

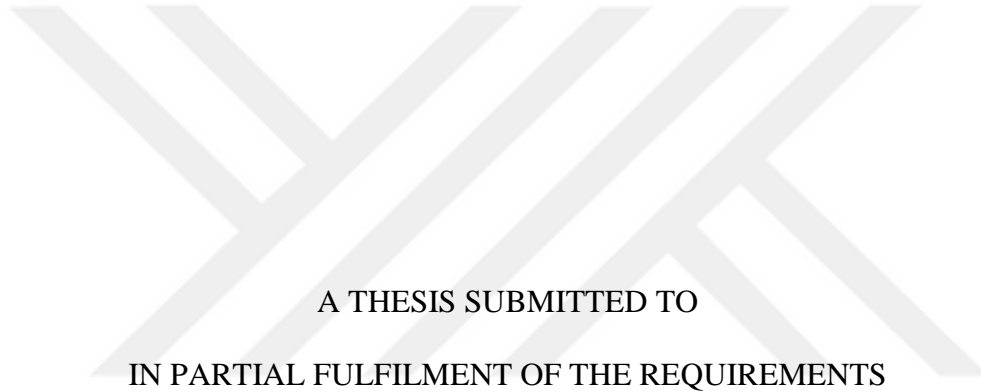
A PSYCHOANALYTIC READING OF KAFKA ON THE SHORE AND THE RED-  
HAired WOMAN IN TERMS OF FATHER-SON CONFLICT

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MAY, 2019

A PSYCHOANALYTIC READING OF KAFKA ON THE SHORE AND THE RED-  
HAired WOMAN IN TERMS OF FATHER-SON CONFLICT

BY  
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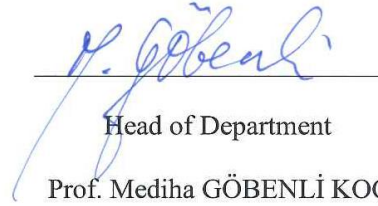
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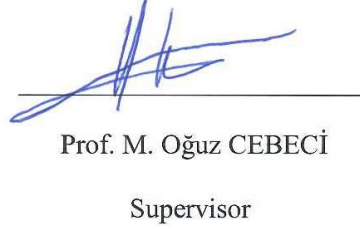
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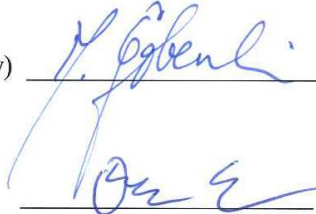
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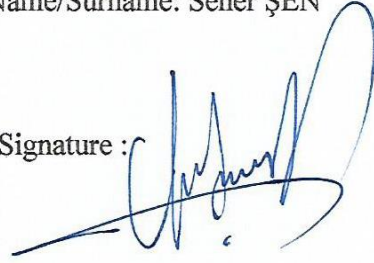
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## ABSTRACT

This thesis aims at a psychoanalytic reading of two post-modern novels *Kafka on the Shore* and *The Red-Haired Woman* in terms of father-son conflict and the influence of this conflict on the individual to construct an identity. The first chapter consists of two parts. The introduction part presents a background for the study with some stories from western and eastern mythology to exemplify the father-son conflict. In this context, Oedipus complex, the basic reason of the conflict between fathers and sons will be explained in the light of Freudian theories in addition to some mythological stories, and a general explanation of psychoanalytic literary criticism will be made in the part of theoretical framework. The second chapter focuses on the identity concept in Haruki Murakami's *Kafka on the Shore*. The behaviours of the main character and the other characters in the novel will be interpreted from Freudian and Jungian perspectives to understand their inner conflicts and unconscious thoughts. And some significant symbols, in this sense, will be interpreted with the same method. The third chapter offers a psychoanalytic reading of Orhan Pamuk's novel *The Red-Haired Woman* in terms of father-son conflict and the influence of mythology on the inner world of the characters. This part of the study presents a psychoanalytic reading of the novel from Joseph Campbell perspective as well as Freudian and Jungian interpretations. And this thesis is hoped to contribute to the psychoanalytic studies on the basis of the examination of the reasons and consequences of father-son conflict exemplified in both western and eastern mythology.

Key words: *Father-son conflict, Identity, Mythology, Oedipus complex, Rebirth*

## ÖZET

Bu tez, iki post-modern eser olan *Sahilde Kafka* ve *Kırmızı Saçlı Kadın* romanlarını baba-oğul çatışması açısından ve bu çatışmanın bireyin kimlik oluşturma sürecine etkisini psikanalitik okuma yöntemiyle incelemeyi amaçlar. Birinci bölüm iki kısımdan oluşur. Giriş kısmı, baba-oğul çatışmasını örnekleyecek doğu ve batı mitolojisinden bazı öykülerle çalışmanın zeminini oluşturur. Bu çerçevede; baba-oğul çatışmasının temel sebebi olan Oedipus kompleksi, mitolojik bazı öykülerle beraber Freud'un konu üzerine yazdığı teorilerin de ışığında ayrıntılı bir şekilde açıklanacaktır ve psikanalitik edebiyat kuramının genel bir açıklaması teorik çerçevede yapılacaktır. İkinci bölüm, Haruki Murakami'nin *Sahilde Kafka* romanındaki kimlik kavramına odaklanır. Ana karakterin ve romandaki diğer karakterlerin davranışları, söz konusu karakterlerin iç çatışmaları ve bilinçdışı düşünceleri Freud ve Jung tarzı bir bakış açısıyla yorumlanacaktır. Ve bu bağlamda, bazı önemli semboller yine aynı yöntemle yorumlanacaktır. Üçüncü bölüm, baba-oğul çatışması ve mitolojinin karakterlerin iç dünyasına etkisi açısından Orhan Pamuk'un *Kırmızı Saçlı Kadın* romanının psikanalitik okumasını sunar. Çalışmanın bu kısmı, Freud ve Jung tarzı yorumlamanın yanı sıra Joseph Campbell tarzı bir bakış açısıyla romanın psikanalitik okumasını sunar. Ve bu tezin batı ve doğu mitolojisinde örneklenen baba-oğul çatışmasının sebep ve sonuçlarının incelenmesi temelinde psikanalitik çalışmalara katkıda bulunacağı umulmaktadır.

Anahtar kelimeler: *Baba-oğul çatışması, Kimlik, Mitoloji, Oedipus kompleksi, Yeniden doğuş*

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## CHAPTER 1

### 1.1 Introduction

“Mythology will catch you. And so, what can it do for you if it does catch you?”

Joseph Campbell

The battle between fathers and sons has been the topic of many literary and artistic fields throughout the history. The ancient myths of killing father or killing son have been revived in modern and post-modern literature as we see in Haruki Murakami's novel *Kafka on the Shore* and Orhan Pamuk's novel *The Red-Haired Woman* which are the main works in this thesis to be analysed in terms of identity concept. The main struggle of fathers has been not to lose the power, while the challenge of sons has been to destroy the authority of their fathers to construct an identity. The fathers see their sons as a threat destroying their authority and the sons believe that they could not gain an identity unless they get rid of the shadow of their fathers. That's why Oedipus still walks around between us. In this respect, Sophocles' famous work, *Oedipus the King* is a well-known play in terms of revealing the son's suppressed desire of killing the father. Like *Oedipus the King*, the conflicts of fathers and sons or the sons' unconscious oedipal desires are seen in other Greek myths.

In the Greek myth of creation, the titan Cronos defeats his father, Uranus by castration and takes the control of the universe, and then he swallows his children as soon as they are born due to the fear of being killed by one of his sons. And his fears come true and his sixth child, Zeus defeats him thanks to the help of his mother (Hamilton, 2016, p. 44). While Cronos tries to defeat his father, he is supported by his mother and the same

thing happens in the situation of Zeus, as well. According to this myth, the creation, in a sense, starts with the battle between fathers and sons. Whoever wins the war gets the power and proves his identity. In other words, the war between fathers and sons is a war of identity.

And as it is clearly seen in the creation myth, the sons defeat their fathers with the help of their mothers. So, this myth, like the other many ancient myths based on the father-son conflict, is a reflection of the son's hatred against his father and the desire for being with his mother instead of the father. In *The Interpretation of Dreams*, Freud comments on the relationship between fathers and sons through this ancient Greek creation myth.

