

## MAGICAL REALISM AND KAFKA'S CONSTRUCTION OF IDENTITY IN HARUKI MURAKAMI'S *KAFKA ON THE SHORE*

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### Abstrak

Realisme magis telah menjadi genre yang luar biasa dalam karya-karya literature. Salah satu dari sekian banyak penulis yang mengaplikasikan realisme magis dalam karya-karyanya adalah Haruki Murakami dalam novelnya yang berjudul *Kafka on the Shore*. Novel ini menceritakan tentang petualangan Kafka dan Nakata yang saling berkesinambungan satu sama lain. Oleh sebab itu, dengan mengaplikasikan karakter realisme magis yang dicetuskan oleh Wendy Faris yang terdiri dari; *Irreducible Element, Phenomenal World, Unsettling Doubts, Merging Realm, dan Disruption of Time, Space, and identity*, penelitian ini akan mengungkap bagaimana realisme magis digambarkan dalam *Kafka on the Shore*. Selain itu, penelitian ini juga akan menggunakan Lacanian *Hero* sebagai tujuan dari konstruksi identitas dan *Symbolical order* sebagai medianya untuk mengungkap bagaimana Kafka mengkonstruksi identitasnya setelah identitas yang dia miliki terganggu. Hasil dari penelitian ini mengungkapkan bahwa realisme magis dapat digambarkan dalam novel dengan adanya peristiwa-peristiwa yang menunjukkan keberadaan karakteristik-karakteristik realisme magis. Konstruksi identitas juga dapat digambarkan dengan bagaimana Kafka harus dapat menerima takdirnya untuk menjadi seorang *Hero* dengan *symbolical order* sebagai media untuk membuka apa saja hasrat-hasrat dan keinginan Kafka yang juga merepresentasikan takdirnya, sebagaimana menjadi *Hero* adalah tujuan dari konstruksi identitas.

**Kata Kunci:** Realisme Magis, Identitas, Konstruksi, *Lacanian Hero, Symbolical Order*.

### Abstract

Magical realism has become remarkable genre in literary works. One of many novelists who apply magical realism in his work is Haruki Murakami, in one of his works entitled *Kafka on the Shore*. This novel tells about a story of Kafka and Nakata whom their journey is corresponding to each other. For that reason, this study will reveal how magical realism is depicted in *Kafka on the Shore* by using magical realism characteristics proposed by Wendy Faris; *Irreducible Element, Phenomenal World, Unsettling Doubts, Merging Realm and Disruption of Time, Space and Identity*. In addition, to reveal how Kafka constructing his identity upon the disruption he got by using Lacanian *Hero* as the aim of and *symbolical order* as the media of the construction of identity. The analysis shows that magical realism depicted in the novel by the presence of the events that indicated as magical realism characteristics. Other than that, by using Lacanian concept of *Hero* and *Symbolical order*, the finding reveals how Kafka construct his identity by being hero for himself, means that he needs to accept his fate, not runs to the world of compensation and to pay the price for his actions while he tries to accept the fate he has.

**Keywords:** Magical Realism, Identity, Construction, *Lacanian Hero, Symbolical Order*.

### INTRODUCTION

Magical realism is one of the narrative fiction genres that are usually included under post-colonialism studies due to its first appearance in a country that have been colonized before. If in Post-Colonialism, one of magical realism role is to prove that magical realism can be applied not only in a colonized country, but in general international literary works as well, in Postmodernism, magical realism acts to defy the modernism paradigm which is very logical by bringing out the non-logical events in its story. In magical realism, the narrative strategy is characterized by combining the fantastic or the mythical element and the mundane in the

fiction harmoniously. Magical realism happens when there is presence of bizarre events that logically cannot happen in real life, is considered the same as the other ordinary things or even being looked out due to other events, so that the character is not surprised by any of the events, yet still questions over them.

According to Wendy B. Faris, magical realism permits the writers to make a world that is as large as their own homeland. In post-colonialism magical realism, there is a kind of international literary diaspora, a wide range application of international fiction, which means that magical realism can represent the world in general, not only limited to a certain country (Bowers, 2004). Meanwhile, in postmodern magical realism, magical

realism functions to confront the modernism customs through “defocalization” (Faris, 2004, p. 43).

Haruki Murakami, with one of his novels *Kafka on the Shore* becomes the object of this research. *Kafka on the Shore* is one of Murakami’s best-seller books. It tells about an interconnected story between Kafka and Nakata, a 15 years old runaway boy who owns an oedipal prophecy and a cat finder old man who lost his literate ability. The odd chapters are the story of Kafka and the even chapters are Nakata’s story. Kafka is running away from his father to looks for his mother and sister, and he also possessing an alter ego whom he named him Crow, which is his literal name in Czech. Kafka always discussing all his problem and decision with Crow, as he always thought that Crow is wiser than he is. He insisted to runs away from his father even though he does not know anything about who and where his mother and sister, thus he is eventually arrived in Takamatsu as he was aiming for the private library there. There, he met Miss Saeki, whom he theoretically assumes her as his mother. In the other hand, Nakata who has lose his literate ability that makes him unable to read and write due to the unexplainable accident that he got when he was a child, decides to works as a cat finder. Upon the accident, he gains the ability to talks to cats. One day, when he was looking for a cat named Goma in a vacant lot, he happens to murder Johnnie Walker whom later found out as Koichi Tamura, Kafka’s father. Such events makes *Kafka on the Shore* regarded as magical realism fiction since the storyline contains some events that are cannot happen in real world seen from logical point of view, yet it did actually happen.

