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MASTER THESIS

The Quest for Identity
in *Kafka on the Shore* by Haruki Murakami

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DECLARATION

I hereby declare that the content of this dissertation is purely the result of my research, and that appropriate references or acknowledgements to the work of other researchers are made where required.

Signature

Drid Fatima Zahra

Dedication

Climbing to the top, I shall not forget how I got there and to honor those who were the reason for it. I would love to dedicate this humble work to my precious mother, who never gave up on me even when I gave up and who did her best to make me who I am today. I would also love to address it to family and friends in real life: Ikram, Samah, and Boutheyna, who have always been there for me as well as Merwa who was more like an older sister who looked after me rather than a friend. At last, I will not forget my online friend whom I have not met yet. They were there for me in every step I made, especially Thomas. Thank you all for the love and support that you showered me with.

Acknowledgments

Abstract

Kafka on the Shore is a fictional book containing several points of view about the psychological atmosphere in which the Japanese youth grew up. Haruki Murakami is one of the internationally renowned Japanese writers who addressed the topic of identity in their works and Murakami's novel *Kafka on the Shore* is considered the most significant example. There were different types of identity crises in the book, yet this study will only focus on one, and it is the main character's identity. This research follows the psychoanalytic approach to explore Kafka Tamura's denial defensive mechanism, as well as interpreting his dream, in order to disclose the Oedipus complex within him. The study's three goals are as follows: First and foremost, this research examines his mental structure or personality, as well as the denial defense technique that the novel's main character, Kafka Tamura, employs. Second, Kafka Tamura's dream is decoded to discover his dream's meaning. Finally, to show the Oedipus complex, this study connects the defensive mechanism "denial" with the interpretation of Kafka Tamura's dream.

Keywords: identity, Kafka on the Shore, Haruki Murakami

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General Introduction

The search for identity has always been a complex topic in modern writing, especially when the contemporary individual's primary issue became recognizable. A modern individual needs to build his or her identity in the middle of a boundless universe. As a result, each member of the new generation is exposed to new notions and ideas in religion, culture, and ethnicity on a daily basis, causing him to struggle mentally as he attempts to form a natural identity. As a result of this fight, a person has to locate a place where he or she may openly express his or her psychological and emotional swings. Nevertheless, literature is ideal for this purpose, as it provides a literary realm that portrays human nature in all of its foibles. Its primary purpose is to assist everyone in any part of the world in exploring their identity and seeing themselves in a work of art, such as a novel, a poem, or even a painting.

The issue of identity has been a prominent focus in modern literary studies in the last several decades. Without a doubt, Japanese literature is no exception. In their quests for originality, current authors focus on being the voice of the present generation. They strive to convey a strong sense of this concept by depicting characters with various identity challenges. As a result of the country's growth, Japanese literary work concentrates increasingly on social phenomena. Junichiro Tanizaki, Yukio Mishima, Kobo Abe, and Haruki Murakami are among the Japanese authors who have chosen to stress the isolation problem and to establish self-identification in order to demonstrate the power of a single character to be an entire community for himself. They also go into great detail on the internal identity struggle that has arisen as a result of the lack of an external enemy.

Haruki Murakami, a well-known figure in modern Japanese literature, is an internationally renowned author who has sold one million copies of his books on the first day of release. Murakami is noted for his existential approach and sense of isolation. Isolation,

loneliness, and identity are common topics in his writing. Murakami creates a twisted storyline that revolves around two characters in *Kafka on the Shore* (2005) to show the issue of personality loss and self-search among Japanese young adults. Kafka Tamura, a fifteen-year-old kid, quits his father's Tokyo home to avoid a grisly oedipal prophecy and hunt for his long-missing mother and sister. Satoru Nakata is an elderly Japanese guy who has lost his memory and individuality due to harsh experiences in his life. Kafka flees to the beach of Takamatsu, a town on the island of Shikoku, and seeks refuge in a privately held library. During his travels, everyone he encounters appears to be pointing him in the direction of his Oedipal destiny, particularly Miss Saeki, who gives him a tactile sensation of an ancient connection and makes him sexually attracted to her while also making him wonder whether she is his mother.

Kafka soon realizes that he cannot resist his fate if he feels he needs to fulfill it. Meanwhile, the storyline introduces Satoru Nakata, an older man who almost died in a horrific accident when he was nine years old. He has a mental disability due to the accident and has lost his capacity to grasp intellectual concepts. He also speaks in the third person at times, which many people find strange. It also shows him a remarkable gift: the capacity to communicate with cats. This ability is put to use by Nakata in assisting those who have misplaced their pets. He leaves Tokyo and winds himself in Takamatsu on one of his cat-finding expeditions, where he meets Hoshino, a guy who never had time to dive further into his life. Nakata solves Miss Saeki's mystery, murders Kafka's father, who lives a double life as a cat hunter with a different personality and identity, and aids in Kafka's release due to a sequence of unusual happenings. As a result, the protagonists experience various emotional and mental instability, drifting in and out of their dreams. Hoshino joins Nakata on his strange journey and learns his self-awareness. Individuals struggle with significant identity crises because of the conflict between conscious real-life acts and unconscious desires they had dreamed of. Haruki Murakami's novel *Kafka on*

the Shore wonderfully catches the concept of identity reconstruction and analyses the role of psychological factors in shaping an individual's personality.

The goal of this study is to look at the topic of identity development in Haruki Murakami's work *Kafka on the Shore* by looking at the protagonist's sense of adulthood and the many methods he employs to overcome all obstacles to his identity crisis. The investigation of psychological aspects that play a crucial role in assisting the protagonist in identifying himself as an individual is also a primary goal of this dissertation. This study provides a logical explanation for how the novel's events unfold. Furthermore, this study aims to determine the relationship between internal psychological disorders and an individual's attitude toward life obstacles. As a long-term aim, this research should contribute to all of Murakami's novel studies, allowing for a better comprehension of his distinctive vision. The psychoanalytical methodology is used extensively in this study to achieve its purpose. The rationale for relying on this method is because it is the only literary methodology that provides adequate resources for analyzing the protagonist's identity vicissitudes in Kafka's work On the Shore. Besides, this technique is founded on psychoanalytical Freudian theories that deal with the study's principal objective, which is to investigate the influence of the Oedipus complex, nightmares, and denial on the main character's attitude. In addition, the psychoanalytical technique adds to the intrigue of the research by revealing how the character's unconscious mechanisms operate.

The dissertation is split into three sections. The first chapter provides a basic overview of Japanese literature and a theoretical framework divided into two divisions. The first section gives a quick rundown of Japanese literature. It highlights the circumstances that have arisen due to modern Japanese identity crises during the country's growth. Furthermore, this part looks at the notion of identity as a central issue in modern Japanese literature and how literary luminaries in Japan portray it.

The second segment delves into specific psychoanalytical literary theory concepts. It explains the fundamental principles that this study uses in its character analysis of the novel: Oedipus complex, interpretation of dreams, and defense mechanism: denial. Furthermore, it emphasizes this issue from Haruki Murakami's perspective to comprehend the strategies he employs in his work *Kafka on the Shore* to create characters that mirror the Japanese identity conflict.

The second chapter is a general analysis of the protagonist's life, Kafka Tamura, as a model of a young adult Japanese man. It tackles his ties with his parents and the nature of their relationship to have a better understanding and view when the psychoanalytic approach is applied. The Chapter also discusses the changes that appeared in his identity before and after he left his home and what led to that.

The last chapter stands as the analytical chapter of this dissertation. This chapter is divided into two sections. It starts with a mind structure analysis of the personality and the defense mechanism denial of the protagonist, Kafka Tamura. Then, the character's actions are analyzed from a psychoanalytical perspective emphasizing the role of the Oedipus complex using the Freudian theory. In the same analytical way, the second section examines the psychological effect of dreams on the protagonist's decisions depending on the interpretation of dreams theory. The analysis of these two psychological aspects should lead to the understanding of Kafka's identity, where the results show the profound impact of these aspects on the journey of pain and healing of Kafka's personality.

Chapter 1: General Background and Theoretical Framework

1.0. Introduction

The theoretical foundation and literature review are covered in this chapter. This chapter starts with a brief overview of Japanese literature and then describes the identity crises present in it. Later, it investigates the theme of identity more broadly and attempts to answer how it is represented in Japanese literature. Furthermore, the issue is studied from Haruki Murakami's perspective as exemplified in his book *Kafka on the Shore*. After this, the chapter concludes with examining the theory of psychoanalysis (id, ego, super ego), the theory of Oedipus's complex and dream interpretation, and three of its central concepts as the main factors in analyzing the protagonists' personalities in this research.

1.1. General Background

1.1.1. Japanese Literature

Japanese literature is one of the oldest literature traditions, and it is different from the literature with which we are usually surrounded. It is due to its long and deep roots that we can barely identify the beginnings of Japanese literature. However, it is logical enough to focus on what is considered to be the latest and the most accurate period to our work, which is the modern era of literature (modern, post-modern, and contemporary). Traditional Japanese literature was not a source of amusement to the new generation of authors who wanted to distinguish themselves from the past. With this new path which they favored to pursue; pure Japanese literature reached what seemed like its end. The arrival of translated Western literature brought new ideas and insights to the Japanese cultural landscape.

This era, and although it had so many names throughout the last decades, is preferably called or known as the era of the Western literature influence. It is where all the fresh blooming

authors were charmed by the Western writers, poets, and artists for whom the pen and the paper were their friends, such as Elizabeth Madox Roberts, Sartre, Albert Camus, and Tolstoy, and Dostoevsky, and Chekhov. Nevertheless, those young Japanese writers produced what was seen as another version of Western literature but with mistranslated thoughts and speculations; in other words, they followed a map with fake directions. Trying to frame Western ideas into a Japanese mold was hopeless despite the work and the efforts. Some of the authors decided to go back to their true identity and give up on adopting the newly acquired one. They simply went back to traditional Japanese literature.

