


Analisis Psikoseksual: Kompleks Oedipus pada Karakter Tamura Kafuka dalam Novel *Umibe no Kafuka* Karya Haruki Murakami

A Psychosexual Analysis: Tamura Kafuka 's Oedipus Complex in Murakami Haruki's Novel *Umibe no Kafuka*

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Abstract

Penelitian ini bertujuan untuk mendeskripsikan Oedipus Complex pada tokoh Tamura Kafuka dalam novel *Umibe no Kafuka* karya Haruki Murakami dengan menggunakan pendekatan kualitatif deskriptif dengan metode simak dan catat. Teori psikoseksual Sigmund Freud digunakan sebagai lensa analisis. Hasil penelitian menunjukkan bahwa kelekatan Tamura Kafuka dengan ibunya pada tahap oral dan anal memicu krisis Oedipus Complex ketika memasuki tahap *phallic*. Konflik yang muncul pada tahap ini menyebabkan keterasingan secara emosional dan menghambat identifikasi Tamura Kafuka terhadap orangtuanya, sehingga krisis Oedipus Complex tidak terselesaikan. Tidak terpenuhinya hasrat terhadap ibu sebagai objek utama menimbulkan neurosis yang merefleksikan kecenderungan Oedipus Complex pada masa remaja Tamura Kafuka. Novel ini menyiratkan terjadinya disfungsi keluarga dan ketegangan antargenerasi dalam masyarakat Jepang, yang sering kali menimbulkan trauma psikologis yang berkepanjangan. Tekanan budaya yang menekankan keharmonisan sosial dan menghindari ekspresi emosi yang mendalam memperparah konflik internal individu. Melalui kisah Tamura Kafuka, Murakami mengeksplorasi dampak hilangnya hubungan emosional, kurangnya peran orang tua yang mengayomi, dan trauma masa kecil terhadap dinamika psikologis individu di tengah tekanan budaya Jepang modern.

Keywords: Murakami Haruki, Neurosis, *Oedipus Complex*, Psikoseksual, *Umibe no Kafuka*

Abstract

This study aims to describe the Oedipus Complex in the character Tamura Kafuka in the novel Umibe no Kafuka by Haruki Murakami using a descriptive qualitative approach with the method of listening and recording. Sigmund Freud's psychosexual theory is used as an analysis lens. The results showed that Tamura Kafuka's attachment to his mother at the oral and anal stages triggered an Oedipus Complex crisis when he entered the phallic stage. The conflict that arises at this stage causes emotional alienation and inhibits Tamura Kafuka's identification with her parents, so that the Oedipus Complex crisis is not resolved. The unfulfillment of desire for the mother as the main object causes neurosis that reflects the tendency of Oedipus Complex in Tamura Kafuka's adolescence. The novel suggests family dysfunction and intergenerational tensions in Japanese society, which often lead to prolonged psychological trauma. Cultural pressures that emphasize social harmony and avoid the expression of deep emotions exacerbate individuals' internal conflicts. Through the story of Tamura Kafuka, Murakami explores the impact of loss of emotional connection, lack of a nurturing parental role, and childhood trauma on the psychological dynamics of individuals amidst the pressures of modern Japanese culture.

Keywords: Murakami Haruki, Neurosis, *Oedipus Complex*, *Psychosexual*, *Umibe no Kafuka*

INTRODUCTION

Freud (1924) proposed the term Oedipus Complex which was taken from the legend of Oedipus Rex about a boy who killed his father and married his mother. Oedipus Complex is a crisis that occurs when a boy shows his erotic feelings to his mother (Minderop in Megah & Daniati, 2018). In its full form, the Oedipus Complex is the entirety of a child's feelings of love and hate towards his parents. Freud (1924), described two possibilities of Oedipus Complex that occur in children can be a positive form and a negative form. The positive form of Oedipus Complex is described as Oedipus Rex, loving the mother and hating the father and the negative form is the child loves his father and hates his mother.

Freud's concept of Oedipus Complex is often raised in literary works, including novels. One author who applies the phenomenon of Oedipus Complex in his work is Murakami Haruki. The novel is titled *Kafka on the Shore* (*Umibe no Kafuka* in Japanese, literally "Kafka on the Shore"). The novel won numerous awards, including the 2006 *World Fantasy Award* in the Best Novel category, the 2005 *Yomiuri Prize* in the Fiction category, and the 2006 *Franz Kafka Prize* awarded to Murakami Haruki in recognition of his contribution to literature.

The novel *Umibe no Kafuka* uses first-person narration (Unsriana, 2011). In this novel, Murakami Haruki tells the journey of a teenage boy named Tamura Kafuka, which involves a complex search for the meaning of life, as well as being colored by the problem of Oedipus Complex. Tamura Kafuka, from the age of four, is separated from his mother and brother, and has an uneasy relationship with his father. The Oedipus Complex curse received from his father, 「お前はいつかその手で父親を殺し、いつか母親と交わることになるって」`*Omae wa itsuka sono-te de chichioya o*

koroshi, itsuka hahaoya to majiwaru koto ni naru tte ' (You will kill your father and fuck your mother) (Haruki, 2002:426) affected Tamura Kafuka 's psychological state, so that on his 15th birthday, Tamura Kafuka decided to run away from home. Fate brings Tamura Kafuka to meet Saeki, a 50-year-old woman who is unexpectedly his biological mother. On the other hand, in the development of the story, Tamura Kafuka experiences deep feelings of love towards Saeki, adding to Tamura Kafuka 's psychological complexity.

Mohammed (2020), expressed his opinion on the novel *Umibe no Kafuka*. The novel *Umibe no Kafuka* contains an inward psychological portrayal of the protagonist, Tamura Kafuka, to overcome the inner suffering that has been gnawing for years. As outlined earlier, Tamura Kafuka 's inner suffering includes separation from his mother and brother, a less than harmonious relationship with his father, as well as the Oedipus Complex prophecy and the paradox between finding and loving his mother that drives Tamura Kafuka into psychological turmoil.

