

Unfolding Kafka's Forest of Psyche in *Kafka on the Shore*

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ABSTRACT

This article attempts to illuminate the different levels of Kafka Tamura's unconscious desires and mind process, the protagonist of Haruki Murakami's masterpiece, *Kafka on the Shore* (2005). Although some psychoanalytical research studies have been conducted on the psyche of Kafka, none of them followed the traces of different levels of his unconscious psyche to reveal the depth of his tormented soul due to his bitter experiences. There is a need for a closer examination of Kafka's psyche based on the concept of Gilles Deleuze and Félix Guattari's anti-oedipalism. By taking anti-oedipalism as the methodology, Kafka can transfer from the first level as an oedipalized individual under the control of his father's power to level two, in which he becomes an anti-oedipal revolutionist who fights with the preprogrammed ideologies of society. The results show that, in the third level, Kafka can become a freethinker who decides independently in an anoedipal world.

Introduction

Haruki Murakami, *Kafka on the Shore*'s author, is a famous contemporary Japanese writer. His books are mostly written in the genre of magical realism, surrealism, as well as bildungsroman, "Reading Murakami is an otherworldly experience, both metaphorically and literally speaking. His books can take readers to a completely different reality, yet keeping their feet on the ground with relatable events and in-depth perspectives on life" (Rashite, 2020). *Kafka on the Shore* was first published in 2002 in its original language, i.e., Japanese, and was translated to English in 2005. "Haruki Murakami's new novel . . . is a real page-turner, as well as an insistently metaphysical mind-bender" (Updike, 2005). This novel is a combination of fantasy, marvelous realism, psychology, and sociology. It grants the reader this possibility to enjoy being floated in the world of imagination and also to find a safe zone

that is completely his own: "This graceful and dreamily cerebral novel, translated from the Japanese by Philip Gabriel, tells two stories—that of a boy fleeing an oedipal prophecy, and that of a witless old man who can talk to cats" (The 10 Best Books of 2005, 2005). Murakami's novels have been receiving success both in Japan and internationally. The Irish Award of Frank O'Connor (2006), the Franz Kafka Prize (2006), and the World Fantasy Award (2006) are only some of the notable prizes, which Murakami has succeeded to receive. In addition, at the beginning of October 2021, a library was opened in Tokyo, which is devoted exclusively to Murakami's works:

The library contains a variety of items and works donated by Haruki Murakami, including manuscripts, first editions of his novels, interviews, literary reviews, and essays, as well as overseas editions of Murakami's work in translation, books by foreign authors translated to Japanese by Murakami, and his record collection. (Staff, 2021).

Methods

In this article, an important issue crossed out by many readers and researchers was examined. Due to the complicated plot and complex characters in this novel, the codes that Murakami intended to deploy do not furnish meaning in the conscious world. Therefore, this study took benefits from Deleuze and Guattari's theories about the unconscious part of the human mind to illuminate the complex traits of the protagonist in this novel. Gilles Deleuze and Félix Guattari, two of the most influential philosophers of the twentieth century, in their 1972 book, *Anti-Oedipus*, i.e., the first volume of *Capitalism and Schizophrenia*, propose a concept named schizoanalysis, expressing the state of mind of an individual who wants to become an independent person throughout the book:

Deleuze and Guattari term their approach schizoanalysis, which they oppose on every count to psychoanalysis. Where the latter measures everything against neurosis and castration, schizoanalysis begins with the schizo, his breakdowns, and his breakthroughs. For, they affirm, a schizophrenic out for a walk is a better model than a neurotic lying on the analyst's couch. (Deleuze and Guattari, 1977, p. XVII)

This prospect of becoming an independent individual consists of three levels. The first level that each individual is involved in as a member of society is oedipalism. This term refers to a state of mind in which individuals find themselves limited by the law of the father. There is no option for their freedom, and they cannot think and decide like a freethinker. In such a society, everyone is the subject of the law, rules, and conventions of a source of power and/or government. There is no possibility for any revolution about the preprogrammed destiny decided for them in advance. Deleuze and Guattari hate this type of system because this kind of society creates a potential field for shaping the Oedipus complex.