Over the years, with the arrivals of writers and poets, the interest in the Western aesthetic of written art was not as joyful as it used to be. They started creating their version of every movement in a way that served their society and reflected their own cultural conflicts and social issues.

Modern Japanese literature was equivalent in its contradictions and conflicts just as the Victorian era or what was called realism. There was a substantial and noticeable cultural clash between returning to Japan (their old identity) or moving forward and creating a new identity for Japan, especially by adopting new ideas with some adjustments and breaking the borderline between the two cultures. Japan was trying to accommodate to the Western art and type of thinking without losing its true identity. However, over time, the gap between the two cultures grew wider. In post-modern and contemporary literature, there is a remarkable identity crisis within the society that was featured in the literary works of Japanese authors. Some of them tried to combine the two worlds to create a bit of balance, but they often completely neglected one of them and focused on the other, based on their personal preference or due to the belief of adding a little bit of unfamiliarity and their own view and thinking to the world of literature which was so strict and lifeless in their eyes.

1.1.2. Haruki Murakami's Biography

Enjoying a baseball game when suddenly the idea of writing a book crosses the mind of who is considered one of the most marvelous writers of his time, ***Haruki Murakami*** 村上 春 樹 is a Japanese novelist, short-story writer, essayist, and a translator. From a jazz bar owner in his thirties to a worldwide known writer in one night after writing his first prize-winning novel, *Hear the Wind Sing,* he won the Gunzou Literature Prize for budding in 1979. An ordinary man, as he likes to call himself, found his way into the literary world with his unique, magical, and out-of-the-ordinary style of writing, creating narrative thoughts that can never be left behind once you read them.

Murakami is considered one of the major voices of his generation where he tackled a conversation about the generation that came in and after the post-war loaded with their father's burdens of lost dreams and unfinished stories and futures that were lost in wartime hoping for the dream to come true. In his works, Murakami depicts the crack that resulted in a rage for sex, drugs, and violence and also led to an identity crisis and a reliving of the traumatic heritage of war in a new shape and form. *Norwegian Wood*, *Dance Dance Dance*, *South of the Border*, *West of the Sun*, *The Wind-Up Bird Chronicle*, *Sputnik Sweetheart*, and *Kafka on the Shore* are some of his art pieces that represent those thoughts and beliefs. It can be said that Haruki Murakami draws Japanese ideas with Western colors.

1.1.3. *Kafka on the Shore*

Kafka on the shore is a millennial novel by Haruki Murakami, it was first published in Japanese in 2002 and later translated by Philip Gabriel to English in 2005. The book narrates the story of characters that are each struggling in their own way to find their identity and their traumatic experiences. The protagonist of the novel is a fifteen-year-old boy who flees away running from home trying to escape his fate akin to that of the Oedipus king as his father

prophesized. the juvenile named Kafka Tamura starts a quest for identity, a journey where he sees and feels and endeavors unfamiliar situations that he finds himself in while he is trying to solve the mystery of his identity crisis. Another remarkable character in the novel is the old man Nakata who is handicapped with the ability to talk to cats, a man who isolated himself from society. After an accident, he also starts a journey to find his lost identity and overcome his traumatic past.

1.1.4. Quest for Identity

1.1.4.1. Identity

Identity is the answer to the question "who am I?". There is a huge collection of definitions for it depending on the field and the type of identity itself, but the essence of all those interpretations is the same. Identity as a noun refers to the relationship between the thing itself and to other things like the culture, the society, and so on.

Talking about identity always leads to psychology, specifically, about the conscious and the unconscious mind. In psychology, the term "identity" is most commonly used to describe personal identity or the distinctive qualities or traits that make an individual unique. Identities are strongly associated with self-concept, self-image (one's mental model of oneself), self-esteem, and individuality. Identity is the qualities, beliefs, personality traits, appearance, and/or expressions that characterize a person or group. In other words, identity is what an individual lives and experiences, how he acts and thinks, and the way he views himself and how he is viewed by others. Identity is something that can be plural, so instead of a person having one identity, he can have more. This can happen as a result of some mental state or throughout time in the individual experience in life. Lastly, identity is something that can be damaged, lost, and regained again.

1.1.4.2. The Quest for Identity

The quest for identity shows a basic human need to build one's personal identity in relation to others. It is to find the roots and establish a connection with the past as well as the future. It is also a demand for home and since belonging to some sort of a place in society, the quest for identity is another way to ask these questions: "Where have I come from, where am I going, and in front of whom am I going to be judged". The loss of a person's identity is the essence of the quest for identity. It is a journey that starts with self-discovery and hopefully ends with the person finding themselves.

"The loss of identity and the incessant quest for self-discovery has come to be taken for granted in literary, philosophical, scientific, and therapeutic discussions of modern life" (Turner 148). The quest for identity can be featured in different ways such as memory loss, the appearance of a whole brand new personality, or denial and refusing to live as one's self and running away to a new place to create a new self. Since identity is what makes a human who he is, any crack in the identity can make the person have a strong unconscious pursuit for themselves in a deep way rather than what society chapped them to be. He focuses more on who he is deep down instead of whom he is told to be.

The search for identity is tripe when the person tries to find his identification in the smallest of things: pieces of memory, his present, and his surroundings. Humans tend to analyze the smallest things in their lives to answer non-necessary questions, so when it comes to something that represents us interpreting every key and clue is necessary. The quest for identity, thus, demonstrates that identity is not simply a matter of fate but is also a product of reflection, discovery, and choice.

1.1.4.3. Identity as a Theme in Literature

Identity is one of the common themes in modern literature and art. In general, a brief definition to describe the notion of identity is *the unity of the self*. In the modern era, psychology was the main basis of any artistic work, as it was the only way to unconsciously and consciously talk and depict the state of mind and mental health. In literature, identity is not represented as a marginalized theme but as the main one that can explain the whole content of the story and can reflect the author's thoughts and identity. Moreover, it holds different shapes as cultural identity and social identity, and so on. There are different kinds of theories to explain and reassemble the identity. The importance of the theme of identity in literature lays not only in the self-questioning but also in the question of humanity

1.1.4.4. Identity in *Kafka on the Shore*

In the novel, the author depicted the troubled psyche of humanity along with other struggles. Identity was one of the things that the writer focused on in the story and it was presented in different aspects such as identity loss, identity construction, or identity discovery. Nevertheless, the novel is haunted by the sense of loss that could never be unseen or ignored. The characters in the presented work are all suffering somehow in some way from what is professionally called identity crisis, which was featured in their life struggle that resulted from parental issues, emotional and physical abuse or trauma, and so on. These responses to the identity crisis are coping mechanisms. The identity theme was clearly displayed in the novel and it was many researchers' quest for study since it did not only reflect the characters' state of mind but also the generation of that era and their struggle.

1.2. Theoretical Framework

1.2.1. Sigmund Freud

Sigmund Freud was an Austrian neurologist and the pioneer of psychoanalysis. He was born on May 6th, 1856, in Freiberg, Moravia, Austrian Empire, and died on September 23rd, 1939, in London, England. Sigmund Freud was, without a doubt, the most potent intellectual legislator of his time.

Psychoanalysis, which he developed, was at once a theory of the human psyche, a cure for its problems, and a lens through which to analyze culture and society. Despite numerous critiques, refutations, and caveats of Freud's work, his influence lasted long after his death in domains far afield from psychology as it is often understood. If *psychological man* replaced earlier notions of a political, religious, or economic man as the dominant self-image of the twentieth century, it is due in no small part to the power of Freud's vision and the seeming inexhaustibility of the intellectual legacy he left behind. This is as the American sociologist Philip Rieff once contended.

1.2.2. Psychoanalysis Overview

Psychoanalysis is a set of theories and psychotherapy that was developed by Sigmund Freud in the 1896s. It aimed to treat mental health disorders. Psychoanalysis believes that the human personality is divided into two sections the conscious and the unconscious mind. It also proposes that the human psyche is composed of three parts: the id, the ego, and the super-ego. Firstly, the id is like the devil where all the suppressed non-ethical desires are hidden such as sex and aggression, which are instinctual and impulsive. Secondly, the superego is the angle that guides humans and tells them what is right and wrong; in other words, it is the moral part

that always follows the rules. Finally, the ego is the judge who listens to both sides, analyzes the situation, and makes a decision concerning what should be done or followed.

Psychoanalysis is a treatment method for mental problems that examine unconscious mental processes. It is based on Sigmund Freud's psychoanalytic theory, which he developed in Vienna in the late nineteenth and early twentieth centuries. It encourages patients to freely associate ideas with therapists by talking about anything that comes to mind. The *work* of therapy is to uncover the tensions between the id's instinctual drive, the ego's perceptions and actions, and the censorship imposed by the morality of the superego. Dreams and slips of the tongue are examined as keys to the workings of the unconscious mind. The *work* of therapy is to uncover the tensions that exist between the instinctual drive of the id, the perceptions and actions of the ego, and their censorship.

Early childhood experiences, especially those with a sexual component, are given special attention as their memory may have been repressed due to guilt or trauma. Recalling and analyzing these experiences are thought to help patients overcome repression-induced anxiety and neuroses, as well as more serious illnesses known as psychoses (see neurosis, psychosis). Some of Freud's early collaborators, most notably Carl Gustav Jung and Alfred Adler, rejected many of his beliefs and developed alternative ways of analysis. Other influential figures in psychoanalysis, such as Erik Erikson, Karen Horney, and Erich Fromm accepted the fundamental Freudian framework but added to or modified it. This research employs Sigmund Freud's personality theory, which examines the id, the ego, and the superego. The research draws on the work of Jess Feist, Gregory J. Feist, and Saul McLeod to develop a distinct personality theory.

