanatorium is also where Tengo's father dies.

Sakigake Compound

The Sakigake compound is a religious communal farm that serves as a home for the Sakigake religious cult. The compound is also where Professor Ebisuno believes Fuka-Eri's parents are being held against their will. The compound is also evidently where Fuka-Eri's father, the Leader, first heard the voices of and came into contact with the Little People.

The Expressway

The Expressway rises above several other roads in Tokyo, and is where Aomame leaves her taxi and descends an emergency stairwell into the world she names 1Q84. It is where she and Tengo climb back up onto, making their way back into the normal world.

1Q84/The Cat Town

1Q84 (where Q stands for "question")/The Cat Town (based on a short story Tengo reads) is the alternate world that Tengo and Aomame find themselves a part of and must escape. In it, the ultimate power appears to be The Little People, who use the Sakigake to their own benefit. In 1Q84, the rules of physics and nature are suspended and logic in natural terms does not exist. It is a world with two moons and where Aomame becomes pregnant without engaging in intercourse. Aomame enters and leaves 1Q84 through the emergency stairwell; Tengo enters and exits 1Q84 through rewriting "Air Chrysalis" and bringing his own manuscript out of 1Q84 by way of the emergency stairs.



Themes

God and Religion

Throughout the novel 1Q84, organized religion and God play significant roles. Organized religion -in the form of the Society of Witnesses and the Sakigake- drive Aomame and Fuka-Eri away, each for different reasons. For Fuka-Eri, Sakigake meant that she was raped; for Aomame, the strictness of the Society meant that she turned away from God and spirituality toward purely physical pursuits.

While the Society was a Christian sect, the Sakigake was a religious cult which was ultimately organized around the voices of the Little People, heard by the Leader of the commune. Aomame's experiences with the Leader help her to understand that there is a transcendental power, and her immaculate conception (a very Christian idea) leads her to understand that she does believe in God after all. She also understands that organized religion can get in the way of man's relationship with God, and that shouldn't be the case. Aomame's faith, which was once systemically organized, is now deeply personal and unshakable.

1Q84 touches upon the beauty of a relationship with God, and of spirituality, but criticizes organized religions that place emphasis not on God, but on negative laws and human weakness. God should be the center of faith and love, not some sort of humanity-depriving religious power, as was explained through Aomame's connection with the Witnesses.

Two

The number two is a dominant theme in 1Q84. Two serves as a balance: one for one, togetherness, and completion. For example, the power of the Little People is checked by the writing of "Air Chrysalis", which exposes them; an entrance to 1Q84 is paired with an exit to 1Q84; and relationships (Tengo and his father, Tengo and Fuka-Eri, Tengo and Aomame, etc.) are consistent throughout the latter half of the novel.

The number two also manifests itself physically in 1Q84 in the form of two moons, the surest sign to Tengo and Aomame that they have left their former world. In terms of physical actions, two serves to complete those actions. For example, Fuka-Eri's efforts to curtail the power of the Little People cannot be done without having the story published or rewritten by Tengo: each one has something the other needs.

Reality

The age-old question of reality is probed deeply and continuously throughout Haruki Murakami's novel "1Q84". Tengo and Aomame both question what reality is, and whether 1Q84 is the real world, or the world they left behind is the real world. They



consider that the strange occurrences in 1Q84 -the mysterious television fee collector, the conception that did not require intercourse, the presence of the two moons -might in reality, be reality. Yet Tengo and Aomame are also very logical individuals, and they know that something is wrong with the world, rather than they themselves. Both of them, in their own way, begin a Cartesian-like method of examining the world around them. They know that they exist, and they know things are occurring around them, but whether or not those things are real, imagined, part of a memory, or part of another world, are unknown to them until they discover that they have indeed entered another world.

This question of reality also causes Tengo and Aomame to question their purposes in life. They question the way they have been living their lives and wonder whether or not even the way they have been living is real. This critical self-inspection leads both of them to greater truths. For Aomame, for example, questioning the purely physical way she has been living leads her to find spirituality and God. Tengo's friendless lifestyle has paved the way for a real relationship with Aomame.