Cronos devours his children, rather as the boar devours the mother-sow's farrow, and Zeus castrates his father and takes his place as ruler. The more absolute the father's rule in the ancient family, the more the son as rightful successor is forced into the position of enemy, and the greater his impatience to come to power himself through the death of the father (Freud, 2008, p. 197).

Haruki Murakami's novel *Kafka on the Shore* is a kind of rewriting of the famous ancient play *Oedipus the King*. Murakami uses the same themes seen in *Oedipus the King* such as killing the father and marrying with the mother but with a few differences. On the other side, Orhan Pamuk combines both western and eastern mythological motives from Sophocles' *Oedipus the King* and the legend of Rostam and Sohrap from Ferdowsi's *Shahnameh*. While the son kills his father in *Oedipus the King*, the father kills his son in the legend of Rostam and Sohrap. But the similarity between these two ancient myths is that both killing actions are done unknowingly. And the question to be asked at that point is this: Are the characters really unaware on killing their fathers or sons? Or is it an action

done intentionally for gaining an identity for being a separate individual? The answer of this question can be found in the story of the ancient Greek hero named Theseus. He forgets to hoist white sails when he comes back home after his adventure of killing the monster Minotauros. As a tragic result of this fault, his father jumps into sea when he sees the black sails that are the signs of his son's death. This forgetting causes the death of Theseus' father. So, Theseus takes his father place and becomes the new king. In this sense, it can be said that Theseus' fault is far more than an innocent forgetting, namely it is an intentional action to prove his power and construct his identity. And Jung (1990), in *The Archetypes and the Collective Unconscious*, says that the attempt to get rid of the father is a universal phenomenon and an instinctive development stage for an individual to become whole. (p. 60)

Throughout the history, fathers have been afraid of their sons and sons have struggled to get rid of their fathers. And there is also a common interesting characteristic of these sons. They suffer from fatherlessness in their first childhood and youth periods, and because of that, they want to take revenge from their fathers by killing them and taking their places. What makes Theseus similar to Oedipus is that he also grows up in somewhere else far away from his father. Both mythological characters set off a quest to find their fathers, namely to find their identities.

When Theseus grows up, his mother shows him his father's shoes and sword which are hidden under a stone. These belongings of his father have some symbolic meanings. The sword is a symbol of phallus, in other words, the symbol of power, and the shoes are also regarded as phallus symbol, but in this story, it can be interpreted that they represent the father's throne. Theseus takes the sword and wears the shoes before he sets off to find his father. As it is understood, he takes his father's place in his mind before he really becomes the new king as a result of his father's tragic death.

According to Freud (1909), it is essential to get rid of the authority of the parents for a child to become a separate individual.

The liberation of an individual, as he grows up, from the authority of his parents is one of the most necessary though one of the most painful results brought about by the course of his development. It is quite essential that that liberation should occur and it may be presumed that it has been to some extent achieved by everyone who has reached a normal state (Freud, 1909, p. 235).

And Freud (1909) also claims that a boy's feeling hostile impulses towards his father is due to the influence of his sex (p. 235). So, the story of Theseus is not different from Oedipus's story. Both characters try to get rid of the shadows of their fathers to become a hero, which means killing the father and taking his place for the sake of a real identity.

In western mythology, killing the father is the dominant motive, but we encounter with the examples of killing the son in eastern mythology as the famous legend of Rostam and Sohrap from Ferdowsi's *Shahnameh*. While the war between fathers and sons is going on, mothers generally stand silent and just watch what happens as Jocasta, the queen and both wife and mother of Oedipus does. Sigmund Freud based his famous Oedipus complex theory on Sophocles' *Oedipus the King*, in which the son kills the father and marries his mother. According to Freud (1961), the child in the oedipal phase has a desire of sexual relationship with his mother as the father does and because of that desire, he regards his father as an obstacle (p. 173). As an important developmental stage in early childhood period, Oedipus complex needs to be ended before the following developmental stage starts. Freud (1961) also says that when the child identifies himself with his father, he represses his sexual instincts towards his mother. If the early childhood

period is passed in a traumatic way because of the castration fear, the child undergoes a pathogenic situation which influences his adult life (p. 177). Some examples of this traumatic situation can be seen in the life of Sultan Shahrayar in *The Arabian Nights*, the traditional folk tales in eastern culture.

The Arabian Nights is a collection of different tales, which are told by Scheherazade, the wife of Sultan Shahrayar who kills his first wife after he finds out her betrayal. And after this event, he swears to marry a different woman each night and kill her in the following morning. And this killing action goes on for a long time until Scheherazade marries him (Öztürk ed., 2007). Here it is not illogical to say that Shahrayar carries the influences of his traumatic early childhood. Having lack of maternal affection in his childhood, he tries to take revenge from his mother as marrying with different women each night and killing them with sword. And cutting off these women's heads with sword has a symbolical meaning: "Beheading is well-known to us a symbolic substitute for castrating" (Freud, 1918, p. 207). The reason behind this action of killing women who he marries is the desire of taking revenge from his mother since he thinks that she chooses his father instead of him. And Freud (1986) claims that a boy who is under the dominance of Oedipus complex regards this situation as an act of unfaithfulness.

He begins to desire his mother herself in the sense with which has recently become acquainted, and to hate his father anew as a rival who stands in the way of this wish; he comes, as we say, under the dominance of the Oedipus complex. He does not forgive his mother for having granted the favour of sexual intercourse not to himself but to his father, and he regards it as an act of unfaithfulness. If these impulses do not quickly pass, there is no outlet for them other than to run their course in phantasies which have as their subject his mother's sexual activities

under the most diverse circumstances; and the consequent tension leads particularly readily to his finding relief in masturbation. As a result of the constant combined operation of the two driving forces, desire and thirst for revenge, phantasies of his mother's unfaithfulness are by far the most preferred: the lover with whom she commits her act of fidelity almost always exhibits the features of the boy's own ego, or more accurately, of his own idealized personality, grown up and so raised to a level with his father (Freud, 1986, p. 170).

But Shahrayar stops killing women after he marries Scheherazade because she begins to tell him a story and stops in the middle of it to continue in the following night, which makes Shahrayar excited to listen the rest of the story. The following evening, she finishes the story and begins the new one, and this goes on for one thousand and one nights, so Scheherazade is saved from being killed. In the *Arabian Nights* tales, the main characters are mostly men. They are in the roles of fathers, sons or brothers. But we slightly see women characters who are rarely in the role of mother. But one can easily see the hidden mother figures with a close reading of these stories. For example, in the frame story of the *Arabian Nights*, Scheherazade, the wife of Sultan Shahrayar, functions as a mother figure for her husband because mothers tell tales to their children every night. Getting maternal affection from his wife, which he does not have in his childhood, he stops killing woman, in other words, he overcomes his castration fear. "The libido has remained attached to the mother for so long, even after the onset of puberty, that the maternal characteristics remain stamped on the love-objects that are chosen later, and all these turn into easily recognizable mother-surrogates" (Freud, 1986, p. 168).

What Shahrayar does is to look for a mother figure for himself. In *Three Essays of Sexuality*, Freud (2000) claims that a man tries to find a woman who represents the

picture of his mother dominating his mind from his earliest childhood period (p. 94). In this sense, Scheherazade satisfies his oedipal thoughts.

These mythological characters still live in modern literary works such as Murakami's *Kafka on the Shore* and Pamuk's *The Red-Haired Woman* as Freud says in a letter to his friend Fliess "the ancient gods still exist." One of these mythic characters is a well-known tragic hero of the Greek play of Sophocles, Oedipus. Who is Oedipus? He is a Theban hero who unknowingly kills his father and marries his mother. Freud based his famous theory of Oedipus Complex on this character. Freud (1923) claims that Oedipus complex originates when the boy's sexual wishes become more intense towards his mother and when he perceives his father as an obstacle. At that point, Freud says, identification with father for the child becomes difficult and so the child has a desire to get rid of his father to take his place to reach his mother (p. 15).

Before King Oedipus is born, he is fated to kill his father and marry his mother. That's why his father orders one of his servant to take Oedipus and leave him on a mountain to die. But Oedipus is found by a shepherd and taken to another king. When he is grown up, he learns the prophecy about him and leaves his step parents, and then kills his own father and marries his mother. Freud accepts this situation as the fulfilment of childhood wish rather than reading the play as a tragedy of fate.

