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## Psychosexual fixation and sexual deviance: The impact of parental abandonment in Haruki Murakami's *Kafka on the Shore*

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### ABSTRACT

The development of psychosexual stages in children significantly influences their behavior. There are five stages: oral, anal, phallic, latent, and genital. Disruptions or fixations during any stage can impact societal conduct and relationships. In *Kafka on the Shore*, parental abandonment causes fixation in one of these stages, as seen in the main character, Kafka Tamura. This disrupted bond leads to repressed emotions and unfulfilled desires manifesting as sexual deviance. Therefore, this study aims to describe the development of sexual deviance due to traumatic parental abandonment in Haruki Murakami's *Kafka on the Shore*, using a descriptive qualitative method and analyzed through Sigmund Freud's psychoanalytic theory. It affirms that neglectful parental figures can significantly impact a child's psychological development.

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## 1. Introduction

Parents have a crucial influence on moulding our mindset and growth as grown-ups (Brumariu & Kerns, 2010). The bond between infants and their mother is essential for their social, psychological, and biological growth (Bowlby, 2000). Children who undergo inadequate parenting, such as neglect, are prone to encountering issues in their adult lives, such as challenges in establishing healthy relationships, low self-esteem, aggressive conduct, and mental health difficulties like depression and

anxiety (Bowlby, n.d.). Negligence, which refers to the lack of proper care leading to harm or injury (Waite, 2012), is evident in parents who are unavailable to their children, neglect their needs, or prioritize their own interests above those of their offspring. Parental negligence of this kind can profoundly impact a child's development, overall health, and prospects for future achievements.

Literature offers a problem similar to real life (Birkerts, 1996) that create various effects for its readers (Dwipusputa & Wediyantoro, 2023). *Kafka on the Shore*, a 2005 novel by Haruki Murakami, portrays parental abandonment during their child's early developmental years. Through the lens of the main character, who was a child named Kafka Tamura, Murakami shares an estranged relationship of the main character with his parents. Kafka's mother and sister left home when he was four years old, leaving him alone with his emotionally abusive father. Kafka grew up shy and contained, and he did not share his thoughts easily with anyone. Kafka spent the majority of his childhood concocting a plan to escape his home due to the abusive behaviour of his father. Abusive parents often result in the absence of affection for the child, so the victim of abuse tends to seek a replacement for the affection missing from their parents.

The traumatic experiences that Kafka experienced during his childhood are likely to have a profound influence on his later behaviours. Therefore, the investigation of trauma becomes a prominent topic in the novel discourse (De Souza, 2022; Thakur & Khurana, 2020). The traumatic experiences endured by Kafka can be ascribed to parental neglect, as observed by Kim (2022), Lekshmi and Soubhagya (2020), and Flutsch (2006). Wattanagun and Chotiudompant (2009) argue that trauma leads to forming a distinct and separate identity. Hence, we further explore the effects of trauma on behaviour, specifically focussing on its impact on sexual behaviour.

When Kafka grew older, he found himself romantically and sexually attracted to Miss Saeki. The attraction Kafka felt towards Miss Saeki, who is a 50-year-old woman, seems to be a deviant sexual behaviour from a teenage boy. Kafka opts for Miss Saeki, who is 35 years older than him, further indicating his sexually deviant behaviour. Sexual deviancy is a term that is appropriate to describe Kafka's situation or the problem represented in the story. Sexual deviancy refers to behaviours pursued by individuals seeking erotic satisfaction that may be considered unusual or inappropriate by the majority or influential members of their community (Goode, 2015). Childhood trauma is strongly associated with sexual deviancy, as it is considered a major indicator of deviant sexual fantasies in individuals. According to Maniglio (2011), experiencing psychological or emotional abuse will raise the probability of having abnormal sexual fantasies.