What is interesting about *Umibe no Kafuka* is its complex blend of psychological elements and family relationship dynamics that evoke feelings in the reader. This makes it interesting to investigate the psychological impact of Tamura Kafuka's estrangement from her father and mother, particularly in relation to her Oedipus Complex crisis. However, it should be recognized that similar studies have been conducted before. Unsriana (2011) has studied the Oedipus Complex faced by the character Tamura Kafuka in the novel *Umibe no Kafuka* by applying the viewpoint of characterization theory. In her research, Unsriana analyzed the psychological aspects of Tamura Kafuka to understand his character and mental problems.

Unlike Unsriana's research, this research uses Sigmund Freud's psychosexual theory. This research seeks to provide new insights into Unsriana's research on the problem of Oedipus Complex in Tamura Kafuka. By using psychosexual theory, Oedipus Complex in Tamura Kafuka will be analyzed as a crisis that occurs in childhood with certain conditions and factors that cause the Oedipus Complex crisis not to stop in childhood and affect Tamura Kafuka's adolescent life. This was not found in Unsriana's research and this is interesting to study. So the title of the research is "Psychosexual Review: Oedipus Complex on Tamura Kafuka in the Novel *Umibe no Kafuka*". Based on the description of the background, the formulation of the problem can be in this study is how the description of Oedipus Complex that occurs in the character Tamura Kafuka in the novel *Umibe no Kafuka*.

METHODS

This research uses descriptive qualitative research and a phenomenological approach. The use of descriptive qualitative aims to provide an in-depth understanding of the phenomenon under study. This research will examine data sources derived from narratives that show the phenomenon of the Oedipus Complex crisis in the character Tamura Kafuka in the novel *Umibe no Kafuka*, which understands the Oedipus Complex crisis as a problem faced by children at the stage of psychosexual development viewed through childhood experiences and parental dynamics. Parents play an important role in a child's personality (Freud in Darmawati, Fitriyeni & Junaid, 2023).

The data in this study are narratives that contain aspects of the Oedipus Complex crisis in the character Tamura Kafuka in the novel *Umibe no Kafuka*. The data collection method used is the listening method and note-taking technique. The data that

has been obtained is then analyzed using the analysis method. The analysis method used is the flow analysis method. The flow analysis method according to Miles and Huberman (1992: 20) has three components, namely, data reduction, data presentation, and conclusion drawing which are carried out in a flowing manner.

THEORETICAL FRAMEWORK

This study uses Freud's psychosexual development approach to examine the phenomenon of Oedipus Complex in the character Tamura Kafuka in the novel *Umibe no Kafuka* by Haruki Murakami. Freud's psychosexual theory is one of the main theoretical frameworks in understanding the process of sexual development from childhood to adulthood, including childhood experiences that can affect an individual's personality later in life. According to Freud, human psychosexual development consists of five main stages centered on specific erogenous zones (areas of the body that are the main source of pleasure for children at each stage) (Phillip, 2010).

The first stage, the oral stage, takes place in the first year of life, where the mouth becomes the primary zone of pleasure. The child gains satisfaction through activities such as sucking, biting and chewing. The crisis faced at this stage is the process of weaning from breast or bottle feeding. Inability to pass this crisis can result in excessive dependence or aggressive traits in adulthood, such as overeating or smoking (Garner, 2004).

The second stage is the anal stage, which occurs at the age of 1-3 years. At this stage, the erogenous zone shifts to the anus, with pleasure derived from the activity of defecation and control over the function. The child is faced with a crisis in the form of toilet training. Success in overcoming this crisis can establish traits of independence and discipline, while failure can result in overly neat or messy behaviour (Person, 2005).

In the third stage, phallic, which takes place between 3-6 years of age, the genital organs become the centre of attention. The child begins to realize sex differences and shows attraction towards parents of the opposite sex. In boys, the phenomenon of Oedipus Complex often appears, where they feel incestuous desires towards the mother and competition with the father. This crisis can be resolved through the process of identification with the father, which helps the child internalize social and moral norms (Russon, 2004; Johns, 2005; Stakelbeck, 2017).

The fourth stage, latency, which lasts from 6-12 years of age, is characterized by the suppression of sexual urges. Children's energy at this stage is directed towards non-sexual activities such as learning, playing and building social relationships. This stage is important in the development of social and intellectual skills (de Souza, 2014).

The fifth stage is the genital stage, which begins at puberty and lasts until adulthood. At this stage, sexual urges re-emerge and the focus shifts from intrafamilial relationships to interpersonal relationships with other individuals outside the family. This stage becomes the peak of human psychosexual development, with an emphasis on the ability to build emotionally and sexually mature relationships (Monks et.al., 1984).

Each stage of psychosexual development has an influence on personality patterns and individual behaviour in adulthood. Freud asserts that adult behaviour is often the result of conflicts or experiences that occurred during the psychosexual stages of childhood. Freud also put forward the concept of libido, or sexual energy, as the main driving force in personality development. According to him, unresolved conflicts at each stage can lead to fixation, which results in psychological problems in adulthood. In

addition, the Oedipus Complex becomes an important element in the phallic stage, where its resolution is necessary to form a healthy adult identity.

RESULTS AND DISCUSSION

Synopsis of *Umibe no Kafuka*

Umibe no Kafuka, is a novel by Haruki Murakami published in 2002. The story combines elements of realism, fantasy, and philosophy to explore major themes such as destiny, freedom, identity, and family dynamics. The novel chronicles the journey of two main characters, Tamura Kafuka and Nakata, who despite having different life paths, are intertwined through a mysterious metaphysical thread.

