

## Self-Reconciliation and Starting a New Life in the Novel *Kafka on the Shore* by Haruki Murakami

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### Abstract:

In *Kafka on the Shore*, Murakami mentions some ideas about how personal lives are reconstructed by long journey in the novel. Rejecting old life and starting new life occur through the field of signs, narrative and memory. Although, personality

reconstruction receipts venue in the internal realm, psychological and the social. The research applies visions from conceptual metaphor, dream, and mirrored stage by (Lacan, 1949;1982). Interface between the reader's knowledge and the language of a literary text through psychological speaking make reader's cognitive development. This study is an effort to show how the reader can innovate his /her point of view and thoughts. By exposing unfamiliar the everyday experience, knowledge and images, Murakami provides new numerous knowledge and ideas that go against the reader's established knowledge and in result modify reader's point of view to (things) and human in life.

### Key words:

Self-Fragment, Self-Reconciliation, New Life.

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## Introduction:

Japanese novelist Haruki Murakami in his novel *Kafka on the Shore* draws picture of a teenager (fifteen-year-old) boy through the story. Kafka picks the name of Franz Kafka for himself, the name Kafka appears to be applied to a number of individuals and items in the novel, all of whom are associated with Franz Kafka and his work, he interrelates with his ego "The boy named Crow" on occasion. Jacques Lacan's theory 'Mirror Stage' in the creation of identity acts as a temporary stage in the growth of the child between its primary, chaotic, fragmented view of the life around it to an integrated identification of itself and those around it. "Image in the mirror" According to Lacan is not simply identification with the elements that make up the individual's characteristics, but also identification with something beyond them. This 'Ideal-I' "will also be the root stock of secondary identifications," (Lacan, 1949 p.76). The name of Crow serves as a mirror for Kafka in the novel, helping him to obtain all of the powers that he will need to the process of self-reconciliation: "I always paid close attention to what was said in class, though. Just as the boy named Crow suggested." (Murakami, 2005. p.8).

The Oedipal relationship is transformed for the novel, it is obvious that this type of relationship makes exchange hatred between son and father and mandate the boy far away from his home (Sophocles 1998). Gradually, Kafka reconstruct his point of views after facing numerous peculiar events, and also experiencing sensitive attachment. The issue of identity is another challenge that protagonist Kafka Tamura manifests from the very first chapter. Black crow is the formula of added teen boy at other periods where he opposites with his self-isolated, these scenes reveal that Kafka has a fragmented identity and suffers from his world. The novel itself introduces the concept of a period distortion, in which the past should be confronted for the sake of reconcile with the current condition. By way of Kafka describes it, "...objects in life are destined through our preceding lives. That even in the smallest events there's no such thing as coincidence." (Murakami 2005, p.145).

Kafka's search for the other halves, and to fill the gap in his life. According to Maria Flutsch, *Kafka on the Shore* is a long journey to the inner world of a teenager who has many social and psychological issues and severely troubled patricide (Flutsch 2006). In this last scene, the entire process of self-reconstruction and starting new life are ensured. In Kafka's case, reintegrating into society reconstructs a new life. "You'd better get some sleep," ... "when you wake up, you'll be part of a brand-new world." You finally fall asleep. And when you wake up, it's true. You are a part of a brand-new world. (Murakami 2005, p.462). The effective development of Kafka's new life is alluded at by his determination to coming back to society after the trauma has been reinterpreted. His estrangement from Saeki denotes a break in the replacement chain. After a long

journey of confrontation with his inner world, the boy boards an express train returning to Tokyo and promptly falls asleep, and confirming Kafka's self-reconciliation and new life.