Deleuze and Guattari consider the Oedipus complex as an ideology, which has been accepted by all the members of society. They mention that this kind of system paralyzes the individuals' minds, and they cannot take action independently of mass. They become a part of a society that does not have any identity of its own. This complex is not a psychoanalytical cure; instead, it is a system of thought injected into the body of psychology. Therefore, the oedipalized individual who is labeled as a patient who has a desire for killing his father and having incest with his mom is always repressing what they need. Oedipus

complex, in this case, is like a law that everyone must follow when entering into the clinic of psychology:

The Oedipus complex, which psychoanalysts describe as a fundamental and unavoidable step in the psychic structuring of the healthy child, was denounced by the authors as an impasse. The unconscious was a production, a fabrication, a flow. Accordingly, there was no such thing as a desiring subject, but rather flows of desire that is independent of and that traverse the subject. . . . Being essentially revolutionary, desire is the enemy of capitalist society, which psychoanalysis defends and protects. (Mijolla, 2005, p. 98).

The cure is to become an anti-oedipal persona; the one that moves against the mass, society, and the system of power. This kind of individual can express himself as a unique entity who has the idea of his own and does not follow what is labeled as right by the law. The Oedipus complex, as an ideology, in this level is treated exactly the opposite of what Freud mentioned. Instead of escaping and repressing this desire, an anti-oedipal individual must commit what is forbidden by the law. This means that an individual must kill his father in the physical sense and have incest with his mom. Although others repress these desires, anti-oedipal revolutionists must move in the opposite direction.

Deleuze and Guattari propose that every individual can move beyond this level, i.e., anoedipalism. Anoedipalism is the estate that all those rules, conventions, and laws that the individual is struggling with, within the anti-oedipal level, have no more effect on him. The individual knows that there is a law of the father but can live and decide freely from all of them consciously and unconsciously:

The destruction process Deleuze and Guattari have in mind is much more thoroughgoing in purpose and effect than anything contemplated by psychoanalysis. As we've seen already, getting rid of Oedipus for Deleuze and Guattari means getting rid of it both as a problem and a solution. Thus, one can neither retreat to a pre-Oedipal phase nor project a post-Oedipal phase as a means of escaping the oedipal trap. Ultimately, what's at stake is the rediscovery of the an-oedipal operation of desire behind and beneath Oedipal representations. (Buchanan, 2008, p. 117).

To become a freethinker and an independent individual in the world of the psyche, an individual must rebel against the Oedipus complex and become anti-oedipal to get out of the world of oedipalism. In the advanced level or the

third level, i.e., anoedipalism, a person comes to know the Oedipus complex and acknowledges that it exists in his unconscious, but is not affected by it anymore. That individual does not feel that he must have that desire toward his parents because it is an accepted law in the world of psychology. Félix Guattari proposes that:

While psychoanalysis conceptualizes psychosis through its vision of neurosis, schizoanalysis approaches all modalities of subjectivation in light of the mode of being in the world of psychosis. Because nowhere more than here is the ordinary modelization of everyday existence so denuded; the "axioms of daily life" stand in the way of the a-signifying function, the degree zero of all possible modelization. (Gremmels, 2014, p. 140).

Results

Gilles Deleuze and Félix Guattari in *Anti-Oedipus* state that, "Destroy, destroy the task of schizoanalysis goes by way of destruction—a whole scouring of the unconscious, a complete curettage" (Buchanan, 2008, p. 117), the same as what Kafka does. He destroys his father in a physical sense but understands that the destruction must happen in a more deep-rooted way. Therefore, he turns into Crow, flies into his unconscious, and then finds out that even the destruction in the unconscious level does not work. He must deal with the problem and tolerate the existence of a tyrant in his mind, the tyrant of capitalism and/or a tyrant in the guise of a father; if Kafka can vanish that monster, he is the monster of the next generation because he is going to become the father of his own children. He acknowledges that he is obsessed with power and wishes to be a subject and object at the same time. However, he concludes that oedipal complex is not his desire, and he succeeds to find what he needs with the help of aesthetics in a transcendental way:

What must be destroyed? Oedipus, the ego, the superego, guilt, law, castration, all these things must be rooted out at the source. It isn't simply a matter of working through these things, either, as one does in psychoanalysis since this only destroys something the better to conserve it. (Buchanan, 2008, p. 117).

At the beginning, Kafka tries to work through the oedipal desire. He feels that he is escaping home, and by this act, he can get rid of his father, but it does not work that way. He cannot escape his father's tyranny completely. He takes lots of patriarchal stuff with him in his backpack and carries it with himself wherever he goes as a symbol of his father's tyranny. By escaping home, he thinks that there will be no more memory of mom, but he searches

for her more deeply and unconsciously. At the second level, he is again working on the idea of destruction. He supposes that he can destroy his father with the help of Nakata and punish his mom with the help of his dreams. In contrast, he makes his father stronger as he turns into an immortal persona in Kafka's forest of the psyche. There will be no end to his mother's punishment or any sense of peace and satisfaction for Kafka himself. That feeling only comes to Kafka when he forgives his mom and becomes one with her by drinking her blood in the third level.