Tamura Kafuka, a 15-year-old teenager, lives with his father, Tamura Koichi, after being abandoned by his mother and brother at the age of 4. The family's conflicted circumstances shaped Kafuka into an introverted and angry person. On his 15th birthday, Kafuka decides to run away from home to seek freedom and avoid his father's Oedipus curse: one day Kafuka will kill his father and sleep with his mother. Kafuka then goes to Takamatsu, where he spends time at the Komura library. There, he meets Saeki, a middle-aged woman, and Oshima, a library assistant.

In Takamatsu, Kafuka feels an emotional and physical attraction towards Saeki. Kafuka believes that Saeki is his long-gone biological mother. Although this belief grows stronger, it does not prevent Kafuka from falling in love with Saeki. Their relationship becomes complex, filled with love, nostalgia, and a search for identity. Meanwhile, in Tokyo, Nakata, an elderly man who lost most of his memories due to a childhood incident, has the unique ability to talk to cats. In the course of his life, Nakata is indirectly involved in the murder of Tamura Koichi, which somehow also impacts Kafuka even though he is far away from the scene.

Kafuka's conflict culminates when her emotional connection with Saeki intensifies, while the reality of their biological relationship remains ambiguous. Towards the end of her life, Saeki admits that she is Kafuka's mother and apologizes for abandoning her as a child. On the other hand, Nakata's journey with Hoshino, a truck driver, unlocks metaphysical secrets that become the key to solving the strange events that occur, including Koichi's murder.

Saeki dies, leaving Kafuka with a new understanding of himself and his relationship with his mother. Nakata, having completed his mission, also dies, while Hoshino continues his life journey. Kafuka, having faced childhood trauma and a sense of loss, begins to accept his destiny and returns to Tokyo with a more mature understanding of his identity. The novel ends with Kafuka continuing to search for the meaning of life amidst the shadows of the past and the possibilities of the future. *Umibe no Kafuka* not only explores complex family dynamics, but also raises deep, philosophical, and reflective existential issues (Murakami, 2002).

Psychosexual Analysis of The Main Character in The Novel *Umibe No Kafuka*

The novel *Umibe no Kafuka* has a setting that explores Tamura Kafuka's adolescence at the age of 15. According to Aesyah (2019:7) adolescents between the ages of 13 years and 18 years experience puberty. Puberty indicates sexual maturity characterized by the beginning of the functioning of the reproductive organs (Mohammad in Khuzaiyah, 2015: 10). The novel *Umibe no Kafuka* is not fixated on telling the story of Tamura Kafuka's adolescence alone, but also provides a description of Tamura Kafuka's childhood. The description of Tamura Kafuka's childhood provides

information on other stages of psychosexual development, namely the phallic stage and the latency stage. These three stages have an important connection to the Oedipus Complex of Tamura Kafuka in Murakami Haruki's *Umibe no Kafuka*. The following is a discussion on each stage.

Phallic Stage

The phallic stage begins when the child enters the age of three and ends at the age of six. In this stage children begin to feel stimulation of the genitals and realize the sex differences between women and men. In the phallic stage, there is usually a crisis called the Oedipus Complex (Freud, 1924)

The Oedipus Complex crisis and its relation to the phallic stage refers to the early sexual awareness in the child due to the change in the pleasure area which in the previous stage was centered on the anal area moving to the genital area in the phallic stage. This displacement of the child's pleasure area makes the genitals the child's interest. If the child's situation when entering the phallic stage has a close attachment to the mother, the Oedipus Complex crisis will arise.

In the storytelling of *Umibe no Kafuka*, the Oedipus Complex crisis is depicted in Tamura Kafuka 's adolescence. This leads Tamura Kafuka to feelings of love and sexual desire towards a middle-aged woman named Saeki, his biological mother and hatred towards his father. This Oedipus Complex crisis that occurs in Tamura Kafuka is a continuation of the Oedipus Complex crisis that occurred in the phallic stage which was not resolved. The unresolved Oedipus Complex crisis at the phallic stage will form a neurosis or mental disorder as an adult characterized by unconsciousness of Oedipus Complex tendencies.

It is necessary to first discover how the Oedipus Complex crisis began and the causes of why the crisis was not resolved and eventually carried over into Tamura Kafuka 's adolescence. Looking back at Tamura Kafuka 's childhood, as explained above, the Oedipus Complex crisis was formed at the phallic stage in psychosexuality. The close relationship between Tamura Kafuka and his mother during the transition into the phallic stage fulfills the conditions for the Oedipus Complex crisis. The relationship between Tamura Kafuka and her mother is described in the following data.

Data 1.

「私は遠い昔、捨てはならないものを捨てたの」と佐伯さんは言う。「私がなによりも愛していたものを。私はそれがいつかうしなわてしまうことを恐れたの。だから自分の手でそれを捨てないわけにはいかなかった。奪いとられたり、なにかの拍子に消えてしまったりするくいなら、捨ててしまったほうがいいと思った。もちろんそこには薄れることのない怒りの感情もあった。でもそれはまちがったことだったそれは決して捨てられてはならないものだった」。

"Watashi wa tooi mukashi, sutete wa naranai mono o suteta no" to Saeki-san wa iu. "Watashi ga nani yori mo itoshite ita mono o. Watashi wa afternoon ga itsuka ushinawa rete shi mau koto osoreta no. Dakara jibun no te de afternoon o sutenai wake ni wa ikanakatta. Ubai tora re dance, nanika no hyoushi ni kiete shimattari suru kurainara, sutete shimatta hou ga ii to Shitau tta. Mochiron soko ni wa usureru koto no nai ikari no kanjou mo atta. Demo afternoon wa machigatta kotodatta. Sore wa kesshite sute-ra rete wa naranai monodatta. "

“Long ago, I threw away something that I shouldn’t have,” Saeki said. “Something that I loved more than anything. I was afraid it would be lost later. So I had no choice but to throw it away with my own hands. I thought it was better to throw it away than to have it taken away or lost for some reason. Of course I felt an unending feeling of anger. It turned out to be a mistake, and I shouldn’t have just thrown it away.” (UBK, 470 /47).