## **Self-fragment and the journey of inner confliction:**

Kafka's fragmented self relates to the amazing affiliation amid him, his pater and a woman who is expected to be his mother. His inner confliction receipts its formulation among different antagonistic because he is deserted by his mother and psychologically harmed by father. To split amid the loathing his pater and frustrated appetite for his mother, Kafka grows his loathing that is base of self-inner confliction establishment. According to Maria Flutsch, Kafka on the Shore is: "a psychoanalytical interrogation of the mind of a young, deeply disturbed patricide whose oedipal crisis culminates in a descent to the pre- oedipal" (Flutsch 2006). As previously said, the mother-figure is absent from Kafka's existence, and she is reduced to an object. Miss Saeki has an affection for the missing mother from the moment they meet in Kafka's story. These two characters have direct connection, which leans toward sexual desire, especially on Kafka's part. This desire is quite aware; it stems from the sexual urge, which is a physiological necessity. The ego, which is the conscious aspect of human psychology, have some unconscious urges. Kafka's leaving from home can be measured a symbolic interpretation of his starting new life and leaving old life. Kafka encounters weird occurrences throughout his expedition step by step direct him back to the soul of his fragmented self. Magic Realism is a significant part in Kafka's new life medication since it motivates him to associate his thrill with locations, memories, atmosphere, tales, and people. It implies that magic plays an important share in Kafka's inner confliction by reawakening his suppressed excitements. Tendency of a guy relates to the society that connects to the tendency of individual identity moderately matures from groups, Kafka as a person who intentionally isolates himself from people, consequently he has no item which to recognize himself. As an instrument, magic realism helps him to connect to the outside of his inner world, allowing him to have sensitive detection and hence begin the process of new life. The reader can sense the nostalgic sorrowful mood that is overwhelming the protagonist in the scene where Kafka faces a soul atmosphere. The narrator's tone creates a comical atmosphere that connects the protagonist's response for supernatural events.

"She's got to be a ghost. First of all she's just too beautiful. Her features are 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. The purity of her beauty gives me a feeling close to sadness a very natural feeling, though one that only something extraordinary could produce." (Murakami 2005, p.228).

Kafka's psychological atmosphere cut off from avenues that could have helped him reclaim his fragmented inner world. Kafka is linked to channels like alive soul, stirs up a melancholy, nostalgic sensation within him. It is obvious, unusual events in his life take on the role of tragedy, as they have the purifying ability to prompt intense emotions and, as a result, cause a profound alteration in the character's internal realm. The novelist provides additional approach for reconstructing Kafka's new life, that is different from Hoshino's method. Kafka consumes self-sentiments by way of a transmitting to develop a diverse viewpoint and reinterpret objects in his world, as the substance of his being, rather than consuming vacant symbols to comprehend their imageries. The emotional domain may be a spot where an individual's agency can be maintained to some level in an era when human perception is regulated by many gadgets in many ways. These sentiments, which arise spontaneously and naturally, unaffected by reason or other influencing circumstances, motivate Kafka to rethink what society has previously defined, particularly his own existence. Kafka's plight is represented in his 'lack,' and the novel's central theme is the search for his missing 'other half.' The 'lack' that Kafka perceives derives from his mother's absence from his childhood. In terms of the 'other,' the object with which he can relate is non-existent. As a result, identifying his 'other half' becomes increasingly difficult. This complexity is heightened by the fact that His distant relationship with his father exacerbates this. In addition, the Oedipal prophecy becomes a new factor that worsens the chasm between pater and teenager. Kafka was adamant asserts:

“I could probably kill him [his father] if I wanted to- I'm definitely strong enough- and I can erase my mother from my memory. But there's no way to erase the DNA they passed down to me. If I want to drive that away I'd have to get rid of *me*. There's an omen contained in that. A mechanism buried inside me.” (Murakami 2005, p.11).

### **Attempting to transform and conquer on the haunt:**

The transformation of protagonist's inner atmosphere is merely the primary phase in the process of constructing new life and abandon his previous life. According to Lacanian psychoanalysis approach, yearning and request are established on being of the other (Lacan, 1949). Two items of yearning are used by Kafka as a substitute to those objects that he loses in genuineness world. Komura Library and Saeki are two yearning objects that Kafka applies to convince his frustrated yearning: The prior is for the memorial location, and the last is for missing his mother. Komura Monumental Library is managed by Miss Saeki, it is the place that Kafka remains in it throughout his leaving from home.