Psychoanalysis is considered an appropriate approach for this research because it allows for the analysis of an individual's behaviour by examining their psychological condition. Freud (1973) claimed that the human mind can be divided into two main components, namely the conscious and unconscious, which are involved in the processing of thoughts and the manifestation of behaviours. The unconscious mind is accountable for instinctive thought processes and inaccessible for self-examination (Fouche & Holz, 2015). One's behaviour is often influenced by the unconscious mind, which represents repressed memories or unpleasant past events.

The novel *Kafka on the Shore* portrays Kafka Tamura's pathological sexual attraction to a figure who bears a striking resemblance to his mother, serving as a clear illustration of the resulting negative outcome. The psychosexual theory, which builds upon Freud's psychoanalysis theory, sug-

gests that human development progresses through distinct five stages of psychosexual development: oral, anal, phallic, latency, and genital (Elkatawneh, 2013; Freud, 1975), each marked by a particular focus on psychosexual aspects. This theory elucidates how these stages exert an impact on behaviour and personality, with a particular emphasis on the formation of sexual identity in children. Unresolved conflicts at any stage can result in subsequent complications, disturbances, or “fixations” in these stages have substantial repercussions, influencing adult personality traits and behaviours (Lantz & Ray, 2022). This study employs psychosexual theory to examine the behaviour of Kafka Tamura, investigating the influence of unresolved conflicts experienced during his developmental phases.

## 2. Method

The researcher employs library research as the analytical methodology by reviewing the study’s books, records, and reports and as the data collection technique (Creswell & Creswell, 2017; Nazir, 2013; Creswell & Miller, 2000). The selection was based on the specific subject of this investigation, namely the novel *Kafka on the Shore* (2005) by Haruki Murakami. The researcher analyzed how *Kafka on the Shore* portrays a specific disturbance in psychosexual stage development that results in sexual deviation. The analysis is framed from the perspective of Kafka Tamura, who serves as the central protagonist in the novel. The researcher gathers pertinent documents and previous studies of the theory of psychoanalysis and parental abandonment as secondary data for the research.

## 3. Results and discussion

### 3.1. The Act of Child Abandonment Displayed in Haruki Murakami’s *Kafka on the Shore*

Kafka experienced physical and emotional abandonment during his childhood by both of his parents. His mother had entirely abandoned him, and his father was entirely emotionally absent from his life. It all started when Kafka Tamura was a child. Kafka was initially born in a family of four, consisting of his father, mother, and an older sister. When he turned four years-old, his life was met with tragedy. Kafka’s mother and older sister abruptly left home, resulting in him having to live alone with his father. Kafka began by reminiscing about the memories he had with his sister, which were captured in a family portrait.

*From the back of another drawer I took out a photo of me and my older sister when we were little, the two of us on a beach somewhere with grins plastered across our faces. My sister’s looking off to the side so half her face is in shadow and her smile is neatly cut in half. It’s like one of those Greek tragedy masks in a textbook that’s half one idea and half the opposite. Light and dark. Hope and despair. Laughter and sadness (Murakami, 2005, p.1).*

At the beginning of the first chapter, Kafka was looking at an old picture of him and his older sister during happier times where they had “grins plastered across (their) faces”. However, Kafka described his sister’s smile as juxtaposing between happiness and despair. He then implicitly associated his sister’s expression with his current emotions of being torn by the situation. During that time,

he was stuck at home with his father. Therefore, longingly staring at a family picture of him and his older sister using phrases denoting immense sorrow, such as “despair” and “sadness” implies his discomfort with living at home. The home that he shared with his father.

### **3.2. The Impact of Parental Abandonment on the Development of Kafka Tamura's Sexual Deviation**

Kafka Tamura experiences sexual deviation in the form of developing romantic and sexual feelings towards Miss Saeki, a 50-year-old woman. Kafka's romantic and sexual attraction towards Miss Saeki is the representation of the disruption within one of his psychosexual development stages due to the acts of parental abandonment done by his parents. His unconscious mind fueled the sexually deviant behaviours and tendencies Kafka displays. Meanwhile, Kafka's unconscious mind was charged with the burden of his experience of parental abandonment.