After trying to annihilate his father in the forest, Kafka understands that power and law are everlasting. Even Kafka himself will turn into a monster in the future as the father of the next generation. The only thing that must not be mistaken is that the Oedipus myth is not the only way of living that one can follow. There are so many ways like following art and aesthetics and becoming a fluid wind that is more influential for owning mom and not being a slave of the law of the father. In these three levels, Kafka tries to change his oedipal desire into an idea. His father tells Crow that he wished to come to the limbo and to turn into a person that is not limited to the body, time, and space. Moreover, Crow can never destroy him because he is not strong enough for destroying a mythical monster. In the end, the myth turns into a real idea. Kafka accepts it as an idea, not a wish, and lives his life independent of it. Kafka can finally live in the anoedipal world of aesthetics.

Discussion

Haruki Murakami shows these three levels in the guise of three different places in *Kafka on the Shore*. More specifically, the whole story takes place in the protagonist's world of the psyche. The different places that he goes through are the different levels of his unconscious, and the more he adventures, the deeper he goes through his mind. In these three levels, Kafka is in the deepest part of his psyche. He starts his journey from home, which is the place his father, the symbol of law resides and moves toward the library, i.e., his unconscious, the world of the psyche. Some elements cause the formation of the Oedipus complex in the world of Kafka's psyche: his father's misbehavior and his mother's absence from home. She left home without talking with Kafka about the reasons. In the library, he encounters the problem of the Oedipus complex in the anti-oedipal sense. He has sex with his mom in the world of dreams and also kills his father in the guise of Nakata. Finally, he moves to the forest, which is the deeper part of his psyche, and at the

center of the forest, he finds a town, which is the symbol of his infancy. He meets his mom and forgives her in the town. In the guise of Crow, when in the forest, he realizes that his father, the representative of dominant power, has always existed in the unconscious part of his psyche.

As Kafka leaves a place for another one through different places, little by little, he finds himself independent of the subjects of his father's house and his backpack. Metaphorically, he discovers a new mentality in himself and prefers to withdraw himself from the worldly, social life, and physical body. As he travels from his father's house to the library and then to the forest, which is the death realm, he even moves one step further that is in the town, the place in which he meets his mom. All these incidents take place in his world of psyche in a transcendental way. Kafka, in the forest of his psyche, perceives that capital, the law of the father, and power will never fade away from his unconscious. Therefore, he decides to accept its existence, but not to be affected by it. Instead, he tries to find a new way for making his independent world. Aesthetics is the final solution that his mom offers him. The third level is revealed to be a solution to the problem of oedipal desire when Crow suggests Kafka that he can be as fluid, unlimited, and free as the wind. The only guiders are wind and art, which are not limited to rules, conventions, time, and space. Crow is the ego of Kafka who has a higher position in comparison with Kafka and always advises him about how he can find his way, "To protect himself, Kafka built layers of protection network in the heart and created a teenager who named crow. That is to say, the protagonist Kafka is the 15-year-old teenager of dual personality" (Zhu, 2018, p. 783).

Different Levels of Kafka's Mind

Level 1: (Oedipal/Capitalist World) Home/Library

The first level of mental metamorphosis happens in reality. Kafka is in his father's house in the oedipal world, and takes some patriarchal stuff of his father for his journey. The things that can be found in the real world as well. He is still bound even to the symbols of a father figure: his watch, knife, and compass. He feels that if his father in the guise of his stuff does not support him, Kafka cannot become independently successful to reach his goals. His father's bad behavior and the absence of his mother from home cause the formation of the Oedipus complex. Because of his father's attitude toward Kafka's life and existence, Kafka feels angry with and likes to annihilate him. He thinks that his father is the cause of his mother's escape from home, so he hates him more. Kafka thinks

that she is the subject of his father, and due to the existence of his father, he cannot possess his mom. All these factors make Kafka a teenager who suffers mentally from the oedipal complex. Because he is in the oedipal world of the law of the father, he cannot face his problems and always represses them:

The relation between the father and son is rather distant due to two reasons: Kafka considers himself as a forsaken child by love and motherhood; his father set an oedipal curse in his conscious mind, that he will eventually murder his father and sleep with his mother and sister. (Yu, 2013, p. 58).