Miss Saeki's boyfriend stirred to Tokyo and was assassinated in that city. Unable to control her grief, Saeki doesn't convince the present, which she relies on the recollection of the time she spent with her beloved to sustain her existence. By the magical realism approach, the text expresses Saeki's nostalgia. Each night, her alive soul leaves her body to return to the chamber where her boyfriend previously resided and stare to self-image. Kafka witnesses the formation of miss Saeki's alive soul. when he sees her, he feels her life soul. Freud had habitually articulated of the lover- child or teenager as existence in the grasp of 'insanity' and "of his over- evaluation of the loved object as being in a strict sense delusional" (Malcolm Bowie 1991). In fact, Kafka is occupied with the need to submerge his internal world in a specific period, a recollection from which Kafka might come back and cure self-isolated. The alive soul is both the items of Kafka's unmet yearning and the vehicle via which he enters Saeki's previous life, which he then appropriates like his own life. Additionally, the instant the mother is departure the boy loneliness to be the upsetting form in Kafka's recollection. Kafka should conquer his lose and acquire to live with missing rather than drowning himself in miss Saeki's affiliation, that can convince his yearning. When the youngster travels into the dark forest and subsequently finds a settlement in the middle of it, his emancipation from upset and frustrated yearning is clear. The effect of the environment on Kafka's psyche suggests that he is lost in the web of self- unconscious, is influenced by upset experiences. Protagonist's journey throughout deep woodland may be interpreted as a metaphor for his exploration and restructuring of his internal self.

"Occasionally there's some weird sound. A thud like something hitting the ground, a creak like floorboards groaning under weight, and others I can't describe. I have no idea what these mean" (Murakami 2005, p. 400-401)

Kafka's atmosphere appears that he is being pursued by an unknown creature. Though, we are unable to state with certainty whether it exists or not. Some echoes and stares are detected by Kafka, but he is incapable to determine where they originate. This mysterious condition is applicable to the facet of upset, that has been erased from memory and forced into an inaccessible state by the awareness. Its influence, though, is also strong to be completely wiped, and it returns to ghost throughout the void part in his memory. On the other hand, the absence of memory emphasizes the presence of trauma by reminding that a traumatic experience occurred, but it had such a profound negative impact on one's psyche that the conscious refuses to recall it. In Kafka's instance, his mental domain manifests the facet of his upset as unsettling sound and the frightening sensation of being watched.

## Searching for lost time and finding new life:

A dialogue amid Kafka and Miss Saeki discloses that he brings her recollection to convince self-yearning:

“Making up for lost time?” “Yes,” ... “A lot of things were stolen from my childhood. Lots of important things. And now I have to get them back.” “In order to keep on living.” ....“Who are you?” ... “And why do you know so much about everything?” You tell her she must know who you are. I’m Kafka on the Shore, you say. Your lover—and your son. The boy named Crow. And the two of us can’t be free.” (Murakami 2005, p.332)

The protagonist’s attempt for searching missing time and effort to construct new life is realized throughout the story, he attempts to self-reconciliation by making communication with Saeki. Kafka endeavors to fill the enigmatic part in her story with his existence, by assembling some information on Saeki’s previous life. Kafka knows that Miss Saeki's departure directly after her beloved died and going to Takamatsu, there is a “mysterious time” that can be interpreted in a variety of ways. The youngster has already gone through the Lacanian Mirror Stage and is aware of the world around them as something apart from oneself at this point in their sexual development. They also start to show psychosexual interest for individuals around them, especially the loving mother role. The 'Little Hans' example by Sigmund Freud, in particular, shows proof of the child's newfound yearning for the mother (Freud, 2001). Kafka decides to decode this secret in the method that is suitable with his yearning of missing mother, by way of he holds on to the speculation that Miss Saeki is alternative to his mother who was departure him. Saeki, who is called as his mother by Kafka, becomes the item of yearning directly, replacing the boy's real mother. Kafka is capable to reconstruct a new life and self-reconciliation with his internal world release of the ghostly past by this replacement, which in this event is accomplished by sexual interaction. By the way of interaction with this new life, Kafka constructs his life in Saeki's tale to adjust his own consciousness in this novel life. With his memory as the foundation of new life reconstruction, Kafka's last step in implementation the process is to return to the center of his existence, which is symbolized through his voyage to the magic hamlet in middle of a deep jungle. The protagonist's passing the borders into a mystery realm represents to one's core self in order to encounter the others inner world existing in one's own psyche in utmost of Murakami's books. This excursion is essential for the construction of a new life for Kafka because the boy's broken ego is fueled by his love-hate affiliation with his missing mother.