This study will thoroughly analyzes all five magical realism characteristics proposed by Wendy B. Faris through postmodernism view in *Kafka on the Shore*. The characteristics of magical realism is consists of; *The Irreducible Element, The Phenomenal World, Unsettling Doubts, Merging Realism, and Disruption (of Space, Time and Identity)* (Faris, 2004, Chapter Definitions and Locations). The purpose in this finding is to disclose how the author, Haruki Murakami, applies magical realism in the novel by the depiction of the events that resembles the existence of the characteristics that indicates the presence of magical realism through them.

Not only this study will describe how magical realism is in *Kafka on the Shore* through the characteristics, this study will also reveals how the process of the main protagonist, Kafka, construct his identity that has been disrupted by combining Lacanian concept of “Hero” and the structure of psyche. This combination is taken from Dil Jonathan’s journal that talks about Kafka’s psychological victory through Jungian and Lacanian view (2010), and Wattanaguna and Chotiudompant journal that takes Lacan’s mirror stage, imagination, and symbolical order to

reveal how Kafka reconstruct his shattered identity (2009). The final purpose of the construction of identity is to become a “hero” for his own self in order to life his life to the fullest rather than being sealed in some else scenario and the structure of psyche, especially, the symbolical order as the media where he realize what his desire and his fate is.

## METHOD

This research is using qualitative research method, means it is using verbal data that is taken from the data source, *Kafka on the Shore*, in the form of sentences and non-numerical data to solve the stated problem. The data for the analysis is taken from the dialogue and the narration in the novel. In deciding which data that would be included as the prove in the analysis, the data source should be read thoroughly, first reading is for having a better comprehensive understanding about the data, the second and third reading is to collecting the needed data that would suits with the analysis. Upon having listed the required data, it will be analyzed by checking its suitability with the theory in use, the characteristics of magical realism and Lacanian Hero and Symbolical Order.

## Magical Realism

For magical realism, Wendy B. Faris stated in her book, *Ordinary Enchantments: Magical Realism and the Remystification of Narratives* that magical realism combines the realism and the fantastic so that makes the marvelous seems to grow originally from the ordinary world. This combination blurs the distinction between the realistic worlds and the fantastic worlds. Together, the combination of realistic and fantastical along with the different cultural tradition deliver the means that magical realism reflects the cultural environment (Faris, 2004, p. 1).

In postmodernism, magical realism acts is to defy the modernism paradigm by bringing out the things that commonly are not accepted in modernism since they based on logical thinking. Magical realism shows the marginalized world in modernism through the magical occurrences and shows how modern people wants to freed their self from the magic, myth and anything similar through the realism aspect. “Defocalization” has become one prominent sign of postmodernism disapproval of modernism on how they shows two different perspective at once, not one only perspective like how the modernism did. It also presented the presence of spirits that modernism denies its existence (Faris, 2004).

The five primary characteristics that has been proposed by Wendy B. Faris includes;

## Irreducible Element

That is something, which cannot be explained by the law of the universe, in other words, the logical thinking. Means, the appearance of the magical or the marvelous

things in the novel cannot be explain according to the logic, familiar knowledge or received belief. This drives the reader to face some difficulties in arranging the evidence about the status of events and characters in such fiction (Faris, 2004, p. 7). This characteristics is a strong evident of postmodern opposition towards modernism beliefs by employing defocalization or the appearance of spirit.

### **Phenomenal World**

A detailed description and a strong presence of the fantastical world, or the real world. It means that phenomenal worlds is to create a realistic description of the real fictional world to be as close as possible, to be as realistic as possible the one we live in (Faris, 2004, p. 14). This is in line with what Latham says in his journal, *The Cultural work of Magical Realism in Three Young Adult Novels*, the key element of magical realism is the amount of the impact of the magic that can takes place is depend on how convincing and realistic is the context in which the magical appears (Latham, 2007, p. 62). As this characteristic shows the real world, it shows how postmodernism depicted the modernism people efforts to runs from the non-logical based thing.

### **Unsettling Doubt**

Is the hesitation of reader when they are faced between two contradictory understandings of an event. It might be the question of belief from the implicit clash of their culture within the narrative or they are trying to understand the event as the character's dream, hallucination, or it is a miracle. To understand whether it was an uncanny, which the event can be explained by the law of the universe of as the marvellous which requires some alteration in those such laws (Faris, 2004, p. 17). Similar with Todorov's Fantastic that is not limited to only gothics and ghost stories but treated the event as a mode of writing that is presenting the reader with antinomious reading about the supernatural events in the text which resulting to the reader's "hesitation" during the reading (Watson, 2016, p. 164).