#### **1. Kafka Tamura's Unconscious Mind Post-Parental Abandonment**

In *Kafka on the Shore*, the concept of the unconscious mind is explored through various characters and their relationships with others. Sigmund Freud explained that the unconscious mind is the most significant and crucial part of the mind model. The unconscious mind contains aspects of human emotions and memories repressed from conscious awareness (Freud, 2008). One of the characters mainly representing the concept of the unconscious mind is Kafka Tamura. One example of Kafka's unconscious mind surfacing in the story is when he was conversing with one of the characters named Sakura, whom he met at the bus on his way to Takamatsu when he ran away from home; “*Sometimes, I tell her honestly. “I fly into a rage, and it's like I blow a fuse....”* (Murakami, 2005, p.95).

Kafka admitted that he had previously engaged in violent behavior. However, Kafka implied that he never intentionally planned what he did. It was as if he acted out of instinct, and the action was rooted from a repressed part of his mind that never made it to his conscious mind that he was aware of. The statement that proves this is Kafka saying that he “fly into a rage, and it's like I blow a fuse. Like somebody pushes a switch in my head and my body does its thing before my mind can catch up.” (Murakami, 2005, p.95). Kafka's experience with parental abandonment created an emotionally charged unconscious mind, prompting him to act on his most deviant feelings and desires instinctively (Anderson, 2019; Flutsch, 2006). The reason why Kafka's experience of being abandoned by his parents as a child plays a significant role in his deviant behaviour is because the abandonment is considered as a form of trauma, any form of distressing or damaging series of events or experiences, which sometimes provoke overwhelming feelings for the victims which leaves them in a state of helplessness, desperation, and vulnerability (Spertus et al., 2003). The trauma experienced by Kafka Tamura holds significance in shaping his behaviours and perceptions of his surroundings (Lakshmi & Soubhagya, 2020). Therefore, his unconscious mind, driven by the traumas he experienced often dramatically affects his decisions, including his sexuality; and ultimately leads to the beginning of Kafka's emotional and cognitive issues (Carson, 2013).

Another unconscious mind is Kafka's forbidden desires and unfulfilled wishes, which are represented in the sequences of his dream state. His dream state was rooted in his unconscious mind and the things he desired the most. Throughout the story, since Kafka encountered Miss Saeki, he had frequently dreamed about a beautiful young girl.

*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.252)

Kafka described the young girl in her dream longingly, as if she was something he could never reach. She was described as a perfect entity. Her beauty and perfection evoked a feeling of both admiration and sadness in Kafka. The next night, Kafka's dream was visited by the same girl as the previous night.

*The room's much darker than last night, with only distant lamps in the garden casting a faint light between the trees. It takes a while for my eyes to adjust. 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, 2005, p.279)

The young girl represented Kafka's unfulfilled desire to own Miss Saeki. His unconscious mind evoked the dream, which was yearning for a mother figure. Inside the dream, the girl and Kafka never had any physical contact. The girl was floating near the door, away from Kafka, while he was lying on his bed. The proximity between Kafka and the girl represented his desire to own Miss Saeki, which was still unfulfilled. The darkness of the room in which the dream happened was a representation of Kafka's psychological state of anxiety, guilt, and confusion mixed with his lust for Miss Saeki. Freud stated that the state of dreaming, as it is charged with the desires of our unconscious mind, contains symbolism that represents the unconscious material through metaphorical imagery.