Kafka's sexual attraction to Miss Saeki resembles an oedipal sexual life. She is reduced to a body, whose existence is required to fulfillment of his yearnings. The conclusion of the oedipal

dilemma now manifests itself in dreams and metaphors. Dreams, on the other hand, are impossible to suppress. Dreams and metaphors, according to Jacques Lacan, are intricately intertwined. He claims that a dream is made up of metaphors. Theories and analogies become crucial aspects in Kafka's surreal world to make sense of reality. What happens between Kafka and Miss Saeki appears to be quite real to him. In most cases, the latter assumes the appearance of a teenager (fifteen-year-old) girl and seduces Kafka while he is sleeping. Kafka confesses his love for Saeki, a fifteen-year-old girl, but Miss Saeki insists that Kafka only loves her in principle. Freud had frequently described the lover-child or adult as suffering from "insanity," as well as his "over-evaluation of the adored object as being in a literal sense delusional." (Freud, S. (2001). Miss Saeki is reduced to an object by Kafka, who consumes her lover to uniform with his purposes. This type of connection, as described via the protagonist is however, a necessary performance for the satisfaction of self-internal world and assessment of his deficit.

“So you’re saying Miss Saeki maybe found those words in some other space- like in dreams?”  
“Most great poetry is like that. If the words can’t create a prophetic tunnel connecting them to the reader, then the whole thing no longer functions as a poem”(Murakami 2005, p.225)

These two characters unavoidably meet in the course of the narrative as a result of all the coincidences and similarities. Apart from the fact that the lyric carries Kafka's name by happenstance, the entire words of "Kafka on the Shore" chronicle his story, making it clearly predictive. Furthermore, the poetic "Kafka on the Shore" is to be the entity by which Kafka assesses self-lack in the narrative. It takes on the role of Kafka's "other half". Kafka should to begin his new life is to conflict address and revise this eerie existence.

“My mind wanders back to my house on the day my mother left, taking my sister with her. I’m sitting alone on the porch, staring out at the garden.... I’m alone in the house.”

“I try to feel what she felt then and get closer to her viewpoint. It isn’t easy. I’m the one who was abandoned, after all, she was the one who did the abandoning. But after a while I take leave to myself. My soul sloughs off the stiff clothes of the self and turns into a black crow that sits there on a branch high up in a pine tree in the garden, gazing down at the four-year old boy on the porch. I turn into a theorizing black crow”. (Murakami 2005, p.417-418)

Kafka was deeply disturbed by this occurrence. Kafka's inner-world field employs his resistance strategy in an emotive burden-release that modify his internal world. This suggests that the sorrow of abandonment is so much for a teenager boy to bear. As a result, he should to see himself as an empty of human excitement black crow.