The data contains a conversation between Saeki and Tamura Kafuka. The situation in the data above, describes Saeki’s answer to Tamura Kafuka’s question about her presumption that Saeki is her biological mother who left when she was 4 years old. In her expression Saeki mentions that Tamura Kafuka is the child she left behind as well as the child she loves very much. With this, it can be concluded that Tamura Kafuka received maternal love before Saeki left Tamura Kafuka. Physical contact such as touching, hugging, holding and kissing from mother provided a feeling of security and comfort. In addition, the outpouring of affection and support the child receives creates a strong emotional connection between mother and child.

The strong emotional connection between Tamura Kafuka and her mother helped Tamura Kafuka remember her mother when she was a teenager. This happens because the experiences of maternal responsiveness and physical contact that create a close emotional relationship between Tamura Kafuka and her mother will be stored in her subconscious memory, especially in experiences that occur consistently and repeatedly.

In addition, with the creation of this emotional connection, there is an Oedipus Complex crisis in Tamura Kafuka when entering the phallic stage. The child’s closeness to his mother, as well as the pleasure of playing in the genital area, brings about the Oedipus Complex crisis in the phallic stage (Freud in Thomas, 2010: 185). In the data above, it is also mentioned about Saeki’s departure from Tamura Kafuka. Saeki’s departure as a mother who leaves her child has an influence on the Oedipus Complex crisis that occurs in Tamura Kafuka. This is because Saeki’s departure occurred when Tamura Kafuka was four years old, the age when children are in the phallic stage.

Data 2.

「4 歳になるまで、僕にはじっさいに母親と姉がいたんだ。僕ら 4 人は家族としてひとつの家の中に暮らしていた。僕はそのことはっきり覚えている。ただの想像とか、そういうんじゃないよ。僕が 4 歳になってすぐに、二人は家を出ていった」僕は財布の中から僕と姉が海辺で二人で遊んでいる写真を出す。

“4-Sai ni naru made, boku ni wa jissai ni hahaoya to ane ga itanda. Bokura 4-nin wa kazoku to shite hitotsu no uchinonaka ni kurashite ita. Boku wa sono koto wa hakiri oboete iru. Tada no souzou toka, souiu n janai yo. Boku ga 4-sai ni natte sugu ni, futari wa ie o dete itta” boku wa saifu no naka kara boku to ane ga umibe de futari de asonde iru shashin o dasu.

“Until I was four years old, I actually had a mother and an older sister. The four of us lived in the same house. I remember it clearly. It wasn’t just my imagination or something. They left home as soon as I turned four.” I took out a picture of me and my sister playing on the beach together from my wallet. (UBK, 25/37).

The above data illustrates the situation of Tamura Kafuka telling Oshima, an acquaintance who helped him when he was four years old, about his mother’s departure when he ran away as well as an employee at Saeki’s library. The separation that occurs

between the child and his mother when the child faces the Oedipus Complex crisis at the phallic stage can affect the resolution of the Oedipus Complex crisis in the child. Normally, children can slowly learn to let go of their desire for their mother as a resolution to the Oedipus Complex crisis in children. This is mentioned by Monalisa (2017), that the Oedipus Complex crisis can be passed when the child can escape from the mother's affection without any conflict that hinders

The loss of the mother figure in Tamura Kafuka's case, becomes an inhibiting factor in the resolution of the Oedipus Complex crisis which results in the Oedipus Complex crisis being carried over to the next psychosexual stage. The urge of desire for the mother as the main object of the child in the phallic stage is not fully fulfilled due to the mother's departure. The unfulfillment of the child's desire for his mother then results in the child having difficulty in transferring his desire to other people. Thus, the child's natural process of transferring his desire to others is disrupted as a result of the relationship between the child and the mother, which is the basis of the transition, is not perfectly achieved.

This describes what happened to Tamura Kafuka. The unfulfillment of desire for his mother occurred due to a sudden and unwanted separation by Tamura Kafuka. The following data supports this statement.

Data 3.

母は出ていく前に僕をしっかりと抱きしめることさえしなかった。ただひとときの言葉さえ残してはくれなかった。彼女は僕から顔をそむけ。

Haha wa dete iku mae ni boku o shikkari to dakishimeru koto sae shinakatta. Tada hito kire no kotoba sae nokoshite wa kurenakatta. Kanojo wa boku kara kao o somuke

My mom didn't even hug me tightly before leaving. She didn't even leave me a word. She turned her face away from me. (UBK, 43/373)

The above data contains Tamura Kafuka's thoughts at the time of his mother's departure. The expression of his sentence in the data above reflects the feelings of sadness and disappointment that he felt at the departure of his mother. It shows that the separation was unwanted by Tamura Kafuka. With Sacki's sudden departure, Tamura Kafuka's intense desire for his mother was not resolved and resulted in Tamura Kafuka being trapped in the conflict.

Latency Stage

Moving on to the fourth psychosexual stage. The latency stage occurs in children with an age range of six years to the beginning of puberty. In this stage there is a decrease in children's sexual interest from the phallic phase as expressed by Freud (1924), that the latency stage reflects a decrease in energy and asks children for sexual activities and emphasizes the development of self-potential in the academic and social fields.