1.2.2.1. The Id

The Id, according to Freud, is the passion or libido that exists inside the human psyche (*The Ego and the Id* 24). In comparison to the superego, the id lacks morality (*The Ego and the Id* 30). When speaking about the relationship between the ego and the id, Sigmund Freud says:

> "Its relation to the id it is like a man on horseback, who has to hold in check the superior strength of the horse; with this difference, that the rider tries to do so with his own strength while the ego uses borrowed forces. Often a rider, if he is not to be parted from his horse is obliged to guide it where it wants to go; so in the same way, the ego is in the habit of transforming the id's wild into action as if it were its own." (*The Ego and the Id* 10–11)

Feist acknowledges in his book that the id continually strives to satisfy basic needs. The id functions as the pleasure principle since it is to discover pleasure. The feature that id lacks is morality, implying it is incapable of distinguishing between good and evil. However, the id is not always moral (Feist 33).

Feist goes on to say: "The id is primitive, chaotic, inaccessible to consciousness, unchangeable, amoral, illogical, unorganized, and filled with energy received from basic drives and discharged for the satisfaction of the pleasure principle" (Feist 33). The pleasure principle is known as the id. According to Guerin (156–157), the id is the primary source that serves to fulfill the human drive for pleasure. The process of self-fulfillment will disregard all laws and values that apply to our lives. The id can be classified as a boisterous child in general. It indicates that the id is uncontrollable pleasure impulses that lead to excessive self-indulgence and self-injury in the worst-case scenario. One human being may have an unconscious mind,

according to Freud. In this study, one form of the unconscious mind aids in the analysis of the study's object. It is a metaphorical or an illustrative meaning that entails seeing one issue as a metaphorical or an illustrative meaning (*The Ego and the Id* 14).

1.2.2.2. The Ego

The ego, according to Freud, is the human mind's reason and common sense (*The Ego and the Id* 10). The ego is the source of fear in the face of three dangers: the external world, the id, and the superego (*The Ego and the Id* 32). According to Feist, the ego is the only element of the mind that has contact with reality out of the three. It functions as a means of communication with the outside world. It fights to control the pleasure of the id's principle; as a result, it makes decisions, earning the ego the title of the reality principle. The ego's job is to reconcile the id and the superego's illogical assertions with practical considerations from the outside world. (Feist 35). Guerin claims that when addressing Freud's idea of ego: "In view of the id's dangerous potentialities, it is necessary that other psychic agencies protect the individual and society. The first of these regulating agencies, that which protects the individual, is the ego" (Guerin 157).

The ego is essential in restraining the id, even though it does not have a strong vitality as the Id. Its purpose is to hold the drives of the Id into destructive behavioral patterns (Guerin 157). The ego is seen as the reality principle, serving as a bridge between the internal and external worlds (Guerin 157). The ego has a variety of protective mechanisms. According to Sigmund Freud, the writer employed two types in this study, both connected to the analysis section. The first is suppression, which implies assuming one issue will be unnoticed (*The Ego and the Id* 2). The last one is suspense, defined as diverting one's attention away from a single topic (*The Ego and the Id* 40).

1.2.2.3. The Superego

According to Freud, the superego is the moral censorship inside the human mind (*The Ego and the Id* 18). According to Feist, the superego represents the moral and the ideal of the human mind that is disconnected from reality. It represents moralistic and idealistic values. The conscience and the ego-ideal, according to Feist, are two subsystems of the superego. Past experiences of punishment form the conscience due to guilt, and it directs a person's behavior regarding what they should and should not do. The ego-ideal, on the other hand, suggests that incentives from validity govern a person's decisions about what they should do (Feist 36).

For some people, the superego does not develop after childhood. Others have had sentiments of guilt and inadequacy and are experiencing the superego's dominance via their personalities (Feist 37). Guerin notes that: "Superego is the moral censoring agency, the repository of conscience and pride. Superego is the other regulating agent besides ego, which primarily functions to protect society" (Guerin 157–158). According to Guerin, the superego is all about morality, which involves punishment for bad behavior and reward for good behavior. It concludes that the superego is regarded as the morality principle. The superego's job is to suppress the id, which possesses pleasure impulses that are unacceptable in society (Guerin 158).

1.2.3. Theory of Oedipus Complex

In the psychoanalytic theory, the Oedipus complex is a critical stage in the normal maturation process, characterized by a desire for sexual engagement with the parent of the opposite sex and a concurrent sense of competition with the parent of the same sex. In his book *Interpretation of Dreams* (1899), Sigmund Freud proposed that notion. The phrase comes from Greek mythology's Theban hero Oedipus who unwittingly killed his father and married his mother. Its female counterpart, the Electra complex, is named after another mythical heroine

who assisted in the murder of her mother. The Oedipus complex, according to Freud, affects children aged three to five. As reported by him, the stage ends typically when the youngster identifies with a parent of the same sex and suppresses his sexual urges. The stage passes happily if past connections with the parents were generally loving and non-traumatic and if parental views were neither overly restrictive nor excessively stimulating. However, when a youngster is exposed to trauma, an "infantile neurosis" develops, which is a precursor to similar reactions later in life. The process of conquering the Oedipus complex also gave rise to the superego, the moral element that now rules the conscious adult mind. The reactions to the Oedipus complex, as per Freud, are the most important social achievements of the human intellect.

1.2.4. Theory of Dreams Interpretation

The Interpretation of Dreams (1899) was one of Freud's first works, in which he claimed that dreams are "the royal path to a knowledge of unconscious mental activities"; in other words, dreams provide a way to comprehend the waking experience. This was his theory throughout his career that he even included in his final written remark on dreams, which was released approximately a year before his death. He also proposed a theoretical explanation for dreams' strange character, devised a technique for interpreting them, and expanded on their therapeutic potential. Sleep thinking, for Sigmund Freud, is fundamental and regressive.

When the inhibitory demands of wakefulness were reduced, repressed wishes, particularly those related to sex and hatred, were claimed to be released in dreams. The dream's content was supposed to be derived from inputs such as bladder pressure, traces of the previous day's experiences (day residues), and linked infantile memories. Manifest content referred to the exact dream features whereas latent content referred to the supposedly repressed aspirations stated. In an endeavor known as dream work, Freud proposed that the dreamer protected himself

from awakening and avoided uncomfortable knowledge of repressed wishes by disguising them as odd manifest material. He believed that when one's urges are not satisfied when awake, they manifest themselves in dreams as sensory pictures and scenarios. Through a process known as condensation, Freud proposed that one feature of manifest material might come to symbolize several latent aspects (and vice versa) in dreams. Emotional attitudes toward one thing or person may conceivably be moved to another object or person in dreaming or not show in the dream at all.

Freud also noticed a phenomenon known as secondary elaboration, which happens when individuals wake up and try to recall their dreams. In the process of elaboration and rationalization, they may recollect incorrectly and offer "the dream, a polished facade, (or by omission) exhibit rents and fissures." He dubbed this awake action "secondary revision." In order to discover the hidden significance of a dream, Sigmund Freud urged the individual to engage with it freely. In psychoanalysis, dreams were, therefore, another form of free association. The analyst intended to figure out what the dream meant by listening to the associations, in part by comprehending the dreamer's needs. The analyst might use this information to assist the patient in overcoming inhibitions discovered through dreamwork.

On the other hand, Carl Jung (1875–1961), unlike Sigmund Freud, did not see dreams as a supplement to waking mental activity in terms of unique instinctive impulses. Instead, Jung felt that dreams were compensatory, balancing whatever aspects of the character were underrepresented in people's daily lives. Dreaming, according to Jung, was a constant 24-hour flow of mental activity that would surface in sleep given the right circumstances but could also affect waking life if one's actions rejected essential aspects of one's actual self. Lived dreams, in Jung's opinion, are created not to conceal or obscure forbidden desires but to draw attention to regions that have been neglected. When people live emotionally balanced lives, this function is carried out automatically in sleep. If this is not the case, there may be negative moods at first,

followed by symptoms in the morning. Then, and only then, is it necessary to interpret dreams? This is best done with a series of dreams rather than a single dream and many free associations so that the repeated aspects become apparent.

1.2.5. Theory of Defense Mechanism: Denial

One example of a human being's defense mechanism is the theory of denial. Sigmund Freud discovered the defensive mechanism hypothesis, which his daughter Anna Freud expanded. A defense mechanism is a mental approach that appears to prevent one's anxiety in response to a particular situation. It happens unconsciously and without prompting. According to Cramer, who cites Gill and Wallerstein.

> "To say that a defense is unconscious may mean (a) the person is unaware of the actual behavior that constitutes the defense (e.g., is unaware of a thought); or (b) the person, while aware of the behavior, is unaware that it is serving a defensive purpose, or (c) the person is unaware of the impulse or affect that prompted the defense." (Cramer 4)

A defense mechanism can occur in a variety of situations. One unique defense is an activity someone performs to shield herself or himself from worry. The projection is the first example of a defensive mechanism. According to McLeod, who cited Anna Freud,

> "This involves individuals attributing their own thoughts, feeling, and motives to another person. Thoughts most commonly projected onto another are the ones that would cause guilt such as aggressive and sexual fantasies or thoughts." (McLeod, „10 Defense Mechanisms")

As per McLeod, if a person hates someone, but that hatred is undesirable, the individual might remedy the situation by believing that she or he hates you instead. Displacement is the second type of defensive mechanism. For McLeod, who cited Anna Freud, "Displacement is the redirection of an impulse (usually aggression) onto a powerless substitute target" (McLeod, „10 Defense Mechanisms"). Be it a person or thing that may act as a symbolic replacement. Someone dissatisfied with his or her superiors may kick a dog, beat up a family member, or indulge in cross burnings as an example of displacement. The defensive denial mechanism, according to Freud, is the simplest and earliest defense mechanism and is straightforward to understand. In this case, a simple description of denial is recommended.