### **Merging Realm**

This means that the reader experiences the closeness or near-merging realm of two worlds. A space of uncertainty, where it can be in a form of a merging realm between human-animal world or human-supernatural world. In terms of cultural history, it can be the merges of ancient or traditional and the modern world (Faris, 2004, p. 21).

### **Disruption of Time, Space and Identity**

Upon the realm that were merged, the mix of different worlds, it will effect and disturb the received ideas about time, space, and identities. Our received ideas about time; the past, the present, and the future might get disrupted as there might be no boundaries exist to separate these, or it might not even exist in the narrative. Our

knowledge about space might be disrupted as well, as the magical and the realism world is blended as one. Disruption of identity in magical realism is characterize by multifocal nature of the narrative and cultural hybridity, this things, too, extends towards its characters towards radical or personal multiplicity (Faris, 2004, p. 23).

### **Construction of Identity**

Hecht (2014) in his work *Communication Theory of Identity* says that identity is experienced in multiple layers that reflects; the person, communication, relationship, and community. Thus, it means that identity were formed, maintained, and modified through communication. In the case of this study, the self might feel the need to construct the other "I" within them that they feel the need to fix it, with the purpose of being a new self while they are communicating with the society.

### **Lacanian Hero**

For Lacanian concept of "Hero" as the purpose of identity construction, as Zizek defines, "the subject who fully assumes the consequence of his act, that is to say, who does not step aside when the arrow that he shot makes its full circle and flies back at him- unlike the rest of us who endeavour to realize our desire without paying the price for it" (Dil, 2010, p. 101). Being a Lacanian hero means that one's would not escape to the world of compensation where they can be free and abandon their responsibility, but rather to face the reality and take responsibility of their actions.

### **Lacanian Symbolical Order**

Meanwhile, Lacanian Symbolical order is one of the three subjects in Lacan's theory on the structure of psyche which talks about the desire that is enclosed within the plays of language or the rules and dictates from the society, forever (Felluga, 2011). This means that it is the stage when one has finally realizes and understood the role of language which limits the desire. There are boundaries that keep the desire to be repressed in within one self. If desire is against the social norms, moral and ethics, it will be repressed because one would choose to not break that law, in other words, one would choose to keep moral, rather than to turns immoral.

## **DISCUSSION**

### **The Characteristics of Magical Realism in *Kafka on the Shore***

#### **Irreducible Element**

In Nakata's case, the events that indicates the existence of irreducible element are his ability to talks to cats, the meeting of him and Hoshino with the abstract concept Johnny Walker and Colonel Sanders, and the rain of fish and leeches. Meanwhile, in Kafka's case, the event is when he met with the ghost of the younger version of the currently living Miss Saeki. The first event, that is the ability to talks to cats, it stated directly from the early chapter that Nakata has grown an ability to talk to cats.



This ability makes him able to execute his work as a cat finder through conversing with the cats to locate the lost one. However, though Nakata did aware of his own special ability, but since he has turn into dim-witted person, he never minding or disputing this strange ability of him. Instead, he is trying hard to master the new extraordinary ability he got due to the circumstances in which he had no friend to talk to since he was sent to his grandpa house.

Here, the law needs to alter, as there were some hesitation faced by the character, in this case is the cat, whom in this story is brighter than Nakata, as he said "so you are able to talk" in order to make sure that Nakata was really talking to him and do understand his language. This hesitation implies that this event is an unordinary, he was trying to make sure that the event is really happen in the realm of the fictional realistic world by clarifying that it is not his illusion or hallucination.

The black cat slowly stretched out a leg, then narrowed its eye and gave the old man another good long look.

With a big grin on his face, the man starred right back. The cat hesitated for a time, then plunge ahead and spoke.

"Hmm... so you're able to speak."

"That's right," the old man said bashfully. To show his respect, he took off his threadbare cotton hiking hat. "Not that I can speak to every cat I meet, but if things go well I can. Like right now." (2005, p. 49)

From above passage, we can clearly see that the Nakata was talking to the cats in the same language, human verbal language, which is against the law of the universe. As the law of the universe was needed to alter to make it possible and normal for one to be able to talk with feline, it is a clear prove that this occurrence is an irreducible element. This is in line with what Faris (2004) and Rainer (2009) has explained as irreducible element is an event which cannot be explained by the law of the universe and is narrated the same as the other ordinary event as means to drove the attention away from the magical event.

The second event is the meeting with abstract concept, Johnny Walker and Colonel Sander. Nakata met Johnny Walker, the Scotch whisky icon who claims himself as an abstract concept that has no form and has no name to identity his existence as a being in this world, that is why he borrows Johnny's.