Tamura Kafuka, who is trapped in an internal conflict over his desire for his mother, in this stage the desire has decreased and hidden as the meaning of the word "latency" is composed of the word "*laten*" which means hidden (GPU Dictionary Team, 2013). During Tamura Kafuka's latency stage, external influences emerge that add to the complexity of his conflict. The influence comes from Tamura Kafuka's father, Tamura Koichi, who places a curse on Tamura Kafuka. The curse provides a significant psychological burden as illustrated in the following data.

Data 4

「予言というよりは、呪いに近いかもしれない。父は何度も何度も、それを繰り返して僕に聞かせた。まるで僕の意識に盤でその一字一字を刻みこむみたいだね」僕は深く息を吸いこむ。そして僕がこれから口にしないで済むものごとをもう一度確認する。もちろん確認するまでもなく、それはそこある。それはいだつてそこある。でも僕はその重みをもう一度測って見なくてはならない。

“Yogen to iu yori wa, noroi ni chikai kamoshirenai. Chichi wa nando mo nando mo, sore o kurikaeshi boku ni kikaseta. Marude boku no ishiki ni ban de sono ichiji ichiji o kizamikomui mitai ni ne” boku wa fukaku iki o suikomu. Soshite boku ga korekara kuchi ni shinakute wa naranai monogoto o mou ichido kakunin suru. Mochiron kakunin suru made mo naku, sore wa soko aru. Sore wa idatsutte soko aru. Demo boku wa sono omomi o mou ichido hakatte minakute wa naranai.

“I think it’s probably more of a curse than a prophecy. My father told it to me over and over again. It’s as if he chiseled every word into my brain.” I took a deep breath and double-checked what I was about to say. It wasn’t that I really needed to check because those words were always there, pounding into my head, no matter if I checked them or not. But I need to consider those words once again. (UBK 21/426)

The data above is a conversation between Tamura Kafuka and Oshima. It shows how Tamura Kafuka retells the curse from Tamura Koichi. The data above illustrates that the curse has a strong influence on Tamura Kafuka. Tamura Kafuka’s expression of Tamura Koichi’s curse words gives a negative impression and a deep emotional burden that Tamura Kafuka feels.

Tamura Koichi’s curse exacerbated the Oedipus Complex crisis that Tamura Kafuka was going through. This happened because the contents of the curse contained the mythology of Oedipus, which was the beginning of Freud’s term Oedipus Complex. Here are the contents of Tamura Koichi’s curse for Tamura Kafuka .

Data 5

僕は言う。「お前はいつかその手で父親を殺し、いつか母親と交わることになるって」「君のお父さんはそれを君に向かって予言したんだね?」「そうだよ。でもそのとき僕はまだ小学生で、交わるという言葉の意味もわからなかった。それがどういうことか理解できたのは何年もあとのことだった」大島さんは何も言わない。「それはイディプス王が受た予言とまったく同じだ。それのことはもちろん君には わかっているんだろうね?」僕はうなずく。

Boku wa iu. “Omae wa itsuka sono te de chichioya o koroshi, itsuka hahaoya to majiwaru koto ni narutte”. “Kimi no otousan wa sore o kimi ni mukatte yogen shitan da ne?” “Sou da yo”. Demo sono toki boku wa mada shougakusei de, majiwaru to iu kotoba no imi mo wakaranakatta. Sore ga dou iu koto ka rikai dekita no wa nannen mo ato no koto datta. Oshima-san wa nanimo iwanai. “Sore wa Idipusu-ou ga uketa yogen to mattaku onaji da. Sore no koto wa mochiron kimi ni wa wakatte irun darou ne?” Boku wa unazuku.

And this is what I said: “One day you will kill your father and ‘hook up’ with your mother, he said.” “Your father really said that to you?” “Yes. I was in elementary school

then, and didn't know what he meant by 'hook up'. It wasn't until a few years later that I knew what he meant." "It was exactly the same prophecy that King Oedipus received. Of course you know about that prophecy, right?" I nodded. (UBK 21/426)

In the data above, Tamura Kafuka tells Oshima the contents of the curse from his father. Tamura Koichi's curse raises questions about why a father would curse his son, especially when it comes to his own life. The curse reflects the complexity of Tamura Koichi's relationship with Tamura Kafuka. Tamura Koichi's curse reflects the despair and anger he feels. Tamura Koichi feels complex feelings due to Saeki's departure. However, Tamura Koichi was unable to deal with these feelings in a healthy way. So, instead Tamura Koichi transferred these feelings to Tamura Kafuka as someone who was related to Saeki in the form of a curse.

In addition to the mother, the resolution of the Oedipus Complex crisis also requires the important role of the father. The resolution of the Oedipus Complex crisis is closely related to the castration that will be carried out by the father due to the child's desire for the mother (Freud in Thomas, 2010). With the departure of his mother, the only figure who can help Tamura Kafuka in dealing with the Oedipus Complex crisis is his father. Neto et al., (2018), mention how the child can realize that the father can endanger him due to his behavior of "stealing a wife". For the sake of his safety, the child identifies with his father. The child's identification with his father then makes the child give up what he wants (mother) and then develop into what he wants (father) (Minderop, 2011: 103).

With Tamura Kafuka's condition trapped in his intense desire for the mother during the phallic phase, then Tamura Kafuka's father who cannot be a figure for Tamura Kafuka to identify himself to realize that his desire for the mother is wrong, there is no longer a resolution that can resolve the Oedipus Complex crisis in Tamura Kafuka. The curse from Tamura Koichi also exacerbates the unfinished Oedipus Complex crisis and puts a psychological burden on Tamura Kafuka which leads Tamura Kafuka to think that the neurosis of Oedipus Complex tendencies is part of his destiny.

Genital Stage

The Oedipus Complex that is temporarily pent up and unresolved is then carried over to the final psychosexual stage. The genital stage is the final psychosexual stage where there is a transition to maturity in children. This stage begins when the child experiences puberty and lasts until old age (Freud, 1924).