It was perhaps ordained that we should all of us turn our first sexual impulses towards our mother, our first hatred and violent wishes against our father. Our dreams convince us of it. King Oedipus, who killed his father Laus and married his mother Jocasto, is only the fulfilment of our childhood wish (Freud, 2008, p. 202).



Oedipus leaves his adoptive parents, Polybus and Merope, to escape from the curse he has learned from the Oracle. On the way to Thebes, he kills his real father unknowingly at a cross roads. Is he really unaware on his actions? In fact, he is aware on what he has done. Otherwise, it cannot be a logical situation for such a man, who is clever enough to solve the riddle of Sphinx, never question himself after he kills a man old enough to be his father and marries a woman old enough to be his mother despite the fact that he has learned the curse before he leaves Corinth (Reid, 1968, p. 616).

The play opens with the fact that the city of Thebes is destroyed by the plague. To rescue the city from that plague, it is necessary to find the murderer of the previous king, Laius. And Oedipus starts to investigate the murder of Laius. Ironically, he tries to find out himself while he is questioning who the murderer is.

I hold the office he once held, the wife who once was his is now mine, the mother of my children. Laius and I would be closely connected by children from the same wife, if his line had not met with disaster. But chance swooped down on his life. So, I shall fight for him, as if he were my own father (Sophocles, 2009, p. 16).

All endeavours Oedipus has done, in fact, is to find out himself, namely his identity. "I will find out the whole truth" (Sophocles, 2009, p. 61) he says. He tries to face the embarrassing actions he has done. "I shall know my origin... I will not give up the search for the truth about my birth" (Sophocles, 2009, p. 62). This research is carried out for the sake of a real identity. That is why, he leaves Corinth to find out his own parents. And he tries to make the curse real rather than escaping from it. After Oedipus realizes that he has killed his father and married his mother, he makes his eyes blind. "O God! It has all come true. Light, let this be the last time I see you. I stand revealed- born in shame, married, in shame, an unnatural murderer" (Sophocles, 2009, p. 69).

In *The Interpretation of Dreams*, as a commentary on the scene Oedipus blinded himself, Freud says that we prefer to close our eyes to escape from the childhood offensive wishes. “Once they have been revealed, there is little doubt we would all rather turn our gaze away from the scenes of our childhood” (Freud, 2008, p. 203). And Freud (2008) claims that “the legend of Oedipus sprang from the dream material which contains the painful disturbance of our relations with our parents by the first stirrings of our sexuality” (p. 203). Jocasta’s words to prevent Oedipus from investigating the truth supports Freud’s interpretation. “Don’t be afraid that you may marry your mother. Many a man before you, in dreams, has shared his mother’s bed. But to live at ease one must attach no importance to such things” (Sophocles, 2009, p. 53).

The question to be asked at that point is why Jocasta has no doubts on marrying a man as young as to be her son. Here sleeping with mother is not a real sexual intercourse but has a metaphorical meaning which we will also see in the dreams of Kafka Tamura in Murakami’s novel *Kafka on the Shore*. Sleeping with mother can be regarded as a reunion of mother and child. It is a kind of getting and giving affection between the child and the mother, which means the return into the first safest place, the womb of the mother. And so, Jocasta also tries to satisfy her maternal wishes towards her son because she has abandoned her son when he is just a new baby.

*Oedipus the King* written by Sophocles was staged around 429 BC. The period in which the play was written was the high period of Greek culture. Although it was written ages ago, many literary works have references to it, which puts the work in a universal place. While on the side of western literature, *Oedipus the King* is the outstanding example for the conflict between fathers and son, on the eastern side, it is the national epic of Iran, *Shahnameh*, composed by the Persian poet Ferdowsi between 977 and 1010 years. The epic consists of three parts. The first part is about the mythical creation of

Persia, the second part is related to the legendary kings and the hero Rostam and his son Sohrap, the third one tells the semi-mythical adventures of actual historical kings. (the website of the British Library) The tragedy of Rostam and Sohrap, which is told in the second part of the *Shahnameh*, is one of the most prominent examples for Oedipus complex as well as Sophocles' *Oedipus the King*.

In Ferdowsi's legend, Rostam doesn't know that he has a son by princess Tahmina because he has not seen her for many years. After years, Rostam and Sohrap fight in a combat without knowing each other. Stabbing his son with a knife, Rostam kills Sohrap in the battle. After he sees his own bracelet on Sohrap laying on the ground, he realizes that the person he kills is his own son. In this tragic tale, the worth-stressing thing is that neither father nor son know each other, which is similar to the other mythological tales like *Oedipus the King* and Theseus. The story of Sohrap is much similar to the story of Theseus because both characters grow up without knowing their fathers. Once more we encounter with the theme of fatherlessness in the story of Sohrap. At that point, it can be said that it is necessary for a child to have a father and identify himself with his father for a successful psychological development. And Freud says that Oedipus complex should be repressed by the ego and ended before the next developmental stage, latency stage, starts. "Oedipus complex must collapse because the time has come for its disintegration, just as the milk-teeth fall out when the permanent ones begin to grow" (Freud, 1961, p. 173).

In *Oedipus the King*, the son kills the father while the father kills the son in the legend of Rostam and Sohrap. But the thing connecting these two myths despite the fact that they are written in different cultural and geographical regions is that both stories carry some unconscious desires in terms of father and son relationship. Carl Gustav Jung (1990) claims that all human beings share the same contents of the collective unconscious

although they don't have the same cultural or geographical features (p. 42). And Jung says that "instincts are impersonal, universally distributed..." (p. 43).

Therefore, it can be said that the conflict of father and son through Oedipus complex puts some myths such as *Oedipus the King* and *Rostam and Sohrap* in a universal place. And that's why they are often referred in contemporary literature today. Orhan Pamuk makes references to both these mythological tales in his novel *The Red-Haired Woman*. Both Murakami and Pamuk give life to these tragic characters in their novels through their characters, Kafka Tamura and Cem Çelik. In this thesis, the concept of identity in *Kafka on the Shore* and *The Red-Haired woman* will be examined by taking account Oedipus complex and family relations.

## 1.2 Theoretical Framework

Psychoanalytic criticism is used as a form of literary criticism for the interpretation of literary works through psychoanalysis terms. Freud's *The Interpretation of Dreams* written in 1899 and including Freud's commentary on some literary works such as Sophocles' *Oedipus the King* and Shakespeare's *Hamlet* to illustrate his theory of Oedipus complex is accepted as a beginning of this literary criticism. According to psychoanalytic criticism, a literary text should be handled as the way of interpreting dreams since a literary text shares the same materials with dreams such as unconscious desires, childhood traumas or psychological conflicts. "The content of dreams is always more or less determined by the individual personality, by age, sex, class, level of education, mode of life and by all the events and experiences of our lives hitherto" (Freud, 2008, p. 10). In this sense, a literary work needs to be treated like a dream to reveal the latent meaning of the text through interpreting the symbols or behaviours of the characters.

Psychoanalytical criticism has been frequently applied to the field of literature to analyse the literary texts since Freud published his work, *The Interpretation of Dreams*. In this thesis, Freudian and Jungian interpretation are frequently applied to discuss the identity concept in *Kafka on the Shore* written by Haruki Murakami and *The Red-Haired Woman* written by Orhan Pamuk. Freud's Oedipus complex and theory of sexuality, and Jung's Archetypes are frequently used to examine how an individual construct an identity. In addition, Abraham Maslow's Hierarchy of Needs and Erik Erikson's Psychosocial theory will be used to discuss the issue of identity.

Oedipus complex which depends on the pre-oedipal conflicts of the infant is so important for the individual's psychosexual development. According to Freud (2008), the child's being unable to overcome this complex results in neurosis. Freud pays attention to

the roles of parents at that point. Heinz Kohut (2009) also stresses the relationship between parents and the child in the case of the Oedipus complex. He claims that the parents' attitudes towards the child in oedipal stage play a determinant role for the child to overcome the complex or to be stuck in the stage. He says that if the parents don't function appropriately, the child feels anxiety in a high degree, and this anxiety is the anxiety of castration which causes some traumas in the child's psychological development (p. 220- 230).

In *The Interpretation of Dream*, Freud (2008) says, "In my experience, which is already very extensive, parents play main parts in the inner life of all children who later become psychoneurotic. Being in love with the one parent and hating the other belong to the indispensable stock of psychical impulses being formed at that time which are so important for the later neurosis" (p. 201).