> "Just ignore it, and it will disappear". As Cramer says quoted from Freud "Theoretically denial in this form refers to a mental operation in which attention is withdrawn from external stimuli that, if recognized would cause psychological pain or upset." (Cramer 36–37)

The definition of denial is enlarged to include a warding off of specific internal impulses as well as a covering over, or "screen," which substitutes for painful thoughts. Denial has specific characteristics of which the most basic is the inability to see what is there. Denial might sometimes take the form of a less physical or psychological escape from the painful circumstance, with reality being disregarded. Additionally, Denial may be divided into two types, according to Cramer. The first is when some processes are inextricably linked to the perceptual system. They ignore or distort reality by not seeing, evading, or distorting what is observed. The second type of denial happens on a cognitive level and entails the creation of a personal fantasy. The individual's engagement in this dream competes with and supersedes their perspective of reality in key parts of their lives (Cramer 38).

Denial is a typical protective technique that all humans employ. It seeks to "not see" the realities that one may face or what is there since a defensive mechanism aims to eliminate uneasiness in the mind. It is vital to explore the mental processes involved in denial and how they may emerge to evaluate the denial that someone is experiencing. Furthermore, the Ego defense might be referred to as a protective mechanism. It has to do with Sigmund Freud's concepts of the id, ego, and superego in the human mind. The following are excerpts from the three-part model of psyche theory as Cherry said quoted from Freud's theory:

> "The id is the component of personality that is driven by the pleasure principle, which strives for immediate gratification of all desires, wants, and needs. If these needs are not satisfied immediately, the result is a state anxiety or tension. The ego operates based on the reality principle, which strives to satisfy the ID's desires in realistic and socially appropriate ways. The superego is the aspect of personality that holds all of the internalized moral standards and ideals that acquire from both parents and society – the sense of right and wrong. Moreover, Freud believes that an imbalance between these elements would lead to a maladaptive personality. An individual with an overly dominant id, for example, might become impulsive, uncontrollable, or even criminal." (Cherry)

Furthermore, McLeod argues that the defensive mechanism, also known as the ego defense, is activated when the ego fails to employ the reality principle. "If the ego fails in its attempt to use the reality principle, and anxiety is experienced, unconscious defense mechanisms are employed, to help ward off unpleasant feelings or make things feel better for the individual" (McLeod, „10 Defense Mechanisms"). Moreover, Cramer brought up the idea

of ego protection. "It was suggested that various defense mechanisms may carry out this ego function, the purpose of which was always to protect the ego against instinctual demands" (Cramer 5). The ego is always attempting to please the id through the reality principle. The dominance of id over the ego can happen to anybody, and it frequently leads to criminal behavior.

1.3. Conclusion

To conclude, this chapter represents the present thesis's literature background and theoretical foundation. It contains vital elements that help in understanding Japanese literature and the existence of identity construction as an essential theme in Japanese literary productions. Equally, this chapter offers a basis for the theoretical framework of this research to explain each theory since they are the Freudian concepts that encourage achieving the primary goal of the thesis' analysis. Understanding these concepts helps to accurately analyze the protagonist's identities in Murakami's *Kafka on the Shore* novel.

Chapter 2: Kafka Tamura Background and the Reason Behind his Quest for Identity

2.0. Introduction

Kafka Tamura is a teenage boy who flees away from home, seeking a new life. In this chapter, we will be exploring and putting Kafka's social life under study, taking a deep look and analyzing his relationship with his family "his father and mother" individually without forgetting his relationship with his other self "Crow". Moreover, we will investigate the environment he was raised in and what led him to end up in this situation. In addition, we will also devote a part of this chapter to approaching and describing the conflicts or, in a more specific way, his identity crises; what led to them, how he overcame them as well as how he finally fixed them or dealt with them. This chapter is a recapitulation of Kafka's journey to finding who he is.

2.1. Kafka Tamura's Background and his Relationship with his Family

2.1.1. Kafka Tamura's Background

2.1.1.1. Kafka Tamura

Kafka Tamura is the first protagonist in the novel Kafka, on the Shore by Haruki Murakami. He is a teenage boy who flees from home on his fifteenth birthday night to a city called Takamatsu. This young boy was raised in a fragmented house with no mother figure and in the shadow of his abusive father. At the age of fifteen, he sets on a journey to find himself and who he is outside of the Tamura family residency in Tokyo. The story of Kafka is akin to the story of the king Oedipus but in another dimension, or more properly, in another period of time. When he was in middle school, his father told him the oedipal prophecy that one day he will fulfill the fate that was destined for him just like the king Oedipus.

"My father told me this over and over. Like he was chiselling each word into my brain. " I take a deep breath and check once more what it is I have to say. Not that I really need to check it- it's always there, banging about in my head, whether I examine it or not. But I have to weigh the words one more time. And this is what I say: "Someday you will murder your father and be with your mother, he said." (Murakami 217)

He is a kid that suffers from a complicated relationship with himself, so he sets up a journey not only to escape his fate but also to establish his own self. Kafka's character is ambiguous and the most complex one in the novel.

"Sometimes fate is like a small sandstorm that keeps changing direction. You change direction, but the sandstorm chases you. You turn again, but the storm adjusts. Over and over you play this out, like some ominous dance with death just before dawn [….]." (Murakami 3)

2.1.1.2. The Boy Named Crow

Crow represents the other self of Kafka. He assists Kafka in dealing with his subconscious self and attempts to persuade him not to flee. Kafka, a 15-year-old protagonist, and Crow, his metaphysical form, talk about his ambitions to leave home in search of his sister and mother. This passage underlines the significance of making informed decisions and conquering obstacles in life. "'That's the ticket,' Crow tells me. 'Remember, you're supposed to be the toughest 15-year-old on the planet'" (Murakami 59).

Kafka was adamant about leaving his strict father's household, believing in an Oedipal prophecy. However, given his age, he is unprepared to confront the real world. As a result, Crow, the little kid, functioned as his conscience and wise counsel. Crow urged Kafka to imagine a sandstorm following him around indefinitely, no matter where he went, to toughen him up before his voyage. Kafka learns to face his difficulties through this metaphor to endure the hardships he will experience once he embarks on his journey.

Making decisions is an essential aspect of one's life. People make decisions that they later come to regret because they acted without thought. This extract encourages readers to consider the moral implications of their decisions for themselves and others. Developing the power and logic to tackle life difficulties may help everyone, regardless of age or maturity. Listening to the rationale provided by our superego or conscience is the key to good decision-making. Crow advises and counsels Kafka on every decision he must make throughout the novel. Kafka's name translates to 'crow' in Polish, implying that only one individual can face one particular challenge. To go through every sandstorm life throws, we must believe in ourselves. We will remember little of our troubles in the future, but we will treasure the progress that has led to enhanced and better versions of ourselves.

> "Sometimes fate is like a small sandstorm that keeps changing direction. You change direction, but the sandstorm chases you. You turn again, but the storm adjusts. Over and over you play this out, like some ominous dance with death just before dawn. Why? Because this storm isn't something that blew in from far away, something that has nothing to do with you. This storm is you. Something inside you. So all you can do is give in to it, step right inside the storm, closing your eyes and plugging up your ears so the sand doesn't get in, and walk through it, step by step.

There's no sun there, no moon, no direction, no sense of time.

Just fine white sand swirling up into the sky like pulverized

bones. That's the kind of sandstorm you need to imagine."

(Murakami 3)

2.1.2. Kafka's Relationship with his Family

2.1.2.1. Kafka's Relationship with his Father

Kafka's father, Koichi Tamura, is a famous sculptor and leader and a role model in his field. He went to the Tokyo art institute, the department of art, and he completed many art pieces that made remarkable changes in his career due to his distinctive style. That prompted him to display his work at the museum of modern art in New York as is narrated in the article about his murder in the following statement.

"[…] Mr. Tamura was born in Kokubunji, Tokyo. He entered the

Department of Sculpture at Tokyo Arts Institute, and while still,

a student completed many innovative pieces that became the talk

of the art world. His chief theme was the human subconscious,

and his sculptures, which were in a unique style that challenged

the conventional, were internationally acclaimed. His best-

known work was his major "Labyrinth" series, which explored,

through an uninhibited expression of the imagination, the beauty

and inspiration found in the meandering contours of labyrinths.

At the time of his death, he was a visiting professor at an art

institute. Two years ago, at an exhibition of his work at the

Museum of Modern Art in New York…" (Murakami 211–212)

Yet, in person, he was an abusive self-centered narcissist who saw nothing but himself. Mr. Koichi Tamura was toxic, so damaged everything around him and everything he touched. This is described in his son's words:

> "[…] My father polluted everything he touched, damaged everyone around him. I don't know if he did it because he wanted to. Maybe he had to. Maybe it's just part of his make-up." (Murakami 218)

He was also a person who blindly believed in ancient myths, Greek ones among many, to the point that he told his only son that his fate is exactly like that of the king Oedipus's. That is, he would kill him and sleep with his mother and sister and there is nothing he can do to run away from his destiny. It is presented in this narrative:

> "My father told me there was nothing I could do to escape this fate. That prophecy is like a timing device buried inside my genes, and nothing can ever change it. 'I will kill my father and be with my mother and sister.'"(Murakami 217)

Kafka's relationship with his father is not how a father and a son relationship is supposed to be. Everything in it was weird and twisted; nothing looked right or normal. Our character had a detached relationship with his father who only focused on his work.