After various events that reinforce the Oedipus Complex crisis in Tamura Kafuka, in the genital stage the crisis reappears and shows its complete form. Freud (1924) mentions that the complete form of Oedipus Complex shows a state of love and hate towards both parents. The following is an explanation of Tamura Kafuka's Oedipus Complex crisis.

Falling in Love with Mom

Puberty is closely related to increased sexual arousal. This increase in sexual arousal is in line with the increase in the hormone testosterone which has an influence on libido, so that sexual behavior that occurs is not only limited to the pleasure obtained when playing the genital organs but also affected by libido. In addition, puberty begins to direct the interest of sexual energy to the opposite sex (Pizaro in Salenusa et al., 2024).

Tamura Kafuka in this case also shows an increase in libido and interest in the opposite sex as described in the following data

Data 7.

いつもと同じ順番で機械をまわりなが、佐伯さんのことを考える。彼女とのセックスのことを考える。なにも考えいと思。しかしそれは簡単なことじゃない。

Itsumo to onaji junban de kikai o mawarinagara, Saeki-san no koto o kangaeru. Kanojo to no sekkusu no koto o kangaeru. Nani mo kangaemai to omou. Shikashi sore wa kantan'na koto janai.

I did the machine exercises in the usual order, my mind filled with images of Saeki. About the sex we had. I tried to clear my head, to empty it all, but it wasn't easy. (UBK 33/186)

The data above illustrates how Tamura Kafuka is unable to suppress her images of the intercourse she had with Saeki the night before, even while exercising at the gym. Libido leads Tamura Kafuka to thoughts of sexual matters. In Tamura Kafuka's case, the Oedipus Complex crisis that is carried over at this stage becomes a neurosis that affects how Tamura Kafuka orients in romantic relationships. unresolved Oedipus Complex crisis results in neurosis in adults characterized by unconscious tendencies towards Oedipus Complex behavior (Freud in Thomas, 2010:191).

The Oedipus Complex crisis led Tamura Kafuka to feelings of love towards Saeki, Tamura Kafuka's mother whom he met in Takamatsu. The separation from his mother 11 years ago with no contact resulted in Tamura Kafuka hardly recognizing Saeki as his mother. However, as interactions occur, Tamura Kafuka realizes that Saeki is his biological mother.

Tamura Kafuka's awareness of Saeki as his biological mother is related to the emotional connection formed in the past. The emotional relationship formed formed an attachment between the two. The attachment between child and mother is called attachment (Aryanti, 2015). With this, even though Tamura Kafuka and his mother have been separated for a long time, the attachment is still connected. This is evidenced by the following data.

Data 8.

「そのあとお姉さんとはまったく会っていない」と僕は言う。「母親とも会っていない。まったく連絡ももてないし、どこにいるかもわからない。どんな顔をしていたか思い出せない。写真も 1 枚も残っていないんだ。そこにあった匂いは思い出せる。感触のようなもの思い出せる。でもどうしても顔が浮かでんこない」。

"Sono ato Oneesanto wa mattaku atte inai" to boku wa iu. "Hahaoya tomo atte inai. Mattaku renraku mo naishi, doko ni iru kamo wakaranai. Don'na kao o shite ita kamo Shitau i dasenai. Shashin mo 1-mai mo nokotte inai nda. Soko ni atta nioi wa omoidaseru. Kanshoku no yōna mono mo omoidaseru. Demo dōshitemo kao ga ukande konai"

"I haven't seen my brother since," I said. "Or my mom. She never called, and I don't know where she is. I don't even remember her face. I don't have a picture of her. I remember her body odor, her touch, but not her face. (UBK 11/178)

In his expression, Tamura Kafuka mentions about the remaining memories he still has of his mother. Even though Tamura Kafuka lost the memory of how his mother's face looked like, the memories of his mother's touch and scent still linger in Tamura Kafuka's memory. Touch is one of the things that affects mother-child attachment. Attachment is an emotional bond that is specific and lasting (Pinanta & Arifin, 2023).

Then, vision, touch, and smell are also included in sensory memory. Vision is included in sensory memory called iconic memory. Iconic memory has a large capacity but disappears quickly (Sperling, 1960). Sensory memory belongs to short-term memory and needs repetition to recall. This explains how Tamura Kafuka forgets the memory of his mother's face, especially since there is no media such as photos that can be used to trigger the memory again. Then, memories of touch and smell belong to the haptic (touch) and olfactory (smell) sensory memory types. Both memories are stronger than iconic memory. Haptic memory and olfactory memory are also closely related to the emotional feeling that triggered the memory. This explains how Tamura Kafuka has memories of her mother's scent and touch that bring her to a moment of comfort with her mother as the object of attachment.

The memory of how comfortable his mother felt in the past then led to the nostalgic feelings that Tamura Kafuka felt for Saeki. This is shown in the following data.

Data 9.

彼女は僕にとっても強い、でもどこことなく懐かしい印象を与える。

Kanojo wa boku ni totemo tsuyoi, demo dokotonaku natsukashii inshou o ataeru.

He really impressed me, yet gave me a somewhat nostalgic impression. (UBK, 5/81)

Tamura Kafuka's expression above illustrates how the impression Tamura Kafuka got from Saeki. The nostalgic impression that Tamura Kafuka feels is that it is close to memories and memories accompanied by feelings that remind Tamura Kafuka of someone in the past. It is at this moment that Tamura Kafuka begins to have the assumption that Saeki is her birth mother.

Despite having the assumption that Saeki is his mother, Tamura Kafuka actually has feelings for Saeki. The tendency for neurosis that arises from the failure to resolve the Oedipus Complex crisis in the phallic stage leads Tamura Kafuka to fall in love with Saeki. The following data contains Tamura Kafuka's expression of love for Saeki.