"... My name is Johnnie Walker. *Johnnie Walker*. Most everyone knows who I am. Not to boast, but I'm famous all over the world. An iconic figure, you might say. I'm not the real Johnny Walker, mind you. I have nothing to do with the British distilling company. I've just borrowed his appearance and name. A person's got to have an appearance and name, am I right?" (2005, p. 133)

While Hoshino met Colonel Sander an abstract concept whose took form of KFC's founder and icon. He said has no actual form, but he can took or imitate any form he wants when he need to, he is neither a male nor a female, and neither God nor Buddha.

"I am appearing here in human form, but I'm neither god nor Buddha. my heart works differently from humans' hearts because I don't have any feeling. That's what it means." (2005, p. 296)

However, it is impossible for them to appear out of nowhere in Takamatsu as Johnny Walker and Colonel Sander since Johnny was an icon and a brand name of Scotch whisky, which mean he is not a real person. Yet, Colonel Sanders has died due to leukemia in December 1980. Though the scene were estimated to happen at around 1980 as well, there is no way he could wanders around healthily when he is suffering leukemia and dead in the same year, which means, his disease is in high stages already.

Their existence creates some question on whether they are real or not, just like how Hoshino ask Colonel Sander "Are you *really* Colonel Sanders?" (2005, p. 295) as he doubt the existence of such famous figure before him. This hesitation indicates the existence of an abstract concept is bizarre and is not likely to happen in any areas.

The way their circumstances narrated ere also made to justified their existence as normal as other by citing the passage from the Japanese literature *Tales of Moonlight and Rain* by Ueda Ukinari, "Shape I may take, converse I may, but neither god nor Buddha am I, rather an insensate being whose heart this differs from that of a man." (2005, p. 296) which explains the same situation of the existence of an abstract concept. This passage acts to alter the common law of the universe to naturalize the presence of abstract concept. The narration itself might have had driven readers away from the actual magical event to the act of Hoshino and Nakata that are more intrigued about the things they had been searching for desperately, Goma and the "stone" rather than the existence of the two abstract concept right before their eyes. According to Faris (2004) and Rainer (2009) these occurrences of unexplainable and altered law of the universe and the narration which driven away the reader from the magical event proven that the appearance of Johnny and Colonel Sander is classified as irreducible element.

The third event is the rain of fish and leeches. This event is a clear prove of the violation of the law of the universe. Before Nakata leaves Nakano Ward, he told an officer that there will be rain of fish, and it actually happens.

... With no warning whatsoever some two thousand sardines and mackerel plunged to earth from the clouds. Most of the fish crushed to a pulp as they were slammed into the ground, but a few

survived and flapped around on the road in front of the shopping district. The fish were fresh, still with the smell of the sea about them. The fish struck people, cars and roof, but not, apparently from a great height, so no serious injuries resulted. It was more shocking than anything else. A huge number of fish falling like hail from the sky – it was positively apocalyptic. (2005, p. 177)

The same thing happen with the rain of leeches in rest area parking lot that Nakata “predict” it when he found a bullying event occurs there and causing several traffic accident nearby.

... Suddenly, unfamiliar greasy objects began to rain down from the sky, striking the ground at their feet with weird slap. The young man stopped kicking at their prey and looked up at the sky. There weren't any clouds, but things were definitely falling one after another from a spot in the sky. At first in dribs and drabs, then gradually more and more fell, until before they knew it they were caught in downpour. The objects pelting down from the sky were little black lumps about an inch and a half long. In the lights of the parking lots it looked like slock black snow falling on a men's shoulders, arms, and necks and sticking there. They desperately yank the objects off, but couldn't. “Leeches!” someone yelled. (2005, pp. 203–204)

Rationally, we all knew that rain can only be in a substance of water and its forms like snow or ice hail. Rain happens through hydrology cycle, water in the sea, or salt water evaporated to the air, it then condenses by and in the clouds, thus it will precipice as rain when there is enough substance in the clouds. Fish, leeches, and any other solid material are unlikely to pour down from the sky, as it cannot evaporate to air. Yet, it still happens in the novel. This makes this occurrence against the law of the universe. The narration does not boldly highlight the strange occurrences either, it focused more on the people's reaction instead. After got shocked for a while, people become more interested about the scene. Instead of scared by the fish, they seems more curious and treat this event as such a recreational scene instead as they were taking photos, joking over it, and even trying to execute some experiment by grilling the fish. This behavior would turn the attention away from the actual magical event into the people's reaction. As cited from Faris (2004) and Rainer (2009), this event is categorize as irreducible element because it is against the law of the universe of the hydrology cycle, and the narration that pulled the reader away from the magical event into the behavior of the society.

The fourth and the last event experienced by Kafka who met the ghost of young Miss Saeki in the library. Rationally, human only have one soul that stays within the body, up until they are dead, only then the soul will go,

whether to afterlife or not or even reincarnate. The soul that roams around, occupying places and possessing things, they do is not a soul of a living person either, but Miss Saeki, who was still alive, appears as a ghost of her younger period in front of Kafka, which is impossible to happen. Kafka himself was not sure but somehow he also believes that the ghost was Miss Saeki. It proven that she was a ghost as she walks through a closed door and disappears into thin air with no footsteps heard.