Style

Point of View

Haruki Murakami tells his novel "1Q84" from the point of view of the third person, which enables a continual narration in one voice spanning the distance between several distinct characters. This provides the reader an omniscience that is not afforded the characters, so the reader is able to understand things at a faster pace than the characters do. This also allows Murakami supernatural extensions, such as describing scenes involving the appearance of Little People when human characters have left the room, are sleeping, or are not present.

It also allows the reader to avoid confusion that might become commonplace by switching back and forth between characters in narrative written in first person. The flow of the story becomes uninterrupted in third person, and readers are easily able to keep up with events and characters. Considering the vast array of characters -from the two main protagonists, Aomame and Tengo- to lesser, yet equally crucial characters -such as Ushikawa and Fuka-Eri- handling the novel in this fashion is also important. While a lesser but important character may appear or disappear in novel written in first person, important minor characters that populate Murakami's 1Q84 may appear just as briefly; yet, because the story is told in third person, this allows the narrator to point out what is important about the characters or their role in the plot, rather than leaving it up to pure characterization through first person to reveal what one character considers important about his or herself.

Setting

The setting of Haruki Murakami's novel "1Q84" is in Tokyo, Japan, in the year 1984. The setting of Tokyo works well for the novel, for Japan is land mired in tradition and modernity, technological and scientific certitude and folklore and legend. The novel occupies a place between these extremes, bending the lines of reality, mythology, physical existence, and spirituality, all seen in the context of a culturally and socially changing Japan.

This is apparent through the purchase of a word processor by Tengo, for example. Stories and fables are ingrained in Japanese culture, from the earliest illustrations of mythological and historical events, to the written descriptions of tales and legends. The use of a word processor reflects the changing technology and ways of preserving stories, but the stories themselves reflect the cultural traditions of Japanese storytelling.

Murakami, in his works, often criticizes the lack of relationships in modern Japanese society, especially in cities like Tokyo. Despite the bustling, vibrant city, emphasis is placed on the self (Tengo not wanting a committed relationship, realizing he has no real friends; or Aomame's random sexual encounters that are emotionally devoid). The



setting of a bustling city also further complicates the aloneness of Tengo and Aomame, and makes it even worse because they realize how very alone they are, despite the number of people around them. Tengo and Aomame then spend a large part of the book -mostly toward the end- seeking to find one another and secure a real relationship.

Language and Meaning

Haruki Murakami tells his novel "1Q84" in language that is simple, tender, and poetic. He does not waste time on abstract ideas and polysyllabic words; rather, he drives at the essence of things using soft language with a poetic simplicity to them. For example, the phrase "Do not get abandoned in the cat town" is as full of tender, poetic movement as it is unimaginably deep in nature. The purpose of this is to find beauty in the darkness of the world -be it the real world, or be it 1Q84- for beauty and darkness exist in both.

The simple poetic nature of Murakami's writing is also important given the sheer length of the novel. The language and wording make points, and keep moving. The flow of the language is swift and allows the reader to easily follow events, rather than becoming mired in one place at one time.

The use of this poetic, simple language allows a personal emotional investment with the novel as well. It is fitting given the tender nature of the love between Tengo and Aomame, who are themselves deeply flawed individuals seeking a personal investment. This makes them more relative to the reader, and the use of language that is not dry, unnecessarily dramatic, or extremely technical does not deter the reader from wanting to continue on.

The lack of overly technical language, dramatic words, and dryness also gives the writing a dreamlike quality, which is important because 1Q84 is to some extent a dreamworld.

Structure

Haruki Murakami divides "1Q84" into three parts, and each part into chapters. Each chapter is told in third person narration and revolves around one principle character (from books I to II, those characters are Tengo and Aomame; and in book III, the additional character of Ushikawa receives chapters). Each part of the book deals with an overarching plot theme. Book I deals with the descent of Tengo and Aomame into 1Q84, and their realization that things are not right. Part II deals with them living in 1Q84, and understanding that part of their purpose is to find the other. Part III concerns Tengo and Aomame finding one another, and finding a way out of 1Q84.

