
Haruki Murakami

Eftir skjálftann



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Author: Haruki Murakami

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Description

Vaste grond onder je voeten hebben is een veilig gevoel, maar als die grond opeens dreigt weg te vallen, kan dat heel nare gevolgen hebben. De zes verhalen in deze bundel verkennen de psychologische gevolgen die een aardbeving teweeg kan brengen, zelfs als zij ver weg gebeurt. In 'Na de aardbeving' is Murakami op zijn absurde, grappige, ontroerende best.

Insightful reviews

Susan Budd: Six stories set in the aftermath of the 1995 Kobe earthquake ~ This is my first taste of Murakami and I have mixed feelings about it. "Super-Frog Saves Tokyo" is the highlight of the collection ~ a nightmarish work of magical realism that is at turns humorous, grave, and gross. I love the frog's indignation when he imagines someone denying that he is a frog ~ "Anyone claiming I am not a frog would be a dirty liar. I would smash such a person to bits" (94) and when he refers to Katagiri's ungrateful siblings ~ "I almost wish I could beat them to a pulp on your behalf" (99). The other five stories were weird, and I like weirdness, but they didn't appeal to me. The one character that did stand out for me was Junko in "Landscape with Flatiron."

Seth T.: Okay yeah, so really on a Murakami kick here. As I write this I'm also in the opening throes of his *Norwegian Wood*. In any case, *After the Quake* did nothing to halt my appreciation for his work. Despite the fact that many of his themes are here regurgitated. It's true, the flow of love for Haruki Murakami continues unabated.

That's not to say that there aren't high and low points in the collection of short stories. In fact a couple of the stories are merely Good.

In any case, in the wake of the Kobe Earthquake and Sarin gas attacks in 1995 and drafting on the slipstream of the amazing [Wind-Up Bird Chronicle](#), Murakami penned each of the shorts in the volume as some sort of response to the titular disaster. Each story is written in the third person (an uncommon POV for Murakami) and deals with the lives and souls of characters in the days and months succeeding the destruction of the city.

The book's opener "UFO in Kushiro" offers up a vignette that belongs thematically right next to works like *Wind-Up Bird* and [Sputnik Sweetheart](#). An empty man, a shell since before his wife left him, runs an errand that takes him to far away Hokkaido, where he may or may not just happen to run into his soul. Being familiar with Murakami by this point, the story felt comfortable and lived-in, but I have to imagine that it would be rather abrupt for first-time Murakami readers.

The second piece, "Landscape with Flatiron," presents another level of tension (as the first story leaves the reader perhaps slightly on edge) and continues to draw the reader into the hollow lives of people who seem to see just beyond the world we inhabit. "All God's Children Can Dance" was my least favourite of the tales and features a man deeply unsure of his place in the world, struggling with his own genetic fallacy, having been told that he was the Son of God from his youth and having a tremendous penis as his only evidence of this supposition.

"Thailand" was enjoyable and follows a woman vacationing in Thailand around as she finds answers to spiritual questions she did not know she had.

Unquestionably my favourites in the collection are the final two offerings: "Super Frog Saves Tokyo" and "Honey Pie." The former opens with a bank employee coming home to find a man-sized frog waiting to speak with him about important matters—the prevention of imminent doom to the city of Tokyo. This was absolutely a joy to read. The latter is utterly pleasant and, in a way, in so doing defies expectations. Murakami is many things and his genius is sometimes unpredictable, but I was shocked by how... pleasant... this tale was.

When all is done, said, and forgotten, Murakami's book will still be about men and women in this cold world who are shaken from their stupor and confronted with the opportunity to fill their hollowed-out lives with that undetected mass that had been missing from them the entire time. The Kobe earthquake acts as a catalyst for each of them, forcing self-evaluation, even when it comes in forms that cannot be recognized as self-evaluation.

Awesome little book.

Shovelmonkey1: I didn't realise this book was a series of short stories until I opened it and started reading. Murakami presents another weird and wonderful view into his world but this time focusing on the way that a group of fictional characters were affected by the Kobe earthquake. All of these stories have their own merits but my favourite was probably Super-Frog saves Tokyo. I love Murakami although I have to say that this was not my favourite book by him as these stories don't really give him much of a chance to stretch his literary legs! My favourite book thus far is Kafka on the Shore which features the creepiest character in fiction - Johnny Walker. On a weirder personal note, I received this book on the day of the earthquake in Japan (11.03.2011) as a birthday gift.

Stine: Omg. Glem dobbeltkryss, ble faen meg trippelkryss. Ante virkelig ikke at denne stod på 1001-lista.