And then, without warning, the girl stands up and heads toward the door on her slender legs. The door is shut, yet soundlessly she disappear. (2005, p. 229)

The narration of this event could pushes the readers away from the magical event, instead, they will give more attention to how Kafka was adoring desiring the ghost since Kafka assumes that she is a ghost for her appearance that was too beautiful for a human, not as her supernatural presence, as he narrate,

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... (2005, p. 228)

He was amazed and mesmerized by her beauty, up to the point that he regards her as a non-human. Here, Oshima's opinion about it justifies the existence of such being when he cited *The Tale of Genji*, which also tells about the presence of living ghost. Thus, it makes the existence of young Miss Saeki ghost is irreducible element as it against the law of the universe.

### Phenomenal World

There are three events that emphasize the presence of phenomenal world in the novel. First is the phenomenal world of Word War II. It can be seen from the beginning of Nakata's chapter about the fictional report of American army concerning Nakata's childhood tragedy that turns him illiterate. The report written in 1944 indicates that the story happens during the WWII period that last from 1939 until 1945.

U.S. ARMY INTELLIGENCE SECTION (MIS)  
REPORT

Dated: May 12, 1946

Title: Report on the Rice Bowl Hill Incident, 1944  
Document Number: PTYX-722-8936745-42213-  
WWN (2005, p. 13)

Nakata's incident happen in 1944, a year before WWII ended in 1945 as Japan was bombed by US and publicly published in 1946, a year after WWII end. Other than that, Nakata's homeroom teacher was mentioning the word “war” (p. 16) for several times in the report, ordinary people could easily indicates a military aircraft along with the type such as “B-29” (p. 14) or general “Japanese plane” (p. 14). People in rural areas were “hunting for food” (p. 15) to avoid starvation that makes the children hunts



mushroom as part of the study while the “strict rationing system” (p. 15) and the cut off “supply” (p. 15) could drove them into famine. This is the evidences of the existence of the phenomenal world of World War II.

The second evidences that proves the existence of phenomenal world is the mention of Walkman. Sony Walkman was booming during late 1970 to early 1980. As Kafka is in his 15-year and so is the story were estimated to be at around 1980, Kafka of course would have this item with him since he is a teenager, moreover he comes from a wealthy family. It shows in the story from chapter 7 onwards as Kafka was enjoying music, he use Walkman everywhere.

### Unsettling Doubts

Kafka's relationship with Miss Saeki leads the reader to several doubts on whether did Kafka sleep with Miss Saeki or with the the ghost and whether Miss Kaeki is really Kafka's mother or not. Kafka's experience with the young ghost of Miss Saeki leads the reader to grow a different perception about the status of the events. Similar as how Blacker (2018, p. 14) listed in his work, the event when Kafka having sexual intercourse with Saeki creates an unsettling doubt on whether it was actually do happen in the real fictional world or was it just his dream, and whether he was doing the intercourse with the ghost or with the “real” person. It leads to an unsettling doubt because the ghost always appear at night when Kafka awake from his sleep at almost dawn. One night, suddenly things began to change, then, young ghost change into the current Miss Saeki. Kafka said “Her whole *presence* is different.” “It isn't the girl sitting there-it's *someone else*.” (2005, p. 291), then, he grasped the situation that she was “Miss Saeki of the *present*.” (2005, p. 292). As with only the presence of ‘living Ghost’ has make the reader become doubtful of its existence already, thus makes the changing of the ghost into the present Miss Saeki has doubled up the amount of the doubt the reader faced in this event.

As the ghost is always appears at night when Kafka is still asleep then woken up due to its presence, it makes reader to wonder on whether this event is really happen or was it just in Kafka's dream since he desires her too. Then, if she was the real Miss Saeki whom is in presence at that time, when she leaves, Kafka should have heard the sound of her car engine departed from the library, and the sound open and closed gate. However, were not any of the sounds heard by Kafka, though he set his ears carefully to be able to hear the sound, “I imagine I'll catch the roar of her Golf in the parking lot. But i never hear it, no matter how long I listen.” (2005, p. 294). As Kafka was the only person who witness the presence of Miss Saeki's ghost, this makes some to doubt and hesitate on whether it was a real occurrence or was it just a dream.

The status of Miss Saeki as Kafka's mother were also creates an unsettling doubts among the reader. Kafka has unilaterally theorized that Miss Saeki is his mother. However, in the novel, Miss Saeki has never clearly abject or agreeing on this theory. He put his theory when he tells her that he thinks she is his mother. In his theory, he correlates Miss Saeki's journey, and filling in the blank space in between with his own timeline of life. He said that his father was hoping to dead because he could not be with and could not get her back with him, or he has never been able to make her his. Due to this reason too, he put the prophecy on him in order to be able to kill himself. However, Miss Saeki never give any clear answer on whether his speculative theory is right or wrong.