Oedipus complex which occurs at around the ages of three to five is described as a sexual desire towards the parent of the opposite sex and a sense of hatred against the parent of the same sex. The term is based on the Theban hero, Oedipus, from Sophocles' *Oedipus the King*. Oedipus complex is repressed in the latency period which interrupts the child's sexual impulses. And the reason of the destruction of the Oedipus complex, according to Freud (1961), is the fear of castration (p. 177).

Along with the demolition of the Oedipus complex, the boy's object-cathexis of his mother must be given up. Its place may be filled by one of two things: either an identification with his mother or an intensification of his identification with his father (Freud, 1923, p. 15).

If the child fails in either of these identifications, then it results in neurosis. And according to Freud, the main reason of the complex is the father, namely the conflict

between the father and the son. As opposed to Freud's interpretation, Jung pays attention to the function of the mother. He says that "I myself make it a rule to look first for the cause of infantile neuroses in the mother. . . , and that in the great majority of cases definite causes of disturbances can be found in parents, especially in the mother" (Jung, 2003, p. 17). However, both interpretations are connected at the same context; it is the fact that the child does not want to be separated from his mother and so, he wants to get rid of the obstacles on the way to his mother.

As a result, it can be said that it is necessary for the child to overcome the complex to have a successful psychological development. In this thesis, through Haruki Murakami's *Kafka on the Shore* and Orhan Pamuk's *The Red-Haired Woman*, we will analyse the characters fixed in the stage of Oedipus complex and witness how they can cope with their childhood traumas to be reborn, that is to say, to construct an identity.

## CHAPTER 2

### KAFKA ON THE SHORE: SEARCHING FOR IDENTITY

#### 2.1 Introduction

“No matter how far you run. Distance might not solve anything.”

Haruki Murakami

*Kafka on the Shore* written in 2005 is the tenth novel of Japanese author Haruki Murakami. The main character in the novel is a fifteen-year-old boy. His story is carried on with parallel to the story of Nakata, the other protagonist of the novel, who is an old man forgetting both writing and reading after a tragic event experienced when he was a primary school student in 1946, which is the time referred to the post second world war.

The novel consists of elements of magical realism such as raining fish and leech, travelling between past and present or real and fantastic places and imaginary characters, which makes the novel difficult to be understood comprehensively.

In an interview, Murakami says that “Kafka on The Shore contains several riddles, but there aren’t any solutions provided. Instead, several of riddles combine, and through their interaction the possibility of a solution takes shape. And the form this solution takes will be different for each reader. To put it another way, the riddles function as part of the solution. It’s hard to explain, but that’s the kind of novel I set out to write”

(Conversations, n.d).

*Kafka on the Shore* suggests different concepts to be studied on, one of which is the identity issue, which is also the main target of this study. Almost all characters appeared in *Kafka on the Shore* have identity crisis, which traces back in parental



relationship in childhood period. The main character of the novel, a fifteen-year-old boy, sets off a quest for constructing his identity. In the alternating chapters, Satoru Nakata, who is described as a half man in the novel, also travels to find his missing shadow. Oshima who is biologically a woman prefers to be look like a man. Hoshino, a truck driver, tries to make up for his past wrong behaviours towards his grandfather by helping Nakata on his journey, and Miss Saeki who is a woman in her 40s is stuck in past and lives in her past memories as if she were still a nineteen-year-old girl. As it is seen, the identity issue is a common problem for the characters in the novel. One way or another, they share the same problems related to their past parental relationship, which appears as an identity crisis at the present time.

The novel begins with a young Japanese boy's decision of running away from home. The real reason of this decision is not only that he has a bad relationship with his father but also is to find his own mother who abandoned him when he was four years old. During this pursuit, he is advised a boy named Crow, who is introduced to the reader in the first chapter of the novel. Another reason of this escaping is the prophecy told to him by his father. According to this prophecy, which is really similar to the prophecy in *Oedipus the king*, he will kill his father and have sexual relationship with both his mother and sister. That's why he decides to run away from home in Tokyo to go to Takamatsu, a town on the shore of Shikoku, where he thinks he has no friends or relatives. After a long journey he arrives at a small private library run by a woman in her 40s. He begins to spend his most time in this library by reading books.

In *Kafka on the Shore*, there are two separate stories told parallel to each other, one of which is the story of the young boy mentioned above and the other is the story of Nakata, an old mysterious man. Kafka Tamura decides to run away from home on his birthday. Before setting off the road, he takes some belongings of his father from his

father's study room. On his way to Takamatsu, he meets a girl named Sakura who he thinks that she might be his sister. When he arrives Takamatsu, he starts to stay in a private library run by a 40 years old woman who he again thinks that she might be his own mother. And there he meets a young boy named Oshima who is biologically a woman but prefers to live like a man. In the alternating chapters, Saturo Nakata sets off a journey to Takamatsu like Kafka. He tries to find his missing shadow. On his way to Takamatsu, he meets a truck driver named Hoshino. Both Kafka and Nakata travel to Takamatsu without knowing each other. Towards the end of the novel, their separate stories are combined at one story.



## 2.2 Finding a Name – Kafka

The novel opens with the chapter titled A Boy Named Crow. The Crow is the close friend of the central character, Kafka Tamura. In fact, Kafka is not his real name, and the boy named crow is not a real friend. He is an imaginary friend created by Kafka, which is understood in the following chapters in the novel. The real name of Kafka Tamura is never revealed throughout the novel. The young boy starts to change his life by first changing his name and he takes Kafka as a proper name for himself. He says “Becoming a different person might be hard but taking on a different name is child’s play” (Murakami, 2005, p. 33). The meaning of Kafka means crow in Czech, which is the name of his imaginary friend. Kafka and the boy named Crow in fact symbolizes one person, who is Kafka Tamura, the protagonist of the novel. Kafka says “I have to get stronger like a stray crow. That’s why I gave myself the name Kafka” (Murakami, 2005, p. 360). Besides this, we can also make some significant connections between his life and the famous author Franz Kafka’s life. Kafka Tamura has a bad relationship with his father, which is similar to the relationship between Franz Kafka and his father. In the beginning of the novel, he describes this relationship like that: “I hardly talk to anyone. For a long time, my father and I have avoided seeing each other. We live under the same roof, but our schedules are totally different. He spends most of his time in his studio, for away, and I do my best to avoid him” (Murakami, 2005, p. 7).

Franz Kafka’s bad relationship with his despotic father is known by everyone familiar with literary world. His *Letter to My Father* published by his friend Max Brod in 1953 gives a vivid picture of Kafka’s family life. The letter is a kind of autobiography revealing his family relationship and the lack of communication between him and his father, Hermann Kafka. And throughout the letter, it becomes clear that Kafka has to struggle with the magnified image of his father during his childhood, which makes

difficult for Kafka to become a separate individual. Kafka's father both physically and psychologically had a negative influence on Kafka's self-development.

I'm not going to say, of course, that I have become what I am only as a result of your influence. That would be very much exaggerated (and I am indeed quite possible that even if I had grown up entirely free from your influence, I still could not have become a person after your own heart (Kafka, 2016, p. 9).

And Franz Kafka stresses on the lack of communication between him and his father with these words, which are very similar to the expression of Kafka Tamura in *Kafka on the Shore*. "You were... completely tied to the business, scarcely able to be with me even once a day..." (Kafka, 2016, p. 12).

The most interesting work of Kafka is *Metamorphosis* published in 1915. It can also be accepted as an autobiography like his *Letter to My Father*. The work carries Kafka's childhood fears, desires, in other words his oedipal fantasies and castration fears. We can see this fact through the character named Gregor Samsa who transformed into a gigantic insect one morning when he wakes up from uneasy dreams (p.3). In fact, *Metamorphosis* is one of the best works which reveals the father- son conflict and also gives inspiration to Murakami on naming his character.

The father depicted in *Metamorphosis* resembles Hermann Kafka, Kafka's own father who is the ultimate authority in the family. And *Metamorphosis* includes many reflections of Oedipus complex, and as a result of it, intensively felt castration fears. In the story, the father stands as an obstacle between Gregor and his mother. He doesn't let the mother see her son because he thinks that Gregor can harm her, which can be interpreted as banning the child from fulfilling his wish to have sexual relationship with his mother. And the father holds a stick in his hand to hit Gregor's head or legs, which is

an indirect reflection of castration. In *The Interpretation of Dreams*, Freud (2008) claims that sexual organs can be represented with the other parts of the body such as hands or legs which are representative of phallus (p. 90). In this respect, Gregor's fear of being hit with the stick in his father's hand is a reflection of Kafka's childhood castration fear. And Gregor Samsa who transformed into a gigantic insect has many legs, but they are thin and weak. In other words, Gregor has many phalluses, however, he is thin and weak against his father who is the authority and has the real phallus.