As a result, Kafka's encounter with Saeki momentarily satisfies his necessity. Kafka must learn to interact with unsatisfied desire for the sake of break free from this round. His return to the actual world without Saeki demonstrates his acceptance of this. Kafka meets Saeki in the village, the boy's ideas and reactions relieve him from the anguish of his abandonment experience. The following is an illustration of her story and Kafka's reaction:

“Kafka—do you forgive me?” ... “Miss Saeki, if I really do have the right to, then yes—I do forgive you,” I tell her. Mother, you say. I forgive you. And with those words, audibly, the frozen part of your heart crumbles.” (Murakami 2005, p. 462)

Kafka and Saeki's true connection remains ambiguous until the end. Until here in this place, the novelist does not state whether or not they are true mother and son. This vagueness resembles to the role that Saeki's tale serves; that is, Kafka consumes Miss Saeki's expression to excuse his mother's leaving. Throughout Saeki's perspective, Kafka's methods are painful situation through the eyes of his mother, and therefore gets it updated in a more favorable light. The effective development of Kafka's new life is alluded by self-decision to come back to society after the trauma has been reinterpreted. His estrangement from Saeki denotes a break in the substitution chain and Kafka's self-adjustment. In the last act, Kafka boards a fast train returning to Tokyo and promptly drops asleep, confirming Kafka's new identity. Crow's statements to Kafka imply that the protagonist succeeds in getting his identity recreated at the end of his long quest.

“You'd better get some sleep,” ... “when you wake up, you'll be part of a brand new world.” You finally fall asleep. And when you wake up, it's true. You are a part of a brand-new world.” (Murakami 2005, p.462)

In this final scene, the entire process of starting new life creation is ensured. In Kafka's case, reintegrating into society and forging a new identity is a personal process that he completes by rewriting unpleasant experiences.



## Conclusion:

The representation of a reciprocal interaction between individual and society in Kafka on the Shore may be familiar to readers. By exposing unfamiliar the everyday experience, knowledge and images, Murakami provides new numerous knowledge and ideas that go against the reader's established knowledge and at result modify reader's point of view to (things) and human in life. The reader can observe how Kafka's new life are shaped through his internal transformation. Murakami's attitude directs the difficult fact he observes in his community is reflected in Kafka's problematic life as presented in the book. Its negative aspects include the inflation of meaningless signs, society's life in materialism and capitalism, and the isolation felt through those who, in deferent way, defy accepted standards. Self-exploration, which occurs while an individual endeavors into his psychology and then use the methods of external world in a diverse style, is a method to run away from haunt atmosphere and to grow a more solid new life. This appears to be the solution proposed by Murakami through the evolution of Kafka, who digs deeply into his inner domain and discovers his new life and self-reconciliation.

## خود-ناشتبوونهوه و دهستپێکردنی ژيانیکی نوێ له رۆمانی کافکا له کهناری دهريادا له لایه ن هاروکی موراكامی

شیرزاد توفیق علی

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### پوخته:

له رۆمانی "کافکا له کهنار دهريادا" موراكامی ئاماژه به چه نده بیروکهیهک دهکات که چون ژيانی تاکه کهسی به گهشتیکی دوورودریژ له رۆمانه که دا دروست دهکریته وه. په تکرده وهی ژيانی کۆن و دهست پێکردنی ژيانی نوێ له ریگهی بواری هیما و گێرانه وه و یاده وه رییه وه روو ده دات. سه ره رای ئه وهش، شوینی دووباره بنیاتنانه وهی که سایه تی له بواری جیهانی ناوهکی، دهروونی و کۆمه لایه تیدا روده دات. په یوه ندی نیوان مه عریفه ی خوینهر و زمانی ده قیکی ئه ده بی له ریگهی قسه کردنی دهروونییه وه گه شه ی مه عریفی خوینهر دروست دهکات. ئه م لیکوئینه وه یه هه ولێکه بو ئه وهی نیشانی بدات چون خوینهر ده توانیت تیروانین و بیرکردنه وه کانی خۆی نوێ بکاته وه. موراكامی به خسته نه پرووی ئه زموونی رۆژانه و زانین و وینه ی زۆر زانیاری و بیروکه ی نوێ پێشکesh دهکات که دژ به مه عریفه ی چه سپاوی خوینهره و له ئه نجامدا تیروانینی خوینهر بو (شته کان) و مرۆف له ژياندا هه موار دهکاته وه.

کلیله وشه کان: پارچه پارچه بوونی خود، خود-ناشتبوونهوه، ژيانی نوێ.

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