Miss Saeki return her coffee cup to the saucer with a hard, neutral sound. She looks straight at me, but she's not really seeing me. She's gazing at some void, some blank space somewhere else. “Do I know your father?”

I Shake my head “As I told you, it just a theory.”

She rests her hands on the desk, one on top of the other. Faint traces of a smile remain. “In your theory, then, I'm your mother.” (2005, p. 305)

Her gesture indicates that she is keeping the attentive and kind attitude towards Kafka, this is kind of giving hope to him that she could be his real mother. She was looking at some void as if trying to recalls something from a very long time ago which indicates what Kafka said might be true. Yet, soon after that, she turns him down by acting as if his theory is nothing serious to think of and is ridiculous as how she keeps her faint smile to encourage him that she is listening. This ambiguous respond and behavior of her has leads to an unsettling doubt on her status as Kafka's mother or not.

### Merging Realm

Merging realm in the novel happens in three categories, between human-animal realm, human-supernatural realm, and magical-realism realm. Merging realm between human and animal happens when Nakata and Hoshino talks to the cats and dog. One distinct scene that indicates human-animal merging realm is when Hoshino talks with a cat around the ending. Upon Nakata's death, Hoshino were surprisingly able to communicate with cats. When he approaches a cat that sits “on the railing on the veranda, gazing in at the apartment” (2005, p. 450), it responds to Hoshino's word.

“But how can you speak human language?”

“I can't”

“I don't get it. How are we able to carry on a conversation like this? A human and a cat?”

“We're on a border of this world, speaking a common language, that's all.” (2005, p. 467)

It is clear that the world between human and animal has merged, whereas, the material that is the human realm

indicated by the setting, which is at the veranda of Hoshino's apartment and the magical or the animal realm, was unclear, but can be indicated the existence of it through the talking cat. They are in a blank space in between the worlds that are integrated towards each other, and the border between the two worlds was blurred too as well.

Meanwhile, when Nakata and Hoshino bump into conceptual being, Johnny Walker and Colonel Sanders, and Kafka met the living ghost, it indicates the merging realm between human and supernatural. The existence of the supernatural being in the novel indicates the presence of magical. When magical appears, the sign of phenomenal world shifted and any other living being other than those who means to be there vanishes, the border between the worlds got blurred as well.

Nakata no longer knew where they were. At one point they passed a residential area in Nakano Ward he was familiar with, but then they turned a corner and he was no longer in familiar territory... (2005, p. 130)

They came to a corner with big houses but no passersby, and the dog boldly strode through an open old-fashioned double gate set into an old-style stone wall surrounding one of the houses. A large car was parked in a carport-big and black just like the dog, and shiny... (2005, p. 131)

The residential area indicates the existence of the phenomenal world, and the absence of the residents indicates the presence of the magical. The events happen in a blank space in between the worlds that is indicated by the inexistence of living being. The existence of the supernatural being and the setting that indicates phenomenal world shows that both worlds has merged and integrated to each other.

Ten, the merging between magical realm and realism realm happens in within the forest. This wood possesses a mysterious atmosphere where the wood around the cabin where Kafka dwells in is just like another ordinary wood with all of its quietness, in which it represents the material. However, as Kafka explores the wood even further, it began to become denser and it feels like a different wood that might leads some to lose their way as how it drastically change. The realm between the ordinary wood around the cabin has merges with the magical of the denser woods as the shifting of surrounding was quite clear such as the disappearance of the animals and summer sign.

I cautiously go down a kind of path. The trees tower higher and higher, the air growing denser by the minute. Up above, the mass of branches nearly blots out the sky. All signs of summer have vanished, and it's like seasons never existed...

A huge black butterfly about the size of my palm appears from the shade of the trees and flutters into my line of sight,..., and once it vanishes everything suddenly seems even more oppressive, the air chillier... I sense shadows racing past behind me, but when I spin around they've hidden themselves. (2005, pp. 382-383)

There are no distinct sign of the border that separates the worlds since phenomenal things such as trees are still in presence, however the disappearance of the animal and summer sign indicates that it is no longer the phenomenal world. Then, when he manage to returns to the ordinary wood, the living being and its sign re-emerge as he says, "...I look up at the batch of a real sky above me a couple of times, just to convince myself I've made it back to the world I came from. Signs of summer-so precious now-surround me." (2005, p. 383). The changing shows how the realm of phenomenal world and the magical world has merge as one.

### **Disruption Time, Space, and Identity**

The disruption of time happens in within the "entrance stone town" that Nakata and Hoshino opens up. Our received idea about time that there are past, present, and future is disrupted since in this town, "...where past and future form a continuous, endless loop." (2005, p. 436), time is no such matter to think of. Time, here is in halt, never ticked forward, means that the past is also the future. As time is in halt, things that indicates time is also does not work, like the digital screen in Kafka's watch that is in a total blank and could not get turned on either. As time is in halt, people who lives there never age, they are keeps on in their past form forever.