Joselito Honestly and Brilliantly: There are six separate tales during this narrow title. There are not any related characters yet a majority of these tales point out [some in passing, and others with extra importance:] the final giant earthquake at Kobe, Japan. Murakami is like this. every thing occurs as before, not anything extraordinary, just a few general daily scenes, then suddenly, with no warning, there is a robust earthquake and it jolts the reader. within the first tale [UFO in Kushiro:] the fanatics have been in mattress after their lovemaking, the woman makes a joke, a in actual fact risk free one, the man appears to be like at her and "(f)or one cut up second, (the guy) discovered he was once at the verge of committing an act of overwhelming violence." This got here like an earthquake because, sooner than this, there by no means was once whatever within the tale which even hinted that the man used to be violent or psychotic, or that the shaggy dog story might impress any kind of anger. In the second one tale [Landscape with Flatiron:] a tender girl [Junko:] had ran clear of home, went to a beach town, bought hired in a comfort store, and lived in with a tender surfer [a guy, Keisuke:]. The couple then turned associates with one other man [Miyake:] who lived through himself, and whose favourite factor to do is to construct bonfires utilizing driftwoods he alternatives up from the seashore. One

night, the 3 went to the seashore back and outfitted one other bonfire. They watched the fire, informed tales and drank. The surfer-boyfriend of the woman [Junko:] needed to depart early, however, due to a bum stomach. So Junko and Miyake have been left to monitor the bonfire until eventually the hearth peters out. If this have been a regular story, or perhaps a hollywood motion picture perhaps, you can still count on the 2 to be stuck up in any such romantic atmosphere and later make love within the sand. yet that isn't Haruki "The Earthquake" Murakami. this is often what occurs next:"Junko seemed as much as see that there have been many extra stars within the sky than before. The moon had coated a protracted distance. Miyake threw the final piece, the lengthy department he was once holding, into the fire. Junko leaned in the direction of him in order that their shoulders have been simply touching. The smoky scent of 100 fires clung to his jacket. She took in a long, deep breath of it." "You comprehend something?" she said. "What?" "I'm thoroughly empty." "Yeah?" "Yeah." She closed her eyes and, prior to she knew it, tears have been flowing down her cheeks. along with her correct hand, she gripped Miyake's knee as not easy as she may possibly via his chinos. Small chills ran via her body. He positioned his arm round her shoulders and drew her close, yet nonetheless her tears wouldn't stop. "There's fairly not anything in any respect in here," she acknowledged a lot later, her voice hoarse. 'I'm wiped clean out. Empty.' "I understand what you mean," he said. "Really?" "Yeah. i am an expert." "What am i able to do?" "Get an exceptional night's sleep. that typically fixes it." "What i have isn't really easy to fix." "You should be right, Jun. it could no longer be that easy." Just then a long, steamy hiss introduced the evaporation of water trapped in a log. Miyake raised his eyes and, narrowing them, peered on the bonfire for a time. "So, what may still I do?" Junko asked. "I do not know. lets die together. What do you say?" "Sounds stable to me." "Are you serious?" His arm nonetheless round her shoulders, Miyake saved silent for a while. Junko buried her face within the tender tired leather-based of his jacket. "Anyway, let's wait until the fireplace burns out," Miyake said. 'We equipped it, so we should preserve it corporation to the end. as soon as it is going out, and it turns pitch-dark, then we will die.' "Good," Junko said. 'But how?' "I'll contemplate something." "OK." Wrapped within the odor of fire, Junko closed her eyes. Miyake's arm throughout her shoulders was once relatively small for that of a grown man, and surprisingly bony. i'll by no means dwell with this man, she thought. i may by no means get within his heart. yet i would be ready to die with him."XXXMr. Earthquake rocks!

Brad: I headed domestic dulled via work, dulled by way of the realm round me, dulled by way of meaningless discourse, dulled via the apathy of others, dulled by way of the glide that is been pulling my brain clear of the bones that carry it in, and as I approached the flip off to the seashore I felt a pull i could not avoid, so I grew to become off. Piano classes have been waiting. My childrens have been waiting. i wished to shop for groceries. there has been time, if I hurried, to spend with my love. yet i discovered myself within the sand, sneakers off, striding to the north of the breakwater. Thinking. there has been a bit of driftwood propped up opposed to a bit of wave smoothed sandstone, and that i used to be abruptly at the hours of darkness status at the seashore burning driftwood after an earthquake, gazing the mutli-colours dance their hour of darkness dance. i have no longer learn this e-book in ages, yet a bit of driftwood, of sunbleached, salt-soaked wooden introduced me again to the pages with ink on them that captured me a decade ago. I made it again in time for my lesson, yet I neglected spending time with my love. i'm unhappy approximately that, however the driftwood was once needed, so it truly is ok simply because subsequent time we are jointly will probably be richer for my detour.

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