After moving to the library and understanding that the place that one feels homey within must not be home in its denotative meaning, Kafka concludes that he can also find other places like his home and can act freely from the law of the father and the limited rules of language and meaning. In the library, he moves toward encountering his complex. The home that Kafka feels comfortable inside and considers a safe place to relieve and feel peace is not his father's home. The library is more home to him than the father's house, "The library was like a second home. Or maybe more like a real home, more than the place I lived in" (Murakami, 2005, p. 32). He always mentions that the library is the second home to him, and the more he goes on, the more he says the library is his home. In your home, you can forget all your problems and bad feelings about the surrounding world and can relieve all the daily pressures.

Moreover, as a child in his family, Kafka always felt uncomfortable even with the way his father looked at him and thought about him. Kafka's father thought that he is the God of their home and could create, destroy, and renovate the whole family. More broadly speaking, the government's perspective on the mass and the whole society is that the individuals in the society cannot and must not think and act independently. They are objects of the government. Individuals cannot get rid of such a society because they need their fathers for their survival and always repress their preprogrammed feelings about punishing their parents. Thus, the only way out of this vicious circle of being a shadow of the ancestors and the law of the father is to run away. Running away is the metaphor for finding one's ideas, wishes, and place of living.

However, the most important thing to note is that by entering and living in the library, Kafka can reach his unconscious state of mind. Oshima, while talking to Kafka, says, everybody hurts and feels bad because of unpleasant incidents of life but "inside our heads—at least that's

where I [Oshima] imagine it—there's a little room where we store those memories. A room like the stacks in this library. . . . In other words, you'll live forever in your private library" (Murakami, 2005, p. 432). The only shelter that Kafka can find is in his unconscious, which is the only gateway from the patriarchal unchangeable world of his father. Thus, at the end of the novel, when Kafka asks Oshima, who can be his superego, "Is it all right if I come back here someday? Of course, Oshima says, . . . The town and I aren't going anywhere, not for the time being. People need a place they can belong" (Murakami, 2005, p. 432). Kafka finally could find a place to belong to and love—a place where he is accepted as a strong independent person and a place that he accepts and is a part of it. Therefore, Oshima, Kafka's superego, wants Kafka to acknowledge, "The world is a metaphor, Kafka Tamura, he says into my ear. But for you and me this library alone is no metaphor. It's always just this library" (Murakami, 2005, p. 433). Oshima declares that the only place where truth can be found is in the unconscious part of an individual's mind.

Level 2:(Anti-Oedipal World) Cabin/Forest

In the second level—the anti-oedipal world, which refers to a world in which the individuals try to live free from all fake oedipal desires—Nakata, in Kafka's guise, kills Kafka's father instead of Kafka and Kafka has sex with his mom in dream and reality. At this level, he can face the problem in reality and in a bolder way. However, he still carries all his stuff with himself wherever he goes and cannot face his father personally but in the guise of Nakata. Every agent in this level tries to help Kafka to get rid of his father and his ideologies, curses, and omens. At this level, he moves from the library to Oshima's cabin temporarily and tries to travel to the forest of his unconscious, which is the deepest part of his psyche. The cabin is beyond unconscious, which is the library and is a metaphor for the superego's haven. The cabin is between the library and forest, which means that it is an estate that Kafka, with the help of his superego, Oshima, and by following the path of his unconscious, can reach his ego ideal.

For clarifying the meaning of unconscious that is mysterious and unknowable like darkness, Oshima mentions that there were two types of darkness before the invention of electricity, the one that was outside and the one that exists inside humans' minds:

But today things are different. The darkness in the outside world has vanished, but the darkness in our hearts remains, virtually unchanged. Just like an iceberg, what

we label the ego or consciousness is, for the most part, sunk in darkness. And that estrangement sometimes creates a deep contradiction or confusion within us. (Murakami, 2005, p. 208).

Kafka also mentions the most eye-catching point about the link between the darkness inside and Oshima's cabin, "Around your mountain cabin—that's real darkness. Absolutely, Oshima says. Real darkness still exists there. Sometimes I go there just to experience it" (Murakami, 2005, p. 208). Therefore, from this point, it can be concluded that the cabin is the symbol of Kafka's unconscious. Furthermore, the deeper he adventures in his psyche, the more unknown it gets. Darkness in this context can be taken as something unknown, mysterious, and gloomy.