As well as the age that got halted, those who lives there are also nameless, which indicates the disruption of identity. In magical realism,, it is characterize by the multifocal nature of the narrative and cultural hybridity, this things, too, extends towards its characters towards radical multiplicity (Faris, 2004, p. 25). In other words, people who got their identity disrupted grow a personal multiplicity in within their self. Name for an individual acts to indicates and differentiates one from other, when one does not own this, their existence in this world is in question. However, when Kafka tries to ask the girl what her name is, she answers, "I don't have a name. We don't have names here." (2005, p. 442) that indicates people who have lived there has no name.

As people who lives in the town is in their past appearance, they never get old, and are nameless, this lead to a personal multiplicity since a part of them stayed back dwells in the town, and the other half are not, yet both are exist. In case of Miss Saeki, she occasionally changes into the fifteen-year old self sometimes, as the one who lives in the town, "Just recently I had sexual relationship with that fifteen-years-old boy you mentioned. In that room I



became a fifteen-years-old girl again, and made love to him.” (2005, p. 409). The personal multiplicity of Miss Saeki, between her present self and her younger version arises the question and doubts on who and which Miss Saeki is present, because there are two version of her, the one in the real world and the fifteen-year old version that appear in both realm.

As for Nakata, though never explicitly stated, it clears that Nakata has visited the “town” when his childhood accident occurs. As how he lost his literate ability, it is believed that a parts of him, which hold the ability is left in that “town”. That is why the present him in the real world become dumb, even though he acquired the ability to talks to feline. Nakata and Miss Saeki shadow were faint, not as dark as the other shadow. The faint shadow indicates that they have lost half of their self. The withdrawal of part of one’s self in the town has disrupted our received ideas of identity.

Kafka is also having his identity disrupted as a result from his mother’s disrupted life. Kafka possesses personal multiplicity in form of his alter ego, “Crow”. Kafka was relying and trusting his life and his decision based on Crow’s advice. This alter ego was portrayed as both a boy and a bird, and the alter ego is narrated as having his own existence as well, like how the narrative show,

As always, we’re sitting beside each other on the old sofa in my father’s study... Now he is toying with a bee-shaped glass paperweight... (2005, p. 4)

However, Crow sometimes appears as only by his voice in the middle of Kafka’s activity, whether he is alone or with others, yet, only Kafka can hear him. This makes Kafka and Crow includes in personal multiplicity. Inside of Kafka’s body and mind, there lived two being, Kafka himself and Crow. This disrupted Kafka’s identity whether is he his own self, or is he Crow.

In “entrance stone town”, our received idea of space is disrupted as well. As the town is located in deep within a forest, for a place that is positioned in such unreachable space, it is too neat and is filled with modern electronic equipment like fridge and TV. Placed in such deep within the forest too, they have “small wind-power station farther on in the forest,” (2005, p. 436). Though wind powers is suitable to be built in a forest, but the trees in this forest is quite dense like how the trees were jolting up high even covers the skies above, while a wind turbine need to be higher than the trees and be placed in a highlands for the wind to net get blocked by anything. Yet, this wind power is located in even further part of the forest, where it the trees is supposed to be even denser and the wind turbine itself is not even visible to Kafka. The existence of such town has disrupts our received ideas

about space where there should be at least the moon that is visible when night comes. However, n this town, “there’s no moon or starts in the sky” (2005, pp. 443–444), whereas according to common knowledge, though stars in the sky might not visually visible caused by some circumstances, the moon is always visible when the sky turn darker, unless twilight happen. This occurrence explains how the disruption of space is so that it goes against our received ideas.

### Construction of Identity

As explain in the disruption of identity, Kafka’s disrupted identity is a result of his parent’s disrupted life and identity. Assumes that Miss Saeki is Kafka’s real mother, while she tries to lives her disrupted life it, but did not turn out well, all she leaves from her journey is only “the scars of thing she injured and despised” (2005, p. 410). Kafka happens to be one of the things she injured. Kafka, who was left by her mother and is abandoned by his father, makes his identity become disrupted. He is suffers between his hatred and anger towards his father as he put the oedipal prophecy in him and the yearning of love and the presence of his absent mother is unfulfilled. Thus, he alienates himself from the society in his surroundings. This leads him to develop alter ego, Crow.

With the help of the journey he has been through, it eventually realize that he needs to do something in order to become himself, that is to become a hero. According to Lacanian concept of “hero”, Zizek explain:

“hero” as the subject who fully assumes the consequence of his act, that is to say, who does not step aside when the arrow that he shot makes its full circle and flies back at him- unlike the rest of us who endeavour to realize our desire without paying the price for it... (Dil, 2010, p. 101)

The purpose of the journey he has been through is to find an inner strength and healing that he needs for him to be able to engage with the outside world, the real where we lived in once again and not to escape to world of compensation where he can abandon his fate and responsibilities (Dil, 2010, p. 100). In other words, is to embrace and overcome the reality, then take responsibility of it.