The aspects of Kafka's unconscious mind are affected by his experience of parental abandonment. The burden of Kafka's traumatic childhood had caused him to develop his own way of seeking to replace what he was lacking during his childhood, which was the presence of a maternal figure, and the sense of safety coming from someone who's much older than him. Fundamentally, Kafka develops sexually deviant behaviour for the sake of acquiring a sense of safety. Moreover, he needed a figure to hold on to and rely on. In the story, Kafka spent most of his time in Komura Library, and so did Miss Saeki. Unlike his mother and father, Miss Saeki was physically available for him to hold on to. Kafka's unconscious mind carries the burden of his trauma and his repressed

## 2. Kafka Tamura's Phallic Stage Fixation

In *Kafka on the Shore*, Kafka Tamura's character experiences parental abandonment. His mother and older sister abandoned him at the age of 4. Following the abandonment, his relationship with his father turned vile, and Kafka eventually decided to run away from home and methodically planned

to start a new life on his own as a result of the unideal situation of his family. Throughout the course of the novel, Kafka experiences the aforementioned effects found in children who experienced parental abandonment, such as anxiety, depression, and difficulty in engaging with people and forming functioning relationships with them.

Kafka Tamura's physical and emotional abandonment by his parents at the age of 4 years-old happened during the phallic stage of his psychosexual development. According to Freud, the phallic stage occurs between the ages of three to six years. In someone's psychosexual development, the phallic stage is the third stage following the oral and anal stage. During the phallic stage, children are becoming increasingly aware of their bodies and develop particular interest in their sexuality and genitalia. Meanwhile, the disruption that arises during the phallic stage is referred to as phallic stage fixation. Phallic stage fixation happens when there are traumatic events that occur within the child's life during the period when the phallic stage takes place, such as neglect or abuse (Freud, 1975). Kafka Tamura experiences phallic stage fixation in the form of physical and emotional abandonment, which was previously discussed. Kafka's conversation with another character he knew named Sakura briefly hinted at the phallic stage fixation he experienced as a child:

*"So your mother left home with your older sister when you were just four. Leaving you and your father behind." I take the photo of my sister and me at the shore from my wallet and show her. "This is my sister," I say. Sakura looks at the photo for a while, then hands it back without a word. "I haven't seen her since then," I say. "Or my mom. She's never gotten in touch, and I have no idea where she is. I don't even remember what she looks like. There aren't any photos of her left. I remember her smell, her touch, but not her face. (Murakami, 2005, p.84)*

Kafka's phallic stage fixation happened in the form of losing complete contact with his mother when he was four years old. It was clear that the event caused unresolved conflicts to emerge in Kafka's life. In order for something or specifically a conflict to be considered resolved, there needs to be closure at the end of that conflict or occurrence. Meanwhile, Kafka's relationship with his parents had never gotten closure. He was left behind without an explanation by his mother without ever consciously knowing what she looks like, as he said *"I don't even remember what she looks like."* (Murakami, 2005, p.84), and he was also emotionally abandoned by his father without knowing the exact reason why. Therefore, Kafka's childhood conflict remained unresolved, subjecting him to fall as victim to phallic stage fixation.

According to Freud in his book *Three Essays on the Theory of Sexuality*, phallic stage fixation can have significant implications on someone's behavior and personality (Freud, 1975). One of the impacts is the excessive need to seek validation and love to compensate for feelings of inadequacy. Furthermore, it can be concluded that the fixation during phallic stage can translate to sexual and relationship issues as well. Consequently, Kafka also took the impact of his imperfect phallic stage by projecting his sexual desires on to someone that his unconscious mind believed could fulfil the role of his parental figures, which is Miss Saeki. However, his actions and desire ended up representing sexually deviant behavior due to the overwhelming age-gap between Kafka and Miss Saeki. The romantic or sexual attraction a 15 year-old boy feels towards a 50 year-old woman is generally considered to be



against the norm. Therefore, Kafka had developed behavior of sexual deviance due to the phallic stage fixation he experienced as a 4 year-old boy.

### 3. Kafka Tamura's Sexual Deviance towards Miss Saeki

As it was established in the previous discussions, Kafka's sexual feelings towards Miss Saeki can be considered as a form of sexual deviance. As Richard Tewksbury, a psychology professor in University of Louisville, stated in his research, sexual deviance also refers to certain behavior of a person seeking sexual gratification through ways that are considered odd or nonconforming to most people in their community (Tewksbury, 2015; Gagnon & Simon, 1968).