Data 10.

「そして僕は彼女に 恋をしている」「同時に、彼女が君のお母さんかもしれないという可能性も 残されている」僕はもう一度うなづく。

"Soshite boku wa kanojo ni koi o shiteiru" "Dōjini, kanojo ga kimi no okāsan kamo shirenai to iu kanōsei mo nokosa rete iru" boku wa mōichido unazuku.

"And I fell in love with her." "At the same time there's a possibility that she's your mother?" I nodded once again. (UBK, 25/39-40)

The above conversation took place between Tamura Kafuka and Oshimai. Tamura Kafuka's expression shows that Tamura Kafuka is aware of the romantic feelings that have developed in him towards Saeki. Even after Oshima reconfirms the

possibility that Saeki is his mother, Tamura Kafuka remains steadfast in his love for Saeki. This shows how the Oedipus Complex crisis affects Tamura Kafuka's love life. The Oedipus Complex crisis experienced by Tamura Kafuka then encourages him to express his feelings for Saeki. The following data shows Tamura Kafuka's love confession to Saeki.

Data 11.

僕はあなたに恋をしているし、それはとても大事なことです。佐伯さんにもそれはわかるはずです。

Boku wa anata ni koi o shiteiru shi, sore wa totemo daijina koto desu. Saeki-san ni mo sore wa wakaru hazudesu

"I'm in love with you, that's what matters. I think you understand this." (UBK, 31/141)

Tamura Kafuka's words above reflect the intense feelings he has for Saeki. Tamura Kafuka's confession of love to Saeki shows how strong the influence of the Oedipus Complex crisis condition is on Tamura Kafuka. Then, it does not stop at Tamura Kafuka's declaration of love for Saeki alone. The influence of the Oedipus Complex crisis pushed Tamura Kafuka to further actions. This is shown in the following data.

Data 12.

僕は考えなくてはならない。僕は判断しなくてはならない。僕は足を踏みださなくてはならない。「佐伯さん、僕と寝てくれませんか？」と僕は言う。

Boku wa kangaenakute wa naranai. Boku wa handan shinakute wa naranai. Boku wa ashi o fumidasanakute wa naranai. "Saeki-san, boku to nete kuremase ka?" To boku wa iu.

I have to think. I have to make decisions. I had to take a step forward. "Saeki, will you sleep with me?" I asked. (UBK, 31/144)

From the data above, the invitation from Tamura Kafuka becomes the climax point of his Oedipus Complex crisis. The expression also shows how big steps Tamura Kafuka took in order to get what he wanted. In order to satisfy Tamura Kafuka's long pent-up desire since the phallic stage.

Hatred of Father

The relationship between Tamura Kafuka and Tamura Koichi is mostly told at the genital stage, which is the main focus of the novel *Umibe no Kafuka*. In addition to the consequences of the Oedipus Complex crisis, the relationship between Tamura Kafuka and Tamura Koichi is not like the relationship between son and father like most other families. The following data illustrates Tamura Kafuka's relationship with Tamura Koichi.

Data 13.

父とはずいぶん前から顔を合わせないようになっていた。同じ一つの家に住んでいても生活する時間帯はまったく違っていたし、父は一日のほとんどの時間、離れた場所にある工房にこもっていた。そして言うまでもないことだけど、僕は父と顔を合わせないで済むようにいつも用心していた。

Chichi to wa zuibun mae kara kao o awasenai you ni natte ita. Onaji hitotsu no ie ni sunde ite mo seikatsu suru jikantai wa mattaku chigatte itashi, chichi wa ichinichi no hotondo no jikan, hanareta basho ni aru koubou ni komotte ita. Soshite iumademonai kotodakedo, boku wa chichi to kao o awasenaide sumu yō ni itsumo yōjin shite ita.

It's been a long time since my father and I met. We lived under the same roof, but our schedules were completely different. He spent most of his time in the studio, in a secluded place, and I always tried to avoid him." (UBK, 1/18)

Tamura Kafuka's expression of his attempt to avoid Tamura Koichi can be interpreted as a form of hostility from the unresolved Oedipus Complex crisis. The tendency for the Oedipus Complex crisis to carry over to the genital stage shows not only the behavioral tendency to love the mother, but also the tendency to hate the father.

The data above also illustrates Tamura Kafuka's relationship with Tamura Koichi who is emotionally and physically distant. In addition to Tamura Kafuka's attempts to avoid Tamura Koichi, there are no attempts by Tamura Koichi to interact with Tamura Kafuka. This suggests that there is a lack of paternal involvement in Tamura Kafuka's life, which results in Tamura Kafuka having difficulty identifying with his father.

Tamura Kafuka's hatred of his father actually has a reason. The reason is related to Saeki's departure. This can be seen in the following data.

Data 14.

「そして僕はその遺伝子を半分受け継いでいる。母が僕を置いて出ていったのも、そのせいから生まれたものとして、汚れたもの、損なわれたものとして僕を切り捨てたんじゃないのかな」

"Soshiteboku wa sono idenshi o hanbun uketsuide iru. Haha ga boku o oite dete itta no mo, sono sei kamo shirenai. Fukitsuna gensen kara umareta mono to shite, yogoreta mono, sokonawa reta mono to shite boku o kirisutetan janai no ka na"

"And I inherited half of that gene. Perhaps that's why my mother abandoned me. She regarded me as something unclean and corrupt, born from an unfortunate source." (UBK, 21/429)

In his expression, Tamura Kafuka believes that the reason his mother left him was because he inherited his father's genes. Blaming his father for the loss of the main object of Tamura Kafuka's desire during the phallic stage. With this, Tamura Kafuka's hatred of the Oedipus Complex Crisis is not due to competition for mother's love, but hatred on the basis of father as the cause of mother leaving Tamura Kafuka.