> "For a long time my father and I have avoided seeing each other. We live under the same roof, but our schedules are totally different. He spends most of his time in his studio, far away, and I do my best to avoid him." (Murakami 7)

Adding to that, his father had mentally abused him in many ways, for instance, he made him take a DNA test to make sure that he was his biological son, someone that he actually created.

> "A few years ago we got tested at a hospital. The two of us had a DNA check done on our blood. No doubt about it biologically we're father and son 100 per cent. They showed me the results of the tests. 'Very cautious of him.' 'I guess he wanted me to know that I was one of the works he'd created. Something he'd finished and signed.'" (Murakami 218)

Adding to that, the father never forgets to remind Kafka of the oedipal prophecy appearing to want to engrave it into his soul. Therefore, Kafka's personality was damaged, and he became fragile and detached to his own-self to the point that running away from home was his only way to survive "There's an omen contained in that. A mechanism buried inside me. A mechanism buried inside you" (Murakami 9).

2.1.2.2. Kafka's Relationship with his Mother

Mothers are the most crucial figures in the child's life since they have a deep relationship that goes back to when the child was an embryo in the womb. This gives the mother and the child's relationship a special bond after that child comes into the world. Furthermore, the first skinship that the baby experiences is when the mother hugs the baby just after she gave birth, creating a unique tie between them. As the kid grows, that bond between the two of them grows and develops to become either something that would make them have a stable psyche or a wounded one.

Kafka Tamura was one of the kids who were not lucky enough to have the whole experience; therefore, he ended up questioning his identity while feeling full of guilt. Kafka was left behind and abandoned by his mother when he was only four years old. She left him with his father and only took his older sister that was adopted as a kid. Kafka believes that she did that because he had too much of his father's features in him, and she did not need something to remind her of that person as he kept narrating to the other characters:

> "And half my genes were made up of that. Maybe that's why my mother abandoned me. Maybe she wanted to cut herself off from me because I was born from this terrible source. Because I was polluted." (Murakami 218)

Those first four years of his life were the only period of time when he experienced the love of a mother and her affection. He does remember that he lived with both his mother and sister up until he was four, as it is shown in this passage:

> "'But you actually had a mother and sister at one time.' I nod. 'I did, until I was four. The four of us lived together. It's not just my imagination I remember it very clearly. The two of them left soon after I turned four.'" (Murakami 264)

Kafka has a hate-love relationship with his mother even though he has the memory of her being present in his life for four years as mentioned in the previous quotation. Nevertheless, the teen Kafka remembers nothing about her, neither her voice, her image, nor anything. He was not able to recall any memory that was linked to his mother, like the way she smelled, the feeling he had when she hugged him, or even her face or anything that represented her. There were no traces or hints of her in his conscious or subconscious mind as we can clearly see in the following narrative:

> "'You don't remember your mother's face?' Oshima asks. 'You lived together till you were four so you should have some memory of what she looked like.' I shake my head. 'I just can't remember, not at all. I don't know why, but the part of my memory where her face should be is dark, painted over, blank.'"
>
> (Murakami 264)

There was no mention of the mother in any descriptive way unless Kafka mentioned her in a sentimental manner. However, there was no physical recalling of her, so all that can be known of her is from what the character narrates to other characters. Thus, the absence of this vital figure in his life is shown in his battle with identity, resulting in difficulties in socializing and isolating himself. In the end, he decides to live in the house because, indirectly, he has a feeling that he may find his mom.

2.2. Kafka Tamura Identity Changes

2.2.1. Kafka's Identity before He Escaped Home

Kafka was a junior high student like all the kids his age. He was at the life stage where he started to discover who Kafka was and where Kafka stood in the world and what kind of position he held, yet that was not in his case. Kafka's identity was determined a while ago by his father, who never forgot to remind him that his fate is just like the king's Oedipus fate, which is an omen that he can never run away from. Kafka always felt that he never had the chance to be who he wanted; instead, there was only one way for him to take no matter how much he tried to change it. Kafka always ended up taking the preplanned path for him; nothing worked his way.

"'All kinds of things are happening to me,' I begin. 'Some I chose, some I didn't. I don't know how to tell one from the other anymore. What I mean is, it feels like everything's been decided in advance – that I'm following a path somebody else has already mapped out for me. It doesn't matter how much I think things over, how much effort I put into it. In fact, the harder I try, the more I lose my sense of who I am. It's as if my identity's an orbit that I've strayed far away from, and that really hurts. But more than that, it scares me. Just thinking about it makes me flinch.'" (Murakami 214)

Kafka was a bright kid whose thoughts about life and its philosophy were way ahead of his peers. The kid spent most of his time reading different books and encyclopedias. Kafka was an introverted child who isolated himself from everything around him including his schoolmates and his father, with whom he shared nothing besides their DNA, and even himself. In other words, he built walls around himself so no one could come close because he felt no one would understand or like him. Moreover, he assumed that they could possibly be afraid of him, but that did not bother him as he was planning to run away and had no time to socialize.

"I hardly talk to anyone. For a long time, my father and I have avoided seeing each other. We live under the same roof, but our schedules are totally different. He spends most of his time in his studio, far away, and I do my best to avoid him [...] Naturally I have zero friends. I've built a wall around me, never letting anybody inside and trying not to venture outside myself. Who could like somebody like that?" (Murakami 7–8)

Kafka was numb and cold; no emotions could be found on his face; in simple words, he was empty inside. He took much time to train himself to look like this because Kafka believed that the adult world is brutal. He could not just be like any kid. Kafka has to be the toughest fifteen-year-old kid since there is no mercy in the grown-up world. Kafka did not only focus on making his feelings and facial expressions look like an adult, but he also made sure that his body looked stranger and gave the illusion that he was older than his actual age. Thus, he spent part of his time exercising and going to the gym to build up his muscles and to get the look of a high school boy instead of a runaway kid. It is explained in the following narrative:

> "My muscles were getting hard as steel, even as I grew more withdrawn and quiet. I tried hard to keep my emotions from showing so that no one classmates or teachers alike – had a clue what I was thinking. Soon I'd be launched into the rough adult world, and I knew I'd have to be tougher than anybody if I wanted to survive. My eyes in the mirror are as cold as a lizard's, my expression fixed and unreadable. I can't remember the last time I laughed or even showed a hint of a smile to another person. Let alone myself." (Murakami 8)

Kafka was a wild and edgy boy that faced little trouble at school where he did not get along with some of the kids and got himself into some fights that got him punished several times. This was the only normal action that Kafka did similar to the teens in his age "The police said you were a troublemaker at school. There were some violent incidents involving you and your classmates. And you were suspended three times" (Murakami 7). At that time, Kafka suffered from an identity crisis, and he became psychologically exhausted. It was the last straw, and he had the feeling that he could not control himself anymore as he explained it to one of

the characters in the following statement "I felt that if I stayed there, I'd be damaged beyond repair" (Murakami 266).

2.2.2. Kafka's Identity after He Runs Away

Kafka, who is worried about the prophecy, must change himself to be able to create his identity and become a new version of himself, to be free, to be himself, and to live his own life rather than following someone else's plan. He wants to change and to do that, he must accept his fate and suppressed instincts and acknowledge that he is responsible for his actions and consequences. Eventually, he has to forgive everyone, especially himself, since all he did was hate everything about himself, as it is narrated in this statement:

> "I hate it, in fact. My face, my hands, my blood, my genes... I hate everything I inherited from my parents. I'd like nothing better than to escape it all, like running away from home."
> (Murakami 286–287)

In some way, Kafka fulfilled the oedipal prophecy and went through the path that he tried hard to run away from. Only then was he convinced that to find his true identity, he must face the fate that he was avoiding. In this journey, he meets people who are also struggling to find who they are, where they belong, and if it is okay to be different. Kafka progressively creates a solid and stable personality where he accepts himself for who he is and who he would become after encountering numerous strange situations and by feeling emotional attachment. Kafka saw that part of being a human is not always running away from one's fate since fate is linked to one's identity. He recognized that the greatest adversary in human existence is not society and its members but the human himself; one's worst enemy is the person one sees in the mirror.

2.3. Conclusion

To conclude, Kafka was born into what looked like a typical family up until he was four when suddenly his mother decided to leave and take his sister without looking back or considering taking him. The mother left her child behind with his father that was nothing but a narcissistic self-absorbed artist who looked down on everyone and saw his child as one of his art pieces that he was allowed to shape how he wanted to. Kafka grew up in an atmosphere like this. He buried himself between books or the gym; moreover, he isolated himself from everyone, including his father and his classmates. Socializing was something that could hurt him, so he built walls around himself. Although sometimes they crumbled down, he kept building them by erasing any sort of evidence that could show that he was alive. Kafka was struggling to break the frame that his father put him in and escape what was destined for him in his world. He may escape his fate and find a new identity for himself and an identity with a better fate. Thus, he deeply knows that some things in life cannot change in the end. With his companion crow, he learns that the only way to solve the identity crisis he is suffering from and to change his fate is by accepting it and facing it, i.e., he realized that was stopping him from being him was himself, Kafka.

Chapter 3: Psychoanalytical Reading and Analysis of Kafka's Identity

3.0. Introduction

This chapter investigates the personality construction of Kafka Tamura, the novel's protagonist. The main aim of this analytical chapter is to highlight the different psychological factors that affect the character's self-progress as well as what led him to go through that rough journey. Furthermore, to approach it, the Freudian theories presented previously seemed suitable to be used as the primary tool to reach this aim. There are three central units in this chapter. The first one represents a psychological study of Kafka's personality and the structure of his mind and it focuses on the reasons behind the struggle to find himself. Then, the second part contracts the extension to focus on the result of Oedipus's complexity of Kafka's emotions and actions. The interpretation of dreams is presented as another psychological aspect that has an equal impact on the protagonist's self-improvement. For the last part, the defense mechanism is tackled, "denial," where the link between his suppressed desires and the fulfillment of that desire in real life are explained.