The first time Kafka admitted his feelings towards Miss Saeki out loud was in front of a character named Oshima, a friend of his whom he met at the library. Oshima implicitly showed signs that he thought the nature of Kafka's feelings was odd. Considering the implication of reaction of subtle discomfort from people around Kafka, it can be concluded that Kafka's feelings and attraction towards Miss Saeki was leaning towards sexual deviation. Sexual deviation itself stems from the concept of sexuality. Sigmund Freud explained this concept of psychosexual development in his book *Three Essays on the Theory of Sexuality*. As Freud explained, the stages of psychosexual development are as follows; the oral stage (0-1 year-old), the anal stage (1-3 years-old), the phallic stage (3-6 years-old), the latency stage (7-13 years-old), and the genital stage (13 years-old-death) (Freud, 1975). In *Kafka on the Shore*, Kafka's psychosexual development stage was disrupted, causing him to develop sexual feelings towards a 50 year-old Miss Saeki.

*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, has excellent posture. Her long hair is loosely tied back, her face very refined and intelligent looking, with beautiful eyes and a 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 spot (Murakami, 2005, p.40).*

Upon the first meeting, Kafka already had an attraction towards Miss Saeki despite being aware of her age. Kafka's fixation or disruption during the phallic stage due to the physical abandonment done by his mother resulted in his constant need of seeking replacement for his mother in the form of a sexual partner. Therefore, when meeting Miss Saeki for the first time, despite her obviously being much older than him, he felt physical attraction towards her.

*She makes a strong impression on me, making me feel wistful and nostalgic. Wouldn't it be great if this were my mother? But I think the same thing every time I run across a charming, middle-aged woman. The chances that Miss Saeki's actually my mother are close to zero, I realize. Still, since I have no idea what my mother looks like, or even her name, the possibility does exist, right? There's nothing that rules it out completely (Murakami, 2005, p.40).*

The quotation features a monologue from Kafka, saying "Wouldn't it be great if this were my mother?" This blurs the line between Kafka seeing Miss Saeki as a possible replacement for his mother,

or the object of his sexual desire. Kafka was first introduced to Miss Saeki when he took shelter in the small library named the Komura Memorial Library. When they first met, Miss Saeki did not directly interact with Kafka, and/or did she notice him. This was clearly because her viewpoint of Kafka at the time was just another child that visited her library. This is clearly due to the significant age-gap between Kafka and Miss Saeki. It can be implied that being attracted to Kafka was something that was absolutely unthinkable and is not something that can happen, analyzing by the lack of interest that Miss Saeki shows towards Kafka. On the contrary, Kafka Tamura shows immediate interest towards Miss Saeki on the very first time. He described Miss Saeki as an ethereal being with attributes most people associate to their lovers. Freud in his studies on psychosexual behavior believes that the childhood period is where most of the sexual development of an individual is shaped, for better or for worse. Therefore, with Kafka's unideal childhood circumstances involving the physical and emotional abandonment from his mother and father, caused him to form unusual sexual attractions. Kafka translated the similarities shared between his mother and Miss Saeki, as well as the possibility of Miss Saeki being his mother, as sexually attractive.

As John Bowlby suggested in his book entitled *Attachment and Loss, a Children's hunger for mother-love and presence is as great as children's hunger for food* (Bowlby, 2000). In this quotation, Kafka was talking about the two versions of Miss Saeki; the 15-year-old version of her she painted in her room and the real version of her. Kafka was borderline obsessed with Miss Saeki and had strong desires towards her despite their age differences. Therefore, it can be concluded that his mother's absence and her physical abandonment was what drove Kafka to crave a romantic and sexual relationship with Miss Saeki.