The scene in the end of the second part of the story reflects the child's jealousy of his father who has the power to unite with the mother. The mother embraces the father, this scene occurs after Gregor is injured with the red apple thrown by his father, which is another reflection of castration.

He saw his mother rushing towards his father, leaving one after another behind her on the floor her loosened petticoats, stumbling over her petticoats straight to his father and embracing him, in complete union with him- but here Gregor's sight began to fail- with her hands clasped round his father's neck as she begged for her son's life (Kafka, 2012, p. 37).

The sentence "but here Gregor's sight began to fail" reveals the child's hatred against his father because he does not want to see the union of his mother with the father.

One another important thing in the story is the picture of a woman with fur, which can be accepted as representative of Gregor's mother. The following quotation is a reflection of childish desire to be union with the mother. "Then on the wall opposite, ... he was struck by the picture of the lady muffled in so much fur and quickly crawled up to it and pressed himself to the glass, which was a good surface to hold on to and comforted

his hot belly...” (Kafka, 2012, p. 33). He tries to hide the picture with his huge body not to be removed by anybody, namely he does not want to be separated from his mother.

At the end of the story, Gregor dies because of the red apple thrown by his father. In this story, the father is seen as the victor of the metaphorical war between the father and son. Yet the significant thing is that Gregor chooses to die not as a victim or loser but as a victor. He finds the death as a rebellion against his father. While transforming into an insect is not his choice, leaving the world he lives in is his own choice. At that point it can be said that Gregor makes this decision on his own, which makes him an individual.

And the answer of the question why Kafka transformed his character Samsa into an insect is hidden in the letter to his father. Kafka thinks that he is seen as an insect by his father, which can be understood clearly from the following lines taken from the letter. “Without knowing him you compared him, in some dreadful way that I have forgotten, to vermin...” (Kafka, 2016, p. 16). Hermann Kafka compares Kafka’s friend to vermin just due to the fact that he is Kafka’s friend. “This is how my father speaks of my friend (whom he does not even know), simply because he is my friend. I shall always be able to bring this up against him whenever he reproaches me with the lack of a child’s affection and gratitude” (p. 17). In this respect, it can be accepted that Gregor Samsa who transformed into a gigantic insect represents Kafka himself.

And throughout the story *Metamorphosis*, the father remains as unnamed. If we, as readers, intend to name the father in the story, we cannot find another name as proper as Hermann Samsa, which is referred to Franz Kafka’s father, Hermann Kafka. As it is said in the previous lines, it cannot be true to accept Gregor Samsa as a loser as he chose to die. According to Jung (2003), there are different forms of rebirth. He claims that transformation is one of these rebirth forms:

As examples we may mention the transformation of a mortal into an immortal being, and of a human into divine being. Well-known prototypes of this change are the transfiguration and ascension of Christ, and the assumption of the Mother of God into heaven after her death, together with her body (p. 55).

In this respect, apart from Gregor's physical transformation into a totally different creature, his death is also a kind of transformation, which is a journey set off from a well-known world into a mysterious, unknown, darkness world. And Jung (2003) regards darkness as a source of life (p. 88). And darkness is referred to the womb of the mother, which is the first place of life from darkness to brightness. At that point, Gregor's death is a metaphorical death, which is necessary to be reborn. And the quotation below from Jung's *Four Archetypes* can be more explanatory for the situation of Gregor.

For instance, a man is ill and consequently needs to be renewed: the renewal must happen to him from the outside, and to bring this about, he is pulled through a hole in the wall at the head of his sick-bed, and now he is reborn, or he is given another name and thereby another soul, and then the demons no longer recognize him; or he has to pass through a symbolical death... (Jung, 2003, p. 73).

In this sense, it can be said that death is an essential thing for Gregor Samsa to be reborn. On the other side, taking a different name is necessary for Kafka Tamura in Murakami's novel for a new beginning and rebirth, namely for a new identity.

Franz Kafka chose writing as a self-therapy and his works includes his unconscious desires, fears etc. *The Letter to My Father*, which includes his feelings, thoughts, fears, regrets towards his father is a vehicle to express and prove himself against his father. To put it another way, Kafka's *Letter to My Father* is a figurative death of his father. While Franz Kafka faces to his father on a literary surface, Kafka Tamura tries to

face his father through his dreams, in one of which he kills him. And that is the point that puts Franz Kafka and Kafka Tamura together on the same ground. And that's why Kafka Tamura, the young Japanese boy in the novel *Kafka on the Shore*, takes Kafka as a proper name for himself.





### 2.3 The Living Spirits in *Kafka on the Shore*

*Kafka on the Shore* is a novel consisting of many elements of magic realism and this makes the novel a riddle not easily solved. Written with a powerful imagination, it leaves an impression on the reader as if it were a dream. To interpret a dream, it is primarily necessary to understand the symbols in it, and this is what psychoanalytic criticism does to analyse a literary work. In this sense, the novel will be handled from this perspective to solve the mysterious situations in it.

From the very beginning of the novel, the reader encounter with a character named Crow. The function of this character is so important throughout the novel to understand the inner world of the main character. In the first chapters of the novel, it is understood that he is an imaginary friend created by Kafka. He functions as an alter ego, through which the inner conflicts of Kafka are understood in a better way. The significant thing is that Crow is a more experienced and intellectual friend than Kafka is, but he is not a person, he is literally a crow. Jung's explanations on the archetype of the spirit will shed light on this situation. He argues that the spirit can stage "its own manifestations spontaneously". It can appear in any form, either as a human or an animal.

Again and again in fairy tales we encounter the motif of helpful animals. These act like humans, speak a human language, and display a sagacity and a knowledge superior to man's. In these circumstances we can say with some justification that the archetypes of the spirit is being expressed through an animal form (Jung, 2003, p. 129).

And for Jung, the archetype of spirit can appear when the character is not able to use his cognitive skills. "The archetypes of the spirit in the shape of a man, hobgoblin, or an animal always appears in a situation where insight, understanding, good advice,

determination, planning, etc. are need but cannot be mustered on one's own resources” (Jung, 2003, p. 112).

What Jung says about the spirit describes the function of Crow in the novel. The crow guides Kafka on his quest. He frequently evaluates the situations for Kafka to make the right decision according to the flow of events.

Apart from the character of Crow, there is another character whose existence affects the turning points of Kafka's life. He is Satoru Nakata. He is an illiterate old man but has magical powers. And the person who kills Kafka's father is Nakata himself. But the one whose hands are in blood is Kafka, as if this mysterious murder of his father occurred because Kafka's soul entered into Nakata's body. And this is another aspect of the archetype of spirit, which Jung (2003) regards as “the figure of a wise old man” (p. 110).

The spirit sometimes can appear in the appearance of an old man in dreams to help the character, to solve his problems or lead him to the right path. As it is seen, the existence of these two characters are in order that Kafka fulfil his oedipal wishes. So, to solve the complexity of the novel, it is first necessary to start with accepting that these two characters, in fact, represent one person, who is Kafka Tamura.

## 2.4 Developing an Identity – Rebirth

“And once the storm is over you won’t remember how you made it through, how you managed to survive. You won’t even be sure, in fact, whether the storm is really over. But one thing is certain. When you come out of the storm you won’t be the same person who walked in.”

Haruki Murakami

Almost all characters in *Kafka on the Shore*, one way or another, have identity crisis which is mostly based on parental relationship in the childhood period. Positive parental relationship is essential for the child’s healthy psychological development. In case of not getting enough affection from his parents, the child is influenced negatively in terms of identity development. What the characters in *Kafka on the Shore* have to do is to recover their damaged identities, so they set off a quest to find a solution to reconstruct their identities.