3.1. The Structure of the Mind

3.1.1. Kafka's Id

Kafka was raised in a fractured family from a very young age, his mother's image was not clear and his father's picture was unerasable from his unconscious, in this regard he stated:

> "I take a breath. "Oshima, to tell you the unvarnished truth, I
> don't like the container I'm stuck in. Never have. I hate it, in
> fact. My face, my hands, my blood, my genes... I hate everything
> I inherited from my parents. I'd like nothing better than to escape
> it all, like running away from home." (Murakami 286–287)

Kafka's unconscious part of the mind was full of suppressed feelings and emotions, sexual fantasies toward the opposite sex in the family, the thirst for murder and homicide as well as undiscovered anger issues. In a part of the book, Kafka mentions how he feels that if he did not break through, he can be damaged or he will damage something that he will never be able to repair. In psychology, the id is one part that is present at birth; in simple words, the id is with the human beings since they were fetuses in the womb of their mothers.

Kafka's id was full of unwanted feelings and unhealed childhood trauma that is reflected in strange dreams. He was having a wave of unexplained guilt and anger toward his mother and sister as well as the desire for murdering his father.

3.1.2. Kafka's Ego

Kafka was a kid with vast knowledge of the elemental world principles and common sense. After all, he is a teenage boy who buries himself in the local or the school library instead of being like any normal kid his age, playing video games and finding platonic love. In a case where a person's id is trying to get out of control, the ego tries to control it and limit the Id so it can not cause any damage. As discussed before, Kafka's Id was overly packed with suppressed pleasure and desires.

Because of a dream, a random accident, or faults that may be linked, some people can switch from the unconscious to the conscious part of their mind. Due to that pressure, Kafka's ego could not handle all those random midnight dreams, unexplained violence, and anger issues. His mind developed an alter ego to be his trusted friend, adviser, and the emotional support that Kafka lacked in real life. "That's the ticket," Crow tells me. "Remember, you're supposed to be the toughest 15-year-old on the planet." (Murakami 59)

Crow is an alter ego exhibited by Kafka's conscious mind to keep him from drowning in the black hole of his unconscious mind. The name Crow is the meaning of Kafka in Czech. The

Alter Ego, Crow, in simple words, is the voice of Kafka's mind. Crow is aware of Kafka's hidden desires and suppressed feelings. The Alter Ego is trying to help Kafka adjust and work through them without breaking the law or common sense. Crow can occasionally be a thought, black crow, or a boy the same age as Kafka.

> "The facts and techniques or whatever they teach you in class isn't going to be very useful in the real world, that's for sure. Let's face it, teachers are basically a bunch of morons. But you've got to remember this: you're running away from home. You probably won't have any chance to go to school anymore, [...]." (Murakami 8)

It appears that the boy Crow also has a split identity or personality, yet in our character's case, it does not harm him. On the contrary, Crow helps Kafka process his feelings. It functions as a conscience when the main character is overwhelmed by the dark wild passion of Kafka's shattered self due to the absence and twisted relationship between him and his father.

3.1.3. Kafka's Superego

Kafka's superego is unbalanced since the origin of the superego is the Oedipus complex. As human beings grow, they tend to overcome their oedipal complex naturally without ever noticing it or realizing it because of the equitable family and the home environment they grew and developed themselves in when both parental figures are present.

Nevertheless, in Kafka's case, it was different due to the fact that he was raised in a broken home where there was no mother figure who can provide the psychological balance needed to develop a healthy well-functioning superego. Our character's superego is fragmented because instead of providing Kafka with valid self-criticism and suppressing the Id, he released some

of the id's desires as dreams and fantasies. In a way, it made Kafka feel uncomfortable although it was still somehow socially accepted but only for him.

3.2. Oedipus Complex and the Interpretations of Dreams Theory

3.2.1. Kafka's Oedipus Complex

The Oedipus complex is a situation in which a young kid (in this case, a male) firmly attaches to his mother and regards his father as a rival who must be eliminated. According to the hypothesis, the Oedipus complex stems from a child's sexual development, which begins at the oral stage, progresses through the anal stage, and culminates at the phallic stage. The final stage, the phallic stage, is when children begin to show interest in their opposite sex. This is where the concept of the Oedipus complex is revealed. This period occurs when youngsters are 3 to 5 or 6 years old.

Kafka had lived with both his father and his mother before his mother decided to leave the family according to the story that he told Sakura in the following narrative: "So your mother left home with your older sister when you were just four. Leaving you and your mother behind" (Murakami, 92).

When Kafka was four years old, his mother abandoned him. Although Kafka confesses that he had no recollection of his mother's features and that no photo of her exists, it is undeniable that Kafka received his mother's love until he was four years old. According to the hypothesis that has been proposed, when Kafka's mother left, he was at the phallic stage. He had also gone through the oral and anal stages. It may be argued that Kafka had not only experienced his mother's breastfeeding, which is the first sensation of oral pleasure, but also the expulsion of body wastes, which is the joy of defecating.

The story does not mention or indicate Kafka's attempt to imitate his father in certain aspects. The situation of owning his mother, or in this instance, his father's wife, is the father's function that Kafka attempts to imitate. Furthermore, Kafka wishes for his father to die before he decides to leave the house.

> "Genes I'd gotten from my father and mother – not that I have any recollection of what she looked like – created this face. I can do my best to let any emotions show, keep my eyes from revealing anything, bulk up my muscles, but there's not much I can do about my looks. I'm stuck with my father's long, thick eyebrows and the deep lines between them. I could probably kill him if I wanted to – I'm sure strong enough." (Murakami 11)

The quotation demonstrates that Kafka is aware that his look and that of his father are similar, but there is nothing he can do about it. He denies that he is a carbon copy of his father. It continues until his father's existence prevents him from possessing his mother when Kafka must eliminate his father. The remark above also demonstrates that even before he left the house, he had the urge to kill his father since Kafka realized he was powerful enough to do so.

Kafka's desire to kill his father manifests itself when Satoru Nakata finally murders his father. Nevertheless, he admitted that he wanted to kill his father and that was the main reason why Kafka left home. It can be seen that Kafka showed no grief or sadness when he heard that his father died. That shows that he finally realized that Kafka wanted to kill his father. In this case, it can be said that his id is dominating his ego; thus, the suppressed desire finally came up to the surface. However, after a time, Kafka starts questioning himself on whether he is innocent or if he is the person behind his father's murder. He is unable to remember; therefore, he goes

back to denying his wish to kill his father and becomes uncertain about his prophecy. This can be seen in the following excerpt:

> "But your father's prophecy didn't come true, did it? You didn't murder him. You were here in Takamatsu when it happened. Somebody else killed him in Tokyo." Silently I spread my hands out in front of me and stare at them. Those hands that, in the darkness of night, had been covered with blood. "I'm not so sure of that," I tell him. And I proceed to tell him everything. About how that night, on my way back to the hotel, I'd lost consciousness for a few hours." (Murakami 214)

Regarding the tale, miss Saeki is not your typical woman for Kafka. Kafka admits to having a unique attraction to her. The initial impression he has of Miss Saeki causes him to feel nostalgic so much that he hoped she was his mother.

According to sexual development theory, the mother of the kid is the first figure who pays attention and affection to the infant. The youngster intuitively believes that his mother is the ideal role for a woman. The mother influences Kafka, and he is aware of it instinctively. Kafka believes that miss Saeki is an acceptable replacement for his mother. Several coincidences remind Kafka of his mother. First and foremost, he begins to express his thoughts to Oshima. "I can't believe I'm actually saying this to somebody." Oshima tilts his head ever so slightly, waiting for me to go on. "Is it possible that Miss Saeki...is my mother?" (Murakami 256).

In light of the theory of the Oedipus complex, miss Saeki plays a crucial role for Kafka as his mother. Miss Saeki captures Kafka's heart since she reminds him of his mother. However, there is another coincidence that leads Kafka to believe Miss Saeki is his mother. Miss Saeki informs Kafka that she authored a book about lightning survivors.

After learning such knowledge, Kafka attempts to find out what goes through his head. After a few pauses, Kafka recalls a thing he knew long ago. His father had once been hit by lightning. This coincidence makes Kafka think that miss Saeki most likely met his father by happenstance. Despite the lack of evidence that supports Kafka's idea, he ultimately informs miss Saeki about it. Kafka's hypothesis remains a mystery until the novel's conclusion. The idea of Kafka suffering from the Oedipus Complex, on the other hand, is realized by linking his suppressed urges with dream interpretation. Miss Saeki is an excellent choice for the character of Kafka's mother. Some coincidences and traits let Kafka recall his mother who abandoned him when he was four. Kafka falls in love with miss Saeki who resembles his mother. It is demonstrated by the fact that he had a dream about young miss Saeki and fell madly in love with her.

3.2.2. Interpretation of Dreams (In Dreams Comes Responsibility)

The novel paints a clear picture of what Kafka is experiencing while sleeping. This research revealed the significance behind the image of his dream. According to the theory, comprehending the significance of a dream entails specifically replacing the events in the dream with other events that are related to them. A dream, according to Freud, is the manifestation of an unfulfilled want, and there are three possibilities for the genesis of a wish. One of them claims that the dream was triggered during the day, and because external circumstances prevented it from being fulfilled, it was left unfulfilled for the night. In a part of the novel, it is stated that Kafka dreams of a lovely girl ghost.

> "She's got to be a ghost. First of all, she's just too beautiful. Her
> features are so gorgeous, but it's not only that. She's so perfect
> I know she can't be real. She's like a person who stepped right
> out of a dream." (Murakami 228)

The preceding paragraphs are an account of Kafka's dream. Kafka acknowledges that he has never encountered a female like her before. The girl reappears in Kafka's dream the next day.