After a while, Kafka goes beyond his superego realm, which is Oshima's cabin. Oshima is always complete, right, good, and true the same as his pencils and as he must be—as what the word superego suggests and denotes. Kafka then enters into the forest and turns out to be his alter ego who is Crow and tries to destroy his father for the second time. In the forest of his psyche, Kafka as a complete persona can find his ego ideal, Crow, and let him take action instead of him. In the whole course of the novel, Crow acts as an advisor even in the third part, but in this part, Kafka lets him take action for a while in the forest because he cannot kill his father himself. Moreover, Crow is somehow like the king of Kafka's unconscious and his ego ideal. Therefore, he is more appropriate for this task. Even Crow cannot and must not destroy the law of the father.

In addition, forest is the death realm. As mentioned in the *Dictionary of Symbols*, "Forest-symbolism is complex, but it is connected at all levels with the symbolism of the female principle or the Great Mother" (Cirlot, 1971, p. 112)—the same as the ideology of Kafka who seeks his deepest and oldest memory of his childhood with his mom by passing through the forest. Eventually, with the help of the forest, which is the symbol of his unconscious, he can relieve his unpleasant recollections, "Since the female principle is identified with the unconscious in Man, it follows that the forest is also a symbol of the unconscious" (Cirlot, 1971, p. 112). By traveling through the forest, he can get rid of all of the feelings of being unwanted by his mother.

As mentioned previously, in the forest, Kafka takes the guise of Crow and tries to kill the law of the father in his unconscious. However, his father says that he deceived and misused Kafka to kill him in the real world for not

being limited to his physical body. Now, his father, the symbol of the tyrant's power, is stronger. Residing in the limbo of Kafka's unconscious has always been his wish. In this level, Kafka must conclude that his father is eternal and the rule of the father in his unconscious cannot be denied. As his father, in the mask of Johnnie Walker, ridicules Crow's disability about wiping him and his power out from Kafka's life and mind:

The only one who could wipe me out right now is the one who is qualified to do so. And—sad to say—you don't fit the bill. You're nothing more than an immature, mediocre illusion. No matter how determined you may be, eliminating me's impossible for the likes of you. (Murakami, 2005, p. 403).

Despite the eternal existence of his father, all the steps that Kafka takes toward the realm of his ego ideal let him feel safer and more secure from his past pains and memories, from his hopelessness about his future, and even from the law of the father. In the world of his psyche, the only thing that can be dangerous for him is his negative feelings and energy, which must be conquered by Kafka; "Zimmer stresses that, in contrast with the city, the house and cultivated land, which are all safe areas, the forest harbors all kinds of dangers and demons, enemies and diseases" (Cirlot, 1971, p. 112). Therefore, the source of all enemies and demons may live in the world of an individual's psyche. As the guardians of the forest declare at the later point that now that he comes to know himself little by little, even Kafka is not dangerous for himself:

No other here—poisonous snakes or mushrooms, venomous spiders or insects—is going to do you any harm...

Other? I ask. I can't get a mental picture of what he means. I must be tired. An other, no other thing, he says. No thing's going to harm you here.

We're in the deepest part of the forest, after all. And no one—not even Yourself—is going to harm you. (Murakami, 2005, p. 385)

Level 3: (Anoedipal World/Limbo) Forest/Town

In the third level, Kafka concludes that his father is always residing in his unconscious. The death of the father in the actual world is not important and cannot solve the problem of the law of the father; the problem that existed as a myth from the beginning of the world and civilization until the end. The father must die in the unconscious world of Kafka's mind. In addition, this can be done not with the help of an agent like Nakata, and not even Crow who is beyond reality and normal life. Murakami wants

to show that the tyrant has always been residing in the individuals' unconscious. Kafka finally acknowledges that he is obsessed with the thought, power, and authority of his father. He knows that he must be a subset of his father. Despite the effort of Nakata and Crow, the father figure will never be destroyed, and Kafka must accept his existence.

The town is the plane of immanence, the deepest part of Kafka's unconscious. In this part, he meets his mom again. However, this time, he does not punish his mom anymore and forgives her. If Miss Saeki can be read as my psyche (Miss Saeki = my/mai/, psyche/saiki/), in this sense, Kafka lets go of his mental problems and accept his genes and whatever that passed to him from his mom and father and even all the ancient myths like the *Oedipus Rex*. In addition, he tries to find and make his way of living and wishing. A conversation between Kafka and 15-year-old Miss Saeki in the town is as follows:

Do you remember the library? I come right out and ask her.

The library? She shakes her head. No... There's a library far away, but not here.

There's a library?