However, the unusual sexual attraction Kafka felt towards Miss Saeki can also be perceived from another perspective. In this quotation, for example, "The Boy Named Crow" was mentioned. "The Boy Named Crow" is a representation of his unconscious mind. In relation to the story, the boy named Crow was repeatedly personified by Kafka every time he was faced with a predicament that sometimes causes him to spiral into a mental turmoil. One of the situations where the boy named Crow would show up was when Kafka was deciding to run away from his home. He was deciding that he could no longer endure living inside the same home with someone who is as emotionally unavailable for him as his father. At the time, the boy named Crow was encouraging him to go through with his plan of running away from home. He convinced Kafka that he would be strong enough to survive on his own. Essentially, the boy named Crow only acts as a way for Kafka to express his deepest desire and what he actually wants to do.

According to Freud, the unconscious mind contains thoughts, desires, and memories that are hidden away from our conscious awareness. The unconscious minds are often repressed due to the emotional burden it carries, such as traumatic experiences, unacceptable urges, and forbidden desires. Freud believed that the unconscious minds play a crucial role in shaping our behavior. In this quotation, his unconscious mind constantly reminds him of how pleasant it was to be with Miss Saeki. The boy named Crow convinced Kafka that his desires are worthy of being acted on, as he always does. The existence of the boy named Crow in Kafka's life represents Kafka's unconscious mind that tries to find a way to cope with the pain of being abandoned as a child and seek refuge with the forbidden desire towards a figure resembling Kafka's mother.



*“You can’t use that strength as a protective wall around you. There’s always going to be something stronger that can overcome your fortress. At least in principle.” “Strength itself becomes your mortality.” Miss Saeki smiles. “You catch on quickly.” “The strength I’m looking for isn’t the kind where you win or lose. I’m not after a wall that’ll repel power coming from outside. What I want is the kind of strength to be able to absorb that outside power, to stand up to it. The strength to quietly endure things—unfairness, misfortune, sadness, mistakes, misunderstandings.” “That’s got to be the most difficult strength of all to make your own.” “I know...” (Murakami, 2005, p.379)*

Miss Saeki’s speech towards Kafka was actually what Kafka needed all along. Miss Saeki provided guidance no one in Kafka’s life was able to give to him ever since he was a child. Miss Saeki was speaking to him in a peaceful mannerism with so much wisdom in her words that successfully soothes Kafka. He was fully listening to what Miss Saeki had to say about him putting up a barrier between him and the outside world to protect him from pain and suffering.

“I’m not after a wall that’ll repel power coming from outside. What I want is the kind of strength to be able to absorb that outside power, to stand up to it. The strength to quietly endure things—unfairness, misfortune, sadness, mistakes, misunderstandings.” What Miss Saeki said, though it was explained in the story that she was supposed to be talking about her own life, I believe was basically intended to be a depiction of Kafka’s life. The unfairness of having to lose your mother at such a young age, the misfortune of having an emotionally negligent father, and the sadness that seems to have followed him everywhere since he develops resentment towards his chaotic childhood. Therefore, it speaks to Kafka in his “language”. He has spent his entire life devoid of a mother-child bond and Miss Saeki, the 50-year-old woman, was there to fill the void.

In the end, Kafka Tamura’s development of sexual deviance began when he was a child. The absence of parents both physically and/or emotionally caused him to struggle forming healthy relationships with others. Consequently, as proven by several quotations discussed before, Kafka’s behavior has the tendency to be polarizing, which indicates his inability to build balanced relationships.

*Other than the trainers at the gym and the housekeeper who comes to our house every other day—and of course the bare minimum required to get by at school—I barely talk to anyone. (Murakami, 2005, p.3)*

It is shown by the quotation that Kafka normally displays little to no interest towards other people, or things in general. He lived quite a dull and boring life, and before meeting Miss Saeki, he had never shown romantic or sexual interest in anyone. However, since he met Miss Saeki, his feelings took a drastic turn. His feelings of admiration immediately escalated to sexual feelings which turned obsessive. It should be understood that Kafka’s unconscious mind that carried repressed feelings and unfulfilled desire from the phallic stage fixation was essentially what led Kafka to developing such sexually deviant behavior. Despite having the ability to consciously make decisions opposed to choosing a 50-year-old woman as the object of his sexual desire, his unconscious mind during his disrupted phallic stage had been causing quite a lot of impact towards his ability to suppress his desire. The desire of owning Miss Saeki as both replacement for the love, protection, and affection his parents

never gave to him as well as the object of his sexual feelings came to Kafka in dreams. Kafka sometimes was even unable to distinguish dream from reality when it comes to his sexual attraction towards Miss Saeki.