> "The girl is seated at the desk, head in her hands, gazing at the painting. She's wearing the same clothes as last night. Even if I squint and look hard, this time it's too dark to make out her face. Strangely enough, though, her body and silhouette stand out, floating there clearly in the darkness." (Murakami 251)

Since the first dream, Kafka has hoped to have the same dream every time he goes to sleep. To interpret Kafka's dream, he must first explain his experience. Later, Kafka concludes that the girl in his dream is a youthful version of a woman known as miss Saeki. Previously, Kafka encounters miss Saeki for the first time in the Komamura library where he rests throughout his voyage. Miss Saeki is a lady who works as the manager of Komamura Library. The librarian, Oshima, is Kafka's first buddy in Takamatsu. He is responsible for introducing Kafka to miss Saeki. Kafka joins miss Saeki for the weekly library trip. From Kafka's point of view, the narrative provides the reader with a pretty strong initial impression of miss Saeki:

> "Miss Saeki, leading the tour, is a slim woman I'd guess is in her mid-forties. She's a little on the tall side for someone of her generation. She's wearing a blue half-sleeved dress and a cream-colored cardigan, and has excellent posture. Her long hair is loosely tied back, her face very refined and intelligent looking, with beautiful eyes and shadowy smile playing over her lips, a smile whose sense of completeness is indescribable. It reminds me of a small, sunny spot, the special patch of sunlight you find

only in some remote, secluded place. My house back in Tokyo

has one just like that in the garden, and ever since I was little, I

loved that bright little spot." (Murakami 42)

It is apparent from the statement of Kafka's perception above that he is interested in miss Saeki. Furthermore, while staying at Komamura Library, Kafka works as an assistant. He used to bring miss Saeki coffee in the afternoon. Another instance in which Kafka flirts with miss Saeki demonstrates Kafka's interest in her. In order to impress miss Saeki, Kafka's intelligence is exposed once again at this moment. In another instance, Kafka uses a phrase unusual for a person his age. Miss Saeki is astounded. According to Easthope's book 'the Unconscious', there are two basic techniques for interpreting dreams and searching for desire buried in the narrative:

"One is to consider the dream in the context of dreamer's own

life, using for example the method of free association to suggest

what it might mean to them. If someone else had a dream „A

whole of children" it would have different meaning. Second,

dreams have typical form and take part in that shared system of

images and meanings Freud points to in fairytales, myths, jokes,

and so on." (Easthope 11)

Regarding the theory and the narrative, Kafka's unfulfilled desire is to own miss Saeki. The approach to the free association can be linked to Kafka's passion for miss Saeki and desire to possess her. However, owning a lady in her forties is frowned upon; thus, his desire manifests itself in his dreams. Miss Saeki is changed in this term to a younger version more agreeable to Kafka. Furthermore, Freud says that dreams have a ludicrous and a concealed substance. The manifestation of the dream is the ludicrous content of the dream that the dreamers can recall. According to Freud, the shape is pictured in order to conceal the hidden substance of the dreams,

which contains wishes. The ludicrous content of Kafka's dream can be compared to a younger version of miss Saeki whom Kafka characterizes as "too perfect to be true." The hidden substance of Kafka's dream, on the other hand, is that he loves the actual miss Saeki who is much older than him. On one occasion, however, Kafka acknowledges that he prefers the youthful miss Saeki to the one in the actual world.

Kafka has not grasped his feelings of love for the actual miss Saeki on this occasion. Finally, there is confirmation when Kafka finally acknowledges that he genuinely desires miss Saeki when he tells her about his father's prophesy.

Kafka's dream is a representation of his real-life experiences. Kafka had feelings for miss Saeki throughout their meeting. This discussion has established that Kafka's feelings towards miss Saeki are genuine. As a result, Kafka's dream indicates that he is in love with miss Saeki. Furthermore, as Freud stated, all dreams fulfill sexual desires. Kafka's desire to be with miss Saeki is suppressed in this situation and manifests in his dream. According to Freud, the dream is not just sexual but also metaphorical, and the arrival of young Miss Saeki is a symbol of Kafka's sexual longing.

3.3. The Denial Experienced by Kafka Tamura (Defense Mechanism)

It all began when Kafka Tamura discovered a problem that bothered him. Kafka has an underlying desire to murder his father. It is a state he would want to conceal since he is starting to grasp his desire to murder his father. Since Kafka was in elementary school, his father had prophesied Kafka's murderous act. "Someday you will murder your father and be with your mother" (Murakami, 212). It is more like a curse than a prophecy that resembles an oedipal prophecy. The truth of the curse is revealed at the conclusion. Since his birth, Kafka has lived with his father. Kafka and his father do not socialize as a typical father-son relationship throughout their time together. They hardly speak to one another. Kafka decides to leave the

house and his father behind when he is fifteen years old. According to the narrative, Kafka left his home to become the world's strongest fifteen-year-old child. He had not encountered many things before as fifteen-year-olds had. Kafka believes that leaving his house alone without any plan will teach him many new things. Kafka is a recluse who rarely speaks to anyone, including his father.

Furthermore, Kafka acknowledges that he creates his social situation because his buddies are not quite right for him. His situation may be deemed unusual for a fifteen-year-old child. Unlike his younger colleagues, Kafka enjoys spending time reading books in the school library. In addition, various characters in the novel notice his introversion, as follows:

> "'Maybe you don't like talking?' she says, resting her head in one hand and giving me a serious look. I shake my head. 'No, that's not it.' 'You think it's a pain to talk to people?' One more shake of my head. She picks up her other sandwich with strawberry jam instead of ham, then frowns and gives me this look of disbelief." (Murakami 23)

Kafka does not appear to like conversing or mingling. It is supported by both individual descriptions and the viewpoints of other characters. However, this does not rule out the possibility of him socializing with others. On the other hand, Kafka chooses to avoid having any contact with other people. His pastime of spending a lot of time reading books is one factor that contributes to his current state. Upon entering the Komamura Library reading room, Kafka says that it is the right spot he has been yearning for throughout his life.

It indicates that his interest prevents him from engaging in real-world interactions. Furthermore, Kafka's motivation for abandoning his home and father does not appear to be rational or satisfactory. As reported by Gill and Wallerstein, Cramer claims that defense is

unconscious, suggesting that the individual is aware of the action but not aware that it has a protective function. According to this view, Kafka is aware of the conduct but unaware that it serves a protective purpose, although he admits to having a wish to kill his father.

Oshima, Kafka's new companion throughout his journey, is the one who inquires about Kafka's father's death. Kafka, on the other hand, hesitates before responding. "I'm not sure of that" (Murakami 214). The reason for his departure is to defend his meeting with his father and deny that he intends to murder his father. This is Kafka's denial defense mechanism, which he uses to protect himself from unsettling thoughts. Kafka's father had a prophecy regarding the horrible deed that Kafka would perform, and Kafka understands it better than anybody else. "My father told me this over and over. Like he was chiseling each word into my brain" (Murakami 212).

Kafka is characterized as a bright young man. Kafka was a voracious reader who spent a lot of time in the library. That has an impact on his way of thinking and knowledge. Looking at Kafka's words as well as his conversations with other characters reveals his intelligence. According to the idea of characterization, the reader may comprehend a character's characteristics by listening to his or her speech, and the reader can also understand a character's response by listening to his or her speech. During his talk with Oshima, the librarian at Komamura Library, Kafka says that his favorite Franz Kafka work is the novel "In the Penal Colony." As stated in the story, Oshima, the librarian much older than Kafka, appears to be skeptical of Kafka's claim that he enjoys "In the Penal Colony" and puts Kafka to the test by asking, "Why is that?" Kafka explains why he admires Franz Kafka's writing without hesitation.

> "'I think what Kafka does is give a purely mechanical
>
> explanation of that complex machine in the story, as sort of a

substitute for explaining the situation we're in. What I mean is...'

I have to give it some more thought." (Murakami 61)

Oshima's reaction to Kafka's answer is obvious: "I assume Franz Kafka would agree with you," and he immediately believes Kafka is speaking the truth. It is clear from Kafka's previous remarks that he is a brilliant young man. Rather than dismissing the prophecy as nonsense, Kafka decides to act on it by abandoning his father. His denial is visible due to his lack of understanding of reality. Denial may be divided into two types, according to Cramer. The first one is when processes are inextricably linked to the perceptual system. They ignore or distort reality by not seeing, evading, or distorting what is observed. The second type of denial happens on a cognitive level and entails the creation of a personal fantasy. The individual's engagement in this dream competes with and supersedes their perspective of reality in key parts of their lives. Kafka has an experience that is tightly linked to his perceptual system. He or she avoids reality by refusing to see, ignoring it, or misrepresenting what is observed. Kafka does not say that he wants to leave the house to avoid his father, but he does state that he wants to be the toughest fifteen-year-old child in the world and learn a lot from it. As stated at the start of the story, Kafka's alter ego, Crow, persuades Kafka, "From now on – no matter what – you've got to be the world's toughest fifteen-year-old. That's the only way you're going to survive" (Murakami 5).

By fabricating a reason to leave his father, Kafka distorts what he genuinely seeks. Kafka's attempt to suppress his genuine wish to kill his father is revealed at this juncture. Soon after running away from his home in Tokyo to start a new life in Takamatsu, he has a strange experience: Kafka wakes up after losing consciousness in the middle of an area he is unfamiliar with. When he regains consciousness, he notices his clothing is soaked with fresh blood. One thing is certain, Kafka has no clue what happened while he was asleep.