Yes, but there aren't any books on it.

If there aren't any books, then what is there?

She tilts her head but doesn't respond. Again my question's taken a wrong turn and vanished. (Murakami, 2005, pp. 392–393).

The library, as mentioned before, is the symbol of the unconscious. Thus, the books inside are the symbol of memories. In the case of Kafka's memories, the reader can conclude that the most important and eye-catching memories for Kafka are those with his mom because his mom is the only person he meets in the town.

Additionally, as mentioned before, the town is the symbol of the deepest part of his psyche. In the town, he becomes one with his mother and drinks her blood. He finds a way for expressing his free way of thinking, which is art and aesthetics. Moreover, with art, he can show all his mind obsessions. This act and free expression are not possible in the real world so the way to express the unconscious is to express it in art. This means that he accepted all the politics and imposed rules in the outside world and found a safe zone for himself too, which is his art that enables him to express his wishes, goals, and desires beyond language, the rules and conventions of society of men, and the world of mass. At this

level, he experiences killing his father and acceptance of his existence. He also forgives his mom and decides consciously to not punish her anymore by having incest with her; the reason for his act was his abandonment by her. Furthermore, his mom was the property of his father and could not be possessed by Kafka completely as a beloved. This was another reason that Kafka suffered from deeply and punished his mom for; "Mother, you say. I forgive you. And with those words, audibly, the frozen part of your heart crumbles" (Murakami, 2005, p. 411). Moreover, by forgiving his mom, Kafka reaching acknowledges that he can fulfill his wishes as well as reach his mom's possession by expressing them in the form of art. The result of the previous levels proves that Kafka comes to a new vision, which is included in his artistic life providing him a peaceful mind that renounces his intrusive thoughts and enables him to have his mom for himself. He experiences a transformational metamorphosis.

If the name of his mom, Miss Saeki, can be taken into consideration as my psyche (Miss Saeki= my/mai/, psyche/saiki/) again, then it can be concluded that he becomes one with the whole realm of his unconscious and psyche and forgives all the people who made disorders in his mind. In addition, he does not want to punish himself anymore for the things that made him feel like an unwanted child. An abnormal individual in the capitalist world is unwanted because he does, thinks, and wishes in a way that is not accepted by the rules of society. Furthermore, he is not a member of the mass and does not follow anything without thinking. In the end, he understands that despite his society that does not accept him, he can set himself free from all the boundaries and live in his world like a wind. This refers to a world that is anoedipal, which means a world that is free from all the predestined complexes of the human mind.

In the end, Miss Saeki asks Kafka to return to normal life because she wants Kafka on the shore of life, not in the sea of death: "To return to the sea is to return to the mother, that is, to die" (Cirlot, 1971, p. 281). Kafka says that he does not have any reason to come back, no one wants him, and no one is awaiting him. Miss Saeki wants him to come back because as Kafka asks, "What do you want from me if I do go back? Just one thing, she says . . . I want you to remember me. If you remember me, then I don't care if everybody else forgets" (Murakami, 2005, p. 409). Kafka accepts her offer to let his mother live in the world of Kafka's memory and asks for her advice about the way he can live a meaningful life, and she tells him that he must just keep looking at the painting, which implies following art and aesthetics (Murakami, 2005, p. 412).

Conclusion

Kafka Tamura in his adventure toward becoming a free thinker experiences three levels of the oedipal process. He moves from home as an oedipalized individual who is the subject of his father's power toward the library of his unconscious, and in the second level by remembering his bitter memories, he tries to confront his mental problems in a physical sense. In the third level, he acknowledges that killing his father and punishing his mom does not calm his mind and so he turns into an anoedipal person who can live independently of the law of the father. Therefore, Kafka conquers his Oedipus complex.

In addition, Kafka Tamura changes into a rebellious character, the one that moves against the mass, society, and the system of power. The impact of his Oedipus complex could be categorized into two psychological phases: first, by killing his father, having sex with his mom, and punishing her. It is important to mention again that all these happened in the realm of his unconscious mind. Second, by accepting the rules of the father, forgiving mom, forgetting the past, wishing to and struggling hard to achieve his true self, and taking actions as a free thinker. The results of this investigation prove the rediscovery of the anoedipal operation of desire beneath oedipal representations in Kafka's personality and also show how he gets the painful self-recognition that later leads him to become an artist empowering him to express his mental suffering.

Competing Interest Statement

The authors have read and approved the manuscript and take full responsibility for the accuracy of its content. The authors declare that no competing interest exists.

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