*You're afraid of imagination. And even more afraid of dreams. Afraid of the responsibility that begins in dreams. But you have to sleep, and dreams are a part of sleep. When you're awake you can suppress imagination. But you can't suppress dreams (Murakami, 2005, p.155)*

The quotation above was Kafka having a monologue of how his dreams scared him. Kafka was confessing about the anxiety he feels when it comes to his own dreams. Anxiety and guilt are considered to be common results of carrying repressed emotions from past traumas (Freud, 2008). Kafka's anxiety and guilt come from his unusual feelings towards Miss Saeki. Therefore, he had been trying to make it appear as though he hated the dreams that he had because he knew his feelings for her were unacceptable. However, Kafka gained the most happiness when indulging in those dreams and his desire towards Miss Saeki.

#### **4. Conclusion**

Kafka Tamura, the main character of *Kafka on the Shore*, experienced a sexually deviant behaviour tendency due to the phallic stage fixation he experienced as a child. Physical abandonment and emotional abandonment are two examples of parental abandonment experienced by Kafka in his childhood. The physical abandonment was conducted by Kafka's mother by leaving Kafka at the age of 4 years-old. Meanwhile, the act of emotional abandonment was done by Kafka's father as he was persistent on not engaging in verbal communication with Kafka, leading to Kafka feeling even more neglected. The act of abandonment constantly experienced by Kafka caused him to have a flawed childhood. The flawed childhood itself translates within the theory of psychosexual development by Sigmund Freud. Kafka Tamura in his childhood experienced disruption within one of the psychosexual development stages, which is the phallic stage or commonly referred to as phallic stage fixation. Phallic stage fixation happens when there are traumatic events that occur within the child's life during the period when the phallic stage takes place, such as neglect or abuse (Freud, 1975). His phallic stage fixation was caused by the absence of parental figures. The absence and acts of abandonments from his parents resulted in him having a disrupted psychosexual development.

Kafka's unfulfilled needs for the presence of his parents and their affections developed into repressed feelings buried inside his unconscious minds. Consequently, his unfulfilled needs and repressed feelings were manifested in the form of dreams. The dreams he had consisted of metaphorical images, representing the one thing he desired most, which was Miss Saeki. The series of events occurring in his dreams were intense to the point of them affecting Kafka's reality. Therefore, Kafka Tamura ended up developing behaviours of sexual deviance throughout the story. The sexually deviant behaviours in question is in the form of developing sexual desire towards Miss Saeki, within his unconscious need for a parental figure.

*Kafka on the Shore* is a fascinating novel containing various complex themes such as family, self-discovery, and desire that is captivating for the readers. Moreover, it provides the chance for

people to question many things that underlies the story. Kafka on the Shore brings the topic of sexuality to a new level and unravels the tragedy that often takes root. The tragedy being discussed is the experience of parental abandonment in the form of blanket, physical, and emotional abandonment and the repressed desire of the unconscious mind.

In the end, Kafka's childhood history of traumatizing events such as physical abandonment and emotional abandonment shaped Kafka's unconscious minds into harbouring feelings of inadequacy which was satiated by a figure of replacement. Moreover, Kafka's pursuit of a replacement figure for his parents portrayed behaviours of sexual deviance, as it defies the societal norm and what would be considered normal or conforming within our community. Sexual deviance behaviour in this research is translated as certain behaviour of a person seeking sexual gratification through ways that are considered odd or nonconforming to most people in their community. Kafka's sexual feelings towards Miss Saeki represented sexually deviant behaviours

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