"I notice something dark on the front of my white T-shirt, shaped

sort of like a huge butterfly with wings spread. I try brushing it

away, but it won't come off. I touch it and my hands come away

all sticky. I need to calm down, so consciously taking my time I

slowly take off both my shirts. Under the flickering fluorescent

light, I realize what this is – darkish blood that's seeped into the

fabric. The blood's still fresh, wet, and there's lots of it."

(Murakami 75)

The debate is continued with the aid of the second point of view, that of the elderly man

Satoru Nakata. The blood on Kafka's clothing is the blood shed by Nakata due to his deadly

deed against a man who will soon be revealed to be Kafka's father. Kafka's actual intention to

kill his father is spiritually substituted in this case by Nakata's body. The spirit of Kafka has

been transplanted to Nakata's body, which is under no responsibility to resist the murder.

"Without a word, Nakata stood up. No one, not even Nakata

himself, could stop him. With long strides he walked over to the

desk and grabbed what looked like a steak knife. Grasping the

wooden handle firmly, he plunged the blade into Johnnie

Walker's stomach, piercing the black vest, then stabbed again in

another spot." (Murakami 157)

The challenging proof is that he fell asleep immediately following Nakata's murderous

conduct. He felt the same uncertainty as Kafka when he first awoke from his coma. He had no

clue where he was, but unlike Kafka, he did not have any blood on his body. "But how did he

get back here? He didn't even know the road back. And his clothes had no blood on them at

all" (Murakami 173). In this situation, Johnnie Walker represents Kafka's father's existence.

Following Nakata's murder of Johnnie Walker, word broke that a guy called Koichi Tamura had been found dead at the same time Nakata had slain Johnnie Walker. Furthermore, the murder was carried out in the same manner, a stab with a sharp steak knife.

> "The police estimate the time of death as the evening of the 28th, and since Mr. Tamura lived alone the body was only discovered two days later. Mr. Tamura suffered several deep stab wounds to the chest from the sharp steak knife." (Murakami 206)

Kafka Tamura's father's name is Koichi Tamura. Oshima is the one who informs Kafka of Koichi Tamura's death.

> "'This paper's from two days ago. The article came out while you were up in the mountain. When I saw it, I thought maybe this Koichi Tamura might be your father. A lot of details fit. I should've shown it to you yesterday, but I wanted to wait until you got settled in.' I nod, still pressing my eyes. Oshima doesn't say anything more" (Murakami 208)

This condition must be re-examined in light of Sigmund Freud's theories on the human psyche. Freud's theories, including the defensive denial mechanism, are based on unconsciousness. The state that leads to Kafka's denial mechanism may be described by applying Freud's three-part model of the psyche hypothesis (id, ego, superego).

Kafka unconsciously wants to assassinate his father. Kafka Tamura's id is represented by it. His morality, which symbolizes his superego, plainly states that killing his own father is unacceptable. His ego compelled him to leave his father, which is also a representation of his ego's defensive denial. Kafka has suffered id dominance defensive mechanism in this scenario

since he fails to mask his actual desire and, as a result, murders his own father. Kafka Tamura uses denial to protect himself from unwanted thoughts. His act, however, appears to have failed due to the id psyche's supremacy. As a result, his true motivation is revealed by the murder of his own father. With the help of the novel's second point of view, Kafka has slain his own father. Satoru Nakata is the one who killed Kafka's father physically. Kafka, on the other hand, is the brains behind this heinous crime. The fact that Kafka wishes to avoid his father reveals his tendency of experiencing the protective mechanism. He made up an excuse to be the toughest fifteen-year-old boy on the planet in order to hide his true desires. The condition he wishes to overlook, as the denial hypothesis suggests, is his desire to murder his own father. Compared to any other protective strategy, Kafka's avoidance and ignorance resemble the idea of denial.

3.4. Conclusion

This chapter uses Freudian ideas to diagnose Kafka Tamura's development process. It explores the Oedipus complex and the dreams interpretation as well as the defense mechanism "denial," the three prevailing psychological aspects that constitute his identity. Indeed, these aspects are the cause behind the remarkable shift in the protagonist's life. In Kafka's journey, the coded stage, defined by mystery, made him appear as a lost, depleted, and self-ignorant adolescent. However, the encoded stage has turned him into an intelligent young adult who has learned how to accept his prophecy and follow his dreams to gain recovery. The analysis of this chapter also emphasizes the necessity of healing the psychological gaps and building a stable internal state that goes along with a healthy external one to enjoy a healthy personality.

General Conclusion

The novel *Kafka on the Shore* features a bizarre and fascinating plot that may astonish the readers. However, it provides an opportunity to pose some questions to the audience. The character Kafka Tamura in the novel *Kafka on the Shore* is burdened by the Oedipus complex, according to the discussion. The Oedipus complex is exposed after explaining the denial defense mechanism and dream interpretation. *Kafka on the Shore* has elevated the Oedipus complex to new heights, and Murakami has succeeded in doing so.

Denial is an example of a defense mechanism that Kafka has to deal with. a denial is a mental approach that appears to protect a person's concern about a specific situation. The syndrome can manifest in various ways, depending on the person's distress. Denial causes a person to create a screen in his or her mind to block out the upsetting facts. In the instance of Kafka Tamura, the reality he wishes to avoid is his desire to murder his father. A person's denial defense mechanism may lead them to perform a particular action to protect themselves from a distressing situation. In this scenario, Kafka attempts to avoid his father to suppress his urge to murder him. Kafka recognizes that assassinating his father is inappropriate, so he hides his impulse behind the defensive denial mechanism. His attempt, however, appears to have failed in the end. If the condition that the person is attempting to conceal has a greater chance of manifesting, the denial defense mechanism may fail. In this state, Kafka's desire to murder his father has taken over his emotions. It is an example of id domination, as Freud describes. As a result, Kafka's denial is ineffective in preventing him from murdering his father.

After considering defensive denial mechanisms, it is time to understand Kafka's dream. Kafka's dream is a crucial aspect to examine in order to uncover his suppressed wish. Dreams, according to Sigmund Freud, are manifestations of unfulfilled sexual desires. Furthermore, the dream that arises during sleep represents the dreamer's repression of a wish. Although the dream appears to be sexual, it is represented in symbols. The evident content of a dream,

according to Freud, is the ludicrous content of the dream. On the other hand, the meaning behind the visible content is referred to as latent content. According to Freud, the apparent content is represented to conceal the hidden content of the dream, which is made up of wishes. In the instance of Kafka Tamura, he gets a dream about a lovely young girl.

It reveals Kafka's feelings for her. During his voyage, Kafka worked with a forty-year-old lady named Miss Saeki, and he seemed to have a deep feeling for her. It has been established that Kafka adores Miss Saeki and seeks to possess her. Kafka is fifteen years old, and it seems inconceivable for him to own a woman in her forties. In truth, it is becoming Kafka's suppressed wish, manifesting itself in his dream as a youthful Miss Saeki. The dream's evident content is the gorgeous girl who appeared in Kafka's dream. Meanwhile, the repressed sexual desire for Miss Saeki is the latent content of Kafka's dream.

Both Kafka's denial and his dream finally lead to Kafka's Oedipus complex, which is the final analysis. The Oedipus complex is a condition in which a young boy forms a solid bond with his mother and sees his father as a rival to be defeated. The Oedipus complex can be exhibited in children ages 3 to 5 or 6.

According to the account, Kafka has been living with his mother and father. However, when Kafka is four years old, his mother abandons him and his father. Miss Saeki is also the one who makes Kafka think about his mother. Kafka falls in love with Miss Saeki because he believes she is the ideal role model for his mother. The interpretation of Kafka's dream aids Kafka's ambition to own Miss Saeki, who also represents his mother. Kafka's desire to own Miss Saeki, who is also his mother, is demonstrated by the appearance of young Miss Saeki in his dream. Kafka's homicidal conduct against his father also shows his jealousy and competition with the father's figure who possesses his mother. After discussing Kafka's denial defensive mechanism, it is demonstrated. Kafka denies wanting to assassinate his father, but his plan fails because jealousy dominates his emotions.

Finally, our investigation indicated that Kafka Tamura suffers from an Oedipus complex. Kafka's love for Miss Saeki reflects his love for his mother, and the violent crime he committed is a reflection of his jealousy of his father, who owns his mother.

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الملخص

كافكا على الشاطئ هو كتاب خيالي مكون من العديد من وجهات النظر حول الجو النفسي الذي ترعرع فيه الشباب الياباني.

هاروكي موراكامي هو أحد أفضل الكتاب اليابانين. و هو يعلم كيف يوجه مواضيع مماثلة في مختلف أعماله، على وجه

الخصوص رواية "كافكا على الشاطئ"، أين ركز بشكل أساسي على مسألة الهوية. هناك أنواع مختلفة من أزمات الهوية

تناولها الكتاب. مع ذلك ،سوف تركز هذه الدراسة على هوية واحدة فقط ،وهي هوية الشخصية الرئيسية. يهدف هذا البحث

الى استكشاف آلية دفاع الإنكار لكافكا تامورا، وفي نفس الوقت يترجم أحلامه من أجل الكشف عن ما يسمى عقدة أوديب

بداخله. الأهداف الثلاثة للدراسة هي كالآتي: أولا وقبل كل شيئ، هذا البحث يدرس التركيبة الفكرية للشخصية أو شخصيتها،

كذلك أسلوب الدفاع عن الإنكار التي يمثلها البطل الرئيسي للرواية ،كافكا تامورا. ثانيا، يتم فك شيفرة حلم كافكا تامورا للكشف

عن ما يعنيه. في الأخير ،لعرض عقدة أوديب، تربط هذه الدراسة الإنكار الدفاعي مع تفسير حلم كافكا.

الكلمات المفتاحية: كافكا تامورا، كافكا على شاطئ البحر، الهوية.