Each chapter in the book alternates between Tengo and Aomame (and later in Part III, between Tengo, Aomame, and Ushikawa), continually refreshing the reader by not dwelling on one character for too long, and by allowing the reader to see how events coming together. This in turn can be seen as reflective of the presence of the number



two (two worlds, two moons, two people, reality and unreality, etc.), and later, with the uninvited presence of Ushikawa, proves jarring at first to the reader the way Ushikawa's presence in 1Q84 proves jarring to the presence of the Little People. With the elimination of Ushikawa, the novel returns to the Tengen-Aomame-centric chapters. The final chapter of the book is fitting as a shared chapter between Tengen and Aomame because they have found one another and are together.



Quotes

"If you really want to know what's happening here and now, you've got to use your own eyes and your own judgment."

-Book I, Chapter 1, Aomame, p. 6

"We share the same fate."

-Book I, Chapter 4, Tengo, p. 42

"It's not that my consciousness or my mind has given rise to some abnormality, but rather that some kind of incomprehensible power has caused the world around me to change."

-Book I, Chapter 9, Aomame, p. 106

"It could be that everything's decided in advance and we pretend we're making choices. Free will may be an illusion. I often think that."

-Book I, Chapter 15, Aomame, p. 192

"Even if things were the same, people's perception of them might have been very different back then. The darkness of the night was probably deeper then, so the moon must have been that much bigger and brighter."

-Book I, Chapter 17, Aomame, p. 214

"The people who are in this world are not in the world that isn't here."

-Book I, Chapter 24, Tengo, p. 306

"If a pistol appears, it has to be fired at some point."

-Book II, Chapter 1, Aomame, p. 325

"'Good-bye,' she murmured, bidding farewell not so much to the apartment as to the self that had lived there."

-Book II, Chapter 5, Aomame, p. 375

"It is the place where he is meant to be lost. It is a place not of this world that has been prepared especially for him."

-Book II, Chapter 8, Tengo, p. 404

"The year 1984 no longer exists anywhere. For you and for me, the only time that exists anymore is the year of 1Q84."

-Book II, Chapter 13, Aomame p. 462

"No matter what happens to me in the future, this view with two moons hanging up there side by side will never -ever- seem ordinary and obvious to me."

-Book II, Chapter 20, pp. Aomame, 549-550

"Do not get abandoned in the cat town."

-Book III, Chapter 3, Tengo, p. 620



"The two different worlds were silently at odds within her, fighting over her consciousness, like the mouth of a river where the seawater and the fresh water flow in."

-Book III, Chapter 8, Aomame p. 673

"It's the world around me that's gone crazy. And I have to find out why."

-Book III, Chapter 19, Ushikawa, p. 813

"If I look in that hole and speak loudly enough, would I be able to talk with my father? Will the dead tell me what the truth is?"

-Book III, Chapter 24, Tengo, p. 862

"And the boy and the girl, hand in hand, made their way out of the forest."

-Book III, Chapter 29, Aomame, p. 908

"Sometimes our memory betrays us."

Part III, Chapter 31, Tengo and Aomame, p. 919



Topics for Discussion

The presence of God and the idea of spirituality is especially important in Haruki Murakami's "1Q84." Why does Aomame have a lack of spirituality? What has her life been like without it? How does Aomame find God? What are the consequences of finding God for her?

Discuss the significance of the number "two" in the novel 1Q84. Why is two so important? What occurs in two's? How is the use of the number two concluded in the final chapter?

Haruki Murakami's novel 1Q84 touches upon a number of philosophical questions, including the ideas of logic and irrationality. What is illogical after Aomame and Tengo enter 1Q84? Why is this so? What remains logical in 1Q84? Why? The rationality of Tengo and Aomame serves to be beneficial to them both in an illogical world. Why is this so?

The theme of loneliness and being alone is explored in 1Q84. In what ways are Tengo and Aomame alone? In what ways are they not? How do they come into relationships? Is their being along beneficial or harmful to them? Why or why not?

Although Haruki Murakami never clearly explains the Little People (their purpose, their intentions, whether they are good or evil), for Tengo and Aomame, they are dangerous. Why? Do you think the Little People are a force for good or evil? Why?

Several of the characters in the novel 1Q84, from the Leader to Tengo's father, explain that death opens holes, which must be filled. A balance therefore must be maintained in the world. What holes are opened up in the novel that must be filled? Why? What other areas or characters in the novel require balance to exist or function? Why is this so?