Kafka Tamura, the central character of the novel, are abandoned by his mother when he was at the age of four, which is a significant age according to Freud’s theory of psychosexual development. Psychosexual development consists of five stages, which are called as oral, anal, phallic, latent and genital. Each of these stages plays an important role on developing an identity. When Kafka Tamura was abandoned by his mother, he was in the phallic stage, which occurs at around the ages of three to five. According to

Freud, the first five years of childhood are significant for the formation personality. The psychological problems occurred in adulthood are the results of childhood traumas or they rise to the surface because of the negative consequences of fixation which takes place in one of the stages of psychosexual development.

Oedipus complex which is regarded as a sexual desire towards the parent of the opposite sex is experienced in the phallic stage. According to Freud (1961), failure to overcome this complex causes some psychological disorders in adulthood (p. 177). And Kafka Tamura is exactly fixed in the phallic stage. The prophecy told to him by his father supports this fact. According to the prophecy, which is similar to the one in Sophocles' *Oedipus the King*, he will murder his father and have sexual intercourse with his mother and sister. But the important thing here, and also similar to the situation of King Oedipus, is that Kafka knows neither his mother nor his sister. That's why he runs away from home to find his mother and sister. On one hand, he tries to escape from the prophecy, on the other hand, he tries to put the prophecy into practice. In other words, he, in fact, aims to make the prophecy real. That's why, like Oedipus, he sets off a journey.

Before setting off the journey, he takes his father's belongings such as a small old gold lighter, a pocket torch and a folding sharp knife. His preparation for the journey reminds us the ancient Greek myth Theseus who takes his father's shoes and sword hidden under a stone before setting off to find his father. Taking the belongings of father symbolically means taking his place. And the knife Kafka takes from his father's study is again a symbolic death of his father who is killed with a knife by Nakata, the other protagonist in the novel.

Throughout the novel, Kafka consults the boy named Crow on almost every topic related to his life. The Crow, as it is explained in the previous section, is an imaginary

friend created by Kafka. And he plays an important role in the development of Kafka Tamura. The Crow, when Freud's structure of the human psyche is concerned, functions as a superego which is the conscious side of the psyche and controls the individual's actions and behaviours.

The Crow is the superego of Kafka's psyche since he appears whenever Kafka has difficulty in deciding and he also comments on Kafka's life and actions. And what encourages Kafka Tamura to run away from home are the words of Crow: "It's your life. basically, you have to go with what you think is right" (Murakami, 2005, p. 2). He also warns Kafka about his actions: "No matter how far you run. Distance might not solve anything" (Murakami, 2005, p. 3).

Freud divides human psyche into three parts, which are called as Id, Ego and Superego. While the Id is the unconscious part of the psyche and acts according to the instinctual desires which are mostly based on sexual impulses, the superego functions as control mechanism. The superego criticizes the individual's actions and guides him to act according to the manners socially approved. In this respect, it can be accepted as a kind of parental authority.

In the absence of his mother and because of his father's lovelessness, Kafka Tamura creates an imaginary friend named Crow, who acts like a parent and controls Kafka's behaviours as the superego does. And Kafka pays attention to what Crow says: "I always paid close attention to what was said in class, though. Just as the boy named Crow suggested" (Murakami, 2005, p. 8).

Freud (1923) claims that the repression of the Oedipus complex is not an easy task. (p. 17) And he states that "the destruction of the Oedipus complex is brought about by the threat of castration" (p. 177). He explains:

Analytic observation enables us to recognize or guess these connections between the phallic organization, the Oedipus complex, the threat of castration, the formation of the superego and the latency period. These connections justify the statements that the destruction of the Oedipus complex is brought about by the threat of castration (Freud, 1961, p. 177).

That's why the function of the character named Crow is significant for Kafka to develop an identity. Throughout the novel, Crow does not leave Kafka alone, he appears as a saviour whenever Kafka needs help. He encourages Kafka time to time to survive and not to give up his decision on setting off a quest to find his identity by saying "You're supposed to be the toughest 15-year-old on the planet, remember?" (Murakami, 2005, p. 56).

You're not at home any more, where you can stuff yourself with whatever you like. I mean, you've run away from home, right? Get that into your head. You're used to getting up early and eating a huge breakfast, but those days are long gone, my friend. You'll have to scrape by on what they give you. You know what they say about how the size of your stomach can adjust to the amount of food you eat? Well, you're about to discover if that's really true. Your stomach's going to get smaller, though that'll take some time. Think you can handle it? (Murakami, 2005, p. 56).

The novel opens with the chapter called the boy named Crow. He is introduced to the reader in the first chapter. And he never leaves the main character alone until the end of the novel. At the end of the novel, the Crow disappears because Kafka Tamura, the main character, does not need his help anymore, in other words, he completes his developments.

In the previous chapter, the function of Crow is explained in the light of Jung's archetype of spirit and then in this part, it is examined as a superego of the main character. Apart from these, to understand the function of Crow in the novel, it is also useful to look at the characteristics of a crow and features attributed to Crows in mythology. Crows are generally associated with freedom and wisdom in different cultures and believed that they live nearly two hundred years, so the crow is also associated with eternity. Freedom, wisdom and eternity are the key features for the main character of the novel to create an imaginary friend as Crow and wants to be strong like a crow.

Kafka Tamura decides to run away from home on his fifteenth birthday. First, he changes his name and then runs away from home on his birthday, which he thinks it will be the best time for a new beginning. "My fifteenth birthday is the ideal point to run away from home. Any earlier and it'd be too soon. Any later and I would have missed any chance" (Murakami, 2005, p. 7). And the season in which he makes his decision is spring which is regarded as rebirth. In *Anatomy of Criticism*, Northrop Frye (1990) states that there is a connection between the seasonal cycle of the year and the organic cycle of human life. He regards spring as a birth phase.

In the divine world of the central process or movement is that of the death and rebirth, or the disappearance and return, or the incarnation and withdrawal, of a god. This divine activity is usually identified or associated with one or more of the cyclical process of nature (Frye, 1990, p. 158).

And Frye (1990) accepts "the mythical or abstract structural principle of the cycle" as "the continuum of identity in the individual life" (p. 159). "... a divine figure which dies in the autumn or is killed with the gathering of the harvest and the vintage, disappears in winter, and revives in spring" (p. 159).

The myth of Persephone from Greek mythology is an outstanding example for the theme of death and rebirth with regard to the connection between the seasonal cycle of the year and the life cycle of human. Persephone who is the daughter of Zeus and Demeter lives four months in the underworld, the world of Hades, and eight months on earth. When she steps on earth, after the season of winter passing in the underworld, the earth starts to be green, which means the start of spring and the revival of the nature and the heroine.

In this respect, the time chosen in the novel *Kafka on the Shore* to set off a quest is significant in terms of constructing an identity as it is symbolically referred to the rebirth. After leaving his home in Tokyo, he arrives at Takamatsu, a town on the shore of Shikoku. There he spends most of his time by reading books in a library called The Komura Memorial Library where he meets Miss Saeki, a woman in her 40s and a boy named Oshima who is biologically a woman and before arriving at Takamatsu, he meets a girl named Sakura on the bus. All these characters play an important role in the process of Kafka's constructing his identity and they are also suffering from identity crisis.

Before his journey to Takamatsu, Kafka has no friends since he prefers to live in solitude, which is another reason for creating an imaginary friend because human beings need someone else such as parents, friends to live in a society. Kafka describes his situation as: "Naturally I have zero friends. I've built a wall around me, never letting anybody inside and trying not to venture outside myself. Who could like somebody like that?" (Murakami, 2005, p. 7) Because of this loneliness, he spends most of his time in the school library as a second home. "The library was like a second home. Or maybe more like a real home than the place I lived in" (Murakami, 2005, p. 33).



The places such as library and home are the representations of mother's womb. He looks for a safe place like a mother's womb. That's why he spends his most days in a library which also means the rebirth for our character. In *the Archetypes and the Collective Unconscious*, Jung (1990) states that "the mother archetype appears under an almost infinite variety of aspects" (p. 81). And so, it can be said that his spending his most time in a place such as library is a reflection of his unconscious desire for unification with his mother. And the library is the place where he has sexual intercourse with Miss Saeki who is accepted as a mother figure for him. It is not certain in the novel whether she is his real mother or not. But Kafka Tamura tends to accept her as his own mother as it is clearly understood from the lines given below:

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 is close to zero, I realise. 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. 41).

But before the scene he has sexual intercourse with the mother, he murders his father again through his dreams when he falls asleep in a small wood behind the main shrine building which is another symbol of mother archetype according to Jungian interpretation. To reach his mother, like the plot in *Oedipus the King*, he first aims to get rid of the obstacle which appears as the father, and which also reveals his Oedipus complex. He already makes his decision about killing his father before running away from home. "I could probably kill him if I wanted to. I'm definitely strong enough" (Murakami, 2005, p. 9).

Killing the father and having sexual relationship with the mother happen in his dreams, which brings us to the point of Freud (2008): “the dream is a wish-fulfilment” (p. 98). The quotation below also explains how dreams give away the unconscious desires of the dreamer.

you might dream about raping your sister, your mother. It's not something you can control. It's a power beyond you. And all you can do is accept it. 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 dreams. But you can't suppress dreams (Murakami, 2005, p. 75).

And the last part of the prophecy is to sleep with his sister. He actualises this part again by dreaming the girl named Sakura who he meets on the bus to Takamatsu and thinks that she may be his sister. And so, he completes the prophecy told to him by his father. In fact, he does not escape from the prophecy, he wants to make the prophecy real, by which he thinks that he can be free to start a new life. Crow, the inner voice of Kafka, comments on the situation:

You don't want to be at the mercy of things outside you any more or thrown into confusion by things you can't control. You've already murdered your father and violated your mother – and now here you are inside your sister. If there's a curse in all this, you mean to grab it by the horns and fulfil the programme that's been laid out for you. Lift the burden from your shoulders and live - not caught up in someone else's schemes, but as you. That's what you want (Murakami, 2005, p. 398).

In fact, his father is killed by Nakata, the other protagonist of the novel. But the time Kafka awakes from sleep with a spot of blood on his t-shirt in the wood behind the temple corresponds to the time when Nakata kills Kafka's father with a knife. The description of the scenes in which Kafka and Nakata awake after the death of Kafka's father is so similar. Both of them find themselves lying on the ground. Kafka's scene: "When I come to, I'm in thick undergrowth, lying there on the damp like some log. I can't see a thing, it's so dark" (Murakami, 2005, p. 72). And Nakata's scene: "Nakata found himself face up in a clump of weeds. As he awakened, he slowly opened his eyes. It was night" (Murakami, 2005, p. 175). The only different thing is that there is no blood on Nakata's hands or clothes while Kafka finds his t-shirt and hands in blood.

In this respect, it can be said that Kafka's soul is embodied in Nakata's body. The other important thing is that Kafka's father is seen in the appearance of Jonnie Walker. In fact, Nakata kills Jonnie Walker, but at the same time, Kafka finds his t-shirt and fingers in blood when he wakes up. At that point, it is more suitable to explain this complex and ambiguous situation in the light of Freudian interpretation of dreams. Freud (2008) says that displacement is one of the process of dream-content. "The result of this displacement is that the dream-content no longer looks the same as the heart of the dream thoughts, that the dream reproduces only a distortion of the dream-wish present in the unconscious" (p. 235). And this displacement can take place with involving of other people into dream, which Freud calls as "identification".

In general, dreams represent similarity, congruence; having features in common by concentration into a unity, which is either already present in the dream – material or newly formed. The first case can be called as an identification, the second a composite formation. Identification is applied when personages are involved; composite formation in cases where objects are the material to be

unified, though composites can also be generated by personages. Places are often treated like persons (Freud, 2008, p. 244).

The other important element in the dream- work, according to Freud (2008), is the “censorship”. When an unpleasant thought, an unconscious desire or a repressed wish arouse in dreams, the censorship goes into action to change the images of the dream – content. It can make this with eliminating some images from the dream or adding something to it. In other words, the unconscious desire can be revealed in the dream in a disguised way such as “displacements” and “substitutions” (p. 299).

In this respect, it can be said that the unpleasant part of Kafka’s dream is changed by the processes of the dream – work. So, Nakata appears as a representative of Kafka in the dream for killing Kafka’s father. And the appearance of Kafka’s father as Jonnie Walker in the dream is again the result of the censorship of the unpleasant thought. And the reason why Kafka does not remember anything and not know why there is blood on his t-shirt when he wakes up is that he forgets his dream, which is another censorship of the mind. He forgets the dream since the dream includes unpleasant and shameful thoughts. But he questions himself and he is, in fact, aware of the fact, as well. Crow, the inner voice of Kafka, says: “So you’re responsible for whatever happens in the dream – That dream crept inside you right down the dark corridor of your soul” (Murakami, 2008, p. 141).

If the novel is handled as a dream, then it will be the dream of Kafka Tamura. So, all the characters in the novel serve to Kafka to fulfil his Oedipal fantasies which are also embodied in the prophecy told by his father. The opening lines of the chapters related to Kafka’s story supports this idea. These chapters generally open as “When I wake up” and close as “I close my eyes”, “I lie down in bed”, “I’ve got to find a roof to sleep”, which

means a kind of shifting from the consciousness to the unconsciousness. Besides, one more thing which also implies the novel as a dream is that Kafka's chapters are written with first – person narration while Nakata's chapters are narrated with third – person narration. For this reason, it can be said that Nakata's story is dream of Kafka Tamura. In this respect, it will be clear that all the characters in the novel serve to Kafka to fulfil his Oedipal fantasies.

Kafka completes the prophecy by killing his father and then having sexual intercourse, like King Oedipus in Greek mythology. But here the sexual intercourse, as it is said before, is not a real meaning sexual intercourse but a metaphorical reunion of mother and baby, namely it is a kind of “return into the mother's womb” (Wattanagun & Chotiudompan, 2009, p. 34) to be reborn to construct a new identity. Towards the end of the novel the question Kafka asks is significant since it reveals the pathological effects Kafka feels because of being abandoned by his mother. “A question. Why didn't she love me? Don't I deserve to have my mother love me? For years that question's been a white – hot blame burning my heart, eating away at my soul” (Murakami, 2005, p. 429).

To heal his damaged soul, he encourages himself as it is understood from the words of Crow, the inner voice of Kafka: “It's not too late to recover. You're young, you're though. You're adaptable. You can patch up your wounds, lift up your head and move on” (Murakami, 2005, p. 430).

He faces with his mother when he starts to live in a small hut near a forest. While he is travelling into the dark inside of the forest, he starts to question himself and thinks about Miss Saeki. Here travelling into the forest is a quest to the unconscious part of the mind. He says “The journey I'm taking is inside me” (Murakami, 2005, p. 428). He arrives at an imaginary town in the deep of the forest. There Miss Saeki appears him as a

fifteen years old girl. She helps him with cooking, cleaning which are the things attributed to the mother. He gets the love, affection from the girl who appears as a youth of Miss Saeki. In a sense, he heals his wounds. And the journey he sets off to his unconscious is for facing with his mother. The reason of doing this is to forgive his mother, which is the only way to recover as Crow suggests: “You have to forgive her... That’s the only way you can be saved. There is no other way!” (Murakami, 2005, p. 431).

When he gets out of the forest, he feels tired but, at the same time, relieved. Then he decides to go back Tokyo to continue his school. At the end of the novel, Crow appears for the last time for Kafka when he is at the train to Tokyo. He says “You’d better get some sleep. When you wake up, you’ll be part of a brand-new world.” “Eventually you fall asleep. And when you wake up, it true. You are part of a brand-new world” (Murakami, 2005, p. 505).

Crow who acts both as an alter ego and superego for Kafka does not appear anymore. Because, as it is understood from the last words of Crow, Kafka completes his duties on the way to his identity.

## 2.5 The Interpretation of Some Symbols Such As Cave, Bridge and Forest

There are some surrealist elements in *Kafka on the Shore* such as raining fish, a man talking to cats, an imaginary forest, souls travelling between past and present, which makes the novel a kind of riddle. Apart from these fantastic elements, there appear some significant symbols such as bridge, cave and forest. In this part of the study, first the symbol of bridge will be explained in terms of the plot structure of the novel and its metaphorical meaning for the lives of two protagonists of the novel, Kafka Tamura and Satoru Nakata. And then, the symbols of cave and forest will be handled with Freudian and Jungian interpretation.

Kafka Tamura and Satoru Nakata are the two protagonists of novel but they don't know each other and never meet up throughout the novel. Their stories are told separately in alternating chapters. Although they never meet up, their stories unite at the end of the novel and in some way, they are influenced by some critical points of each other's lives. In the beginning of the novel, both of them start to travel from Tokyo to Takamatsu, the city which changes their life completely. They travel to Takamatsu instinctually as if a magical power were pulling them there. The novel starts in Tokyo and ends in Takamatsu. While they are travelling to Takamatsu without knowing each other, they cross a big bridge, which appears as a symbol meaning the bond between the past and future and also crossing the bridge means the start of a new life. Here the past should be accepted as the unconscious which stores the childhood traumas, unpleasant thoughts, and instinctual desires, etc. On the other hand, future is the conscious side of the human mind. So, the characters in the novel are on the bridge between their conscious and unconscious, namely the system Freud calls as "preconscious" which plays a transitive role between two systems of the mind called as conscious and unconscious. "The system Pcs shares the characteristics of Cs and that the rigorous censorship exercises its office at the point of

transition from the Ucs to the Pcs (or Cs)” (Freud, 1963, p. 123). At that point, it can be said that the characters are on the way to the consciousness which is mostly associated with the ego, which functions as a balance system between the Id and superego. The importance of this is that personality is developed from the interactions of these three systems of the psyche. So, it can be said that the symbol bridge indicates the turning point of the lives Kafka Tamura and Satoru Nakata. From that moment, they start to find the ways to recover their damaged souls. While Kafka tries to find his mother to get rid of the curse on him, Nakata starts to find the other half of his shadow to be a whole person.

One of the other important symbols appearing in *Kafka on the Shore* is the cave. In his dream, Kafka finds himself deep inside a cave, searching for something. He says “A little longer and I would’ve found it” (Murakami, 2005, p. 354). he follows the voice repeating his name. In this sense, it can be said that the thing he is searching for is his mother, because dreams can reveal the unconscious wishes. “The sources of dreams are often repressed instincts which have a natural tendency to influence the conscious mind” (Jung, 1990, p. 49). In *the interpretation of Dreams*, Freud (2008) argues that every dream has a deeper meaning than its manifest content even if a dream is seen in the appearance of absurdity. For Freud, “a dream is a disguised fulfilment of a repressed wish” (p. 98). Our repressed wishes are stored in the unconscious part of the mind. And Freud claims that unconscious can be revealed in dreams (p. 135).

Cave is mostly associated with the maternal features in psychoanalysis. In Freudian interpretation, cave represents the womb of mother since the dark and deep places symbolizing the woman sexual organs. For Jung (1990), cave is a place of rebirth and represents the maternal features. “The mother – archetype appears under an almost infinite variety of aspects... The archetype is often associated with things and places standing for fertility and fruitfulness: the cornucopia, a ploughed field, a garden. It can be



attached to a rock, a cave, a tree, a spring, a deep well, or to various vessels such as the baptismal font, or to vessel – shaped flowers like the rose or the lotus” (Jung, 1990, p. 81).

In this sense, it can be said that the disguised wish of Kafka is to unify with his mother, namely returning into the womb of his mother, which means rebirth. Jung (1990) claims that “The idea of a second birth is found at all times and in all places. In the earliest beginnings of medicine, it was a magical means of healing” (p. 45). That’s why he finds himself going further into the cave in his dream. And this dream also reveals Kafka’s repressed wish of having sexual intercourse with the mother.

Cave is also associated with unconscious since they are dark, mysterious and dreadful places. The unconscious is also accepted as the dark side of the human psyche since is not easy to know what stores in it.

The unconscious is commonly regarded as a sort of incapsulated fragment of our most personal and intimate life – something like what the Bible calls the ‘heart’ and considers the source of all evil thoughts. In the chambers of the heart dwell the wicked blood – spirits, swift anger and sensual weakness. This is how the unconscious looks when seen from the conscious side (Jung, 1990, p. 20).

In this sense, descending into a cave symbolizes the interaction of the conscious with the unconscious side of the mind, in other words, it means the attempt to descend into the unconscious to face with the repressed thoughts and desires. But Kafka Tamura does not go further since the ringing of his mobile phone connects him to the real life. Jung states:

Anyone who gets into... the cave which everyone has in himself, or into the darkness that lies behind consciousness, will find himself involved in an – at first

– unconscious process of transformation. By penetrating into the unconscious, he makes a connection with his unconscious contents. This may result in a momentous change of personality in the positive or negative sense (Jung, 1990, p. 135).

In addition to the symbols of bridge and cave, the most significant symbol appearing in *Kafka on the Shore* is the forest. In some cases, the forest is regarded as female sexual organ as Freud (2008) associated it to in the *Interpretation of Dreams*. But forest can appear as a variety of different meaning under different conditions. For Jung (2003), it is associated with the unconscious. (p. 119)

Oshima takes Kafka to a small shed near a forest to hide him when police investigate the murder of Kafka's father. Before leaving Kafka alone there, Oshima warns him not to enter the forest. But Kafka can't restrain his curiosity and enters into the forest. In front of the entrance, he throws away his rucksack for the first time, which means he tries to get rid of his burden, and this also means that he wants to get into the heart of the forest like a naked baby in the womb of mother. Kafka says "Minus my hand shell, just flesh and bones, I head for the core of the labyrinth, giving myself up to the void" (Murakami, 2005, p. 428). And here entering into the forest can be regarded as an attempt to enter the unconscious, namely facing with the inner side of the psyche without any fear, hesitation or prejudice. "This forest is essentially a part of me, isn't it? ... The journey I'm taking is inside me ... What I'm seeing is my inner self ... I continue on and through the forest" (Murakami, 2005, p. 428).

The function of the forest in the novel is crucial since we can get the knowledge of Kafka's inner conflicts in a clear way. And he finds the answers to the questions gnawing his head when he spends time in a small town settled in the middle of the forest. The town

mentioned is a place far away from reality. No one needs a name there. People living there can survive without eating for days. Age and time are not “a factor”. Time goes slowly or it is more accurate to say that time never goes. There are days and nights but it cannot be said that time progresses. So, the most outstanding feature of this town is timeless, which is associated with the unconscious. “The processes of the system unconscious are timeless; i.e. they are not ordered temporally, are not altered by the passage of time, in fact bear no relation to time at all” (Freud, 1963, p. 135).

Before forest, he spends his most time in libraries which store lots of books and information. What Kafka does, in a sense, is a kind of shifting from libraries to an imaginary forest which is a place far away from the real world, which means shifting from consciousness to unconsciousness.

In this respect, there is no doubt to say that Kafka sets off a journey to his unconscious. And he says “someone’s inside I have to see” (Murakami, 2005, p. 434). The person he is searching for in the forest, and before in a cave in his dream, is his mother. On travelling into the forest, he thinks of Miss Saeki as his mother who abandoned him when he was four. When he starts to live in a cabin in the town settled in the middle of the forest, first he is visited by the 15-year-old girl in the appearance of Miss Saeki’s youth. She makes meals for him and does cleaning and washing for a while. In a sense, she plays a mother role for Kafka. After she leaves, Miss Saeki appears in her 40s. and Kafka, for the first time, is able to ask the question whether she is his mother or not. But before the scene in which Kafka talks to his mother, the boy named Crow flies over the forest, and he sees a man sitting on a rock and wearing red sweat suit and a black silk hat. In fact, this man is Jonnie Walker himself killed by Nakata and symbolizing Kafka’s father and the forest is such a place called as limbo, “the neutral point between life and death” (Murakami, 2005, p. 467). Jonnie Walker is waiting at that point but Crow

attempts to kill him. He first attacks the eyes of the man, and then his face and head. Although the face of the man is completely covered with blood, he keeps on laughing at Crow. He says “Don’t make me laugh. You can try all you want, but it’s not going to hurt me. You’re not qualified to do that. You’re just a flimsy illusion, a cheap echo. It’s useless, no matter what you do. Don’t you get it?” (Murakami, 2005, p. 467). These words are significant as they give away the Oedipal fantasies of a child and the child’s fear of his father and regarding him as the authority and the ultimate obstacle before his mother. “You’re not qualified to do that” means that you don’t have the power, namely phallus, to unify with your mother. And attacking the eyes and head symbolizes Kafka Tamura’s desire of castrating his father. And Crow’s grabbing the man’s long and thick tongue with his beak explicitly indicates this Oedipal desire. To reach his mother, he wants to get rid of his father.

After this scene, Kafka wakes up to the day when Miss Saeki visits him in the forest. She asks Kafka to forgive her. In fact, it is essential to forgive his mother to go back