This leads to the failure to resolve the Oedipus Complex crisis in Tamura Kafuka. The Oedipus Complex crisis in children can be resolved when the child identifies with his father due to the fear of castration due to placing the mother as his sexual desire (Freud in Thomas, 2010). By identifying with his father, the child can learn to let go of desire for the mother and begin to develop feelings of affection for his father. With Tamura Kafuka's thoughts about his father causing his mother to leave him. There is no reason for Tamura Kafuka to fear castration because the mother as the main object has disappeared. With this, there is also no reason for Tamura Kafuka to identify with his father. Moreover, Tamura Koichi's indifferent attitude towards Tamura Kafuka really resulted in no resolution to Tamura Kafuka's Oedipus Complex crisis.

Oedipus Complex Symbolism in Japanese Culture

The analysis of Haruki Murakami's *Umibe no Kafuka* can be considered as a critique of the complexity of family relationships and psychological dynamics in Japanese society, particularly regarding intergenerational conflicts and the role of parents. The loss of a mother figure at a critical age in Tamura Kafka's development illustrates the weak emotional connection in Japanese families, which is often influenced by a culture that avoids direct emotional confrontation. In modern Japanese culture, there is a tendency to sacrifice emotional connection in favor of social or professional responsibility, as seen in Saeki's decision to leave Kafka to avoid uncertainty and loss.

Kafka's trauma from this separation reflects the impact of emotional separation in Japanese families, which can be a trigger for long-term psychological wounds. His inability to accept his mother's departure is at the root of his unresolved Oedipus trauma, which continues to haunt Kafka into adulthood. This reflects the emotional neglect that often occurs in Japanese society, creating emotional isolation in the younger generation, who struggle to build healthy relationships with their families and neighborhoods.

Kafuka's Oedipus trauma is also exacerbated by the curse placed on him by his father, Tamura Koichi. This curse, which refers to the mythology of Oedipus, shows how emotional conflict in families is passed on between generations. Koichi, unable to cope with the pain of Saeki's departure, takes his emotions out on Kafuka, deepening her psychological wounds. Koichi's indifference and lack of a nurturing father figure prevent Kafuka from resolving her crisis. In Freud's theory, identification with the father is an important mechanism that allows the child to release desire for the mother, but in Kafka's case, this process does not occur due to the lack of positive interaction between father and child.

Kafuka's feelings of love for Saeki in adolescence reflect the return of the unresolved Oedipus crisis. Kafuka's nostalgia for Saeki is not only the result of their new interaction, but is also caused by the emotional bond formed in childhood through sensory memories such as touch and smell. However, Kafuka's love for Saeki suggests that his childhood Oedipus crisis remains alive and affects his romantic and emotional orientation. This conflict is exacerbated by Kafuka's hatred for Koichi, whom she sees as the main cause of her separation from her mother. This hatred is not only competitive but also rooted in a deep sense of loss.

The novel illustrates how family dysfunction and intergenerational tensions in Japanese society can create lasting psychological trauma. Japanese cultural pressures that emphasize social harmony and avoid the expression of deep emotions often keep individuals trapped in unresolved internal conflicts. Through Kafka's story, Murakami explores how loss of emotional connection, lack of effective parental roles, and childhood trauma shape the psychological dynamics of individuals amidst the cultural and social pressures of modern Japan.

CONCLUSION

Tamura Kafka's Oedipus Complex is narrated being caused by the failure to resolve the crisis at the phallic stage, which was triggered by the departure of her mother, Saeki. The unfulfillment of desire for the mother as the main object at that stage makes Tamura Kafka trapped in internal conflict and has difficulty transferring his desire to others. In the latency stage, his father, Tamura Koichi, who is supposed to help resolve

this crisis, exacerbates it by imposing a curse, which is similar to the mythology of Oedipus.

The crisis continues into the genital stage, creating a neurosis that affects Tamura Kafuka's romantic relationships with others. Instead, he falls in love with Saeki, his biological mother, as childhood memories captured in sensory memory, such as touch and scent, reinforce an emotional attachment that lives on despite years of separation. This shows the long-term impact of Tamura Kafuka's failure to resolve his Oedipus crisis.

Haruki Murakami's novel *Umibe no Kafuka* criticizes the complexity of family relationships and psychological dynamics in Japanese society, especially regarding intergenerational conflicts and parental roles. The loss of a mother figure at a critical age, as experienced by Tamura Kafuka, may reflect the weakened emotional connection within Japanese families, which is often influenced by a culture of avoiding emotional confrontation. Saeki's decision to leave Kafuka to avoid losing him in the future is an emotional defense mechanism against potential pain. This emphasizes the case in Japanese society for sacrificing emotional connection for social responsibility. Kafuka's trauma from this separation creates psychological scars that persist into adulthood. The inability to accept his mother's departure is at the root of his incurable Oedipus crisis. This trauma is exacerbated by the curse of his father, Tamura Koichi, thus passing on the emotional conflict between generations. Koichi's indifferent attitude and lack of fatherhood prevent Kafuka from resolving his crisis, leaving him trapped in internal conflict.

Kafuka's feelings of love for Saeki as a teenager show the return of the pent-up Oedipus crisis. The emotional bonds of childhood through sensory memories such as touch and smell reinforce his nostalgia and love for Saeki. This conflict is exacerbated by his resentment towards Koichi, who is considered the main cause of his separation from her mother. The novel illustrates how family dysfunction, cultural pressures that emphasize social harmony, and childhood trauma can create unresolved internal conflicts, shaping the psychological dynamics of individuals in modern Japanese society.

CONFLICT OF INTEREST

There is no conflict of interest to declare in this article.

ETHICAL CLEARANCE

This study was approved by the institution.

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