Kafka is trying hard to dodge the prophecy, and Crow is one of some people who help him to embrace his fate. Even though Kafka wants to decline the prophecy, but somehow it represents his repressed desire. According to Lacan’s symbolic order, desire is eternally bound up with the play of language, or the rules and dictates from society (Felluga, 2011). Kafka’s desires is to be free from his father and his prophecy and to feel the empty feeling left by his mother by having an intimate relationship with Miss Saeki. In order to construct himself, to become totally



himself, without other's interference, Kafka has to be a "hero" for his own.

Kafka's desire to kill his father has long repressed due to the rules in society that murder is a sin. Yet, he eventually does it, though not directly. The magical occurrence between him and Nakata when Nakata kills Johnny Walker helps him to kill his father. When Kafka tries to tell him about the theory of him murders his father through the dream tunnel, Oshima help him to embrace this fate by citing the power of personal responsibility from a book about Nazi war criminal:

*It's all question of imagination. Our responsibility begins with the power to imagine. It's just like Yeats said: In dreams begin responsibilities. Flip this around and you could say that where there is no power to imagine, no responsibility can arise.* (2005, p. 139)

Most likely, Kafka took over Nakata's body then kill Johnny walker, whom later found out as Koichi Tamura. When Kafka theorize that "maybe I murdered him through a dream" (2005, p. 214), this means, Kafka has acknowledged and embraced the reality that he has kill his father as he has made him living a devastated live.

The desire of wanting to sleeps with his mother could be a result of the unfulfilled need of a figure of a mother during his childhood that makes him yearns for mother's love. When he meets Miss Saeki, it re-opens the longing feeling that he has repressed before. In Wattanagun and Chotiudompant essay (2009, p. 33), after he realize this desire, he adopts two object, Miss Saeki and Komura Monumental Library. As for the second object, it will not be explore because it is not relevant with the symbolic order.

At first, Kafka projects the desire to the ghost, but later on, the real Miss Saeki began to become the real object of the desire. This leads him to execute the second prophecy that is to sleep with his mother. The night when the ghost changes into the real present Miss Saeki, and that is when she began to take her action of their sexual intercourse. Kafka said "it isn't a dream- it's real life... I feel like I'm being sucked into a time warp" (2005, p. 292), then it proceeds to Crow's narration "before you know it, her dream has wrapped itself around your mind." (2005, p. 293). As this fate has happen, he needs to embrace and accept this, then he also have to take responsibility of his action. He has to accept that he has sleep with his mother, and since this event seemingly happen in the dream world, he uses the same method to embrace the fate, that is in dream begin responsibility. Thus, he takes responsibility by telling her his theory of her being his mother by filling in the blank space in between her life into his and his father's timeline and indirectly tells that he has sex with her.

When Kafka has embraced his fate, thus, he finally regains the strength to involve once again with the outside world, with the society he has left before. The strength he gets after finally being able to forgive everything that has happen. With him letting the anger that has been burn deep down in himself to vanish, he can lift the burdens caused by the hatred, restart his inner self, to be the real him. He said by the end of the novel,

You finally fall asleep. And when you wake up, it's true.

You are part of a brand new world. (2005, p. 489)

It proves that Kafka has success in becoming a hero, he has reach the new self of him by saying that he is a part of a brand new world, being the new self of him whom are able to engage with the society and living his life without concerning about the fate that is being set up on him or living under others dictate.

## CONCLUSION

Magical realism in *Kafka on the Shore* is depicted through the presence of its characteristics. First is the emergence of the things that goes against the law of the universe or the logical thinking explains how magical realism appears through the existence of irreducible element. In post-modernism, irreducible element acts to express the issues of the marginalized world in modernism by bringing back the unordinary things and events to oppose modernism such as the appearance of spirit. The presence of phenomenal world that resembles the actual real world, unsettling doubts, which is the hesitation faced by the readers and the characters about the status of the events. Another characteristic is the merging realm that happen between human-animal realm, human-supernatural realm, and the realm between magical and realism. The last characteristics, the disruption of time, space, and identity that disturb our received ideas about times space and identity. These characteristics shows the way how the author applies magical realism in his novel as well

The second conclusion is about how Kafka's identity that has been disrupted earlier is getting constructed to become the new him. Kafka who was troubled by the prophecy, has to be a hero for himself in order to be able to construct his identity to become a new version of him, being free and becoming his own self, living his own life not in someone's scheme. To be a hero, he has to embrace his fate and desires he has repressed and to takes responsibility of his acts, and finally forgive everything. In this case, his fate is the oedipal prophecy, he has to accept it and take responsibility of all his acts. Whether he unconsciously does the deed, directly or indirectly, he has to embrace the fact that he has done the act and has to pay the price of the action. After he forgive everything that happens to him and anyone who gave him

the hardship, only then, he can live his own life without being dictated by other's order.

However, this is not the ultimate results on this research and it opens for any wider possibilities. May there be a wider range to cope a deeper and further analysis of the characteristics of magical realism or revealing the existence of magical realism through another ways other than the characteristics with using *Kafka on the Shore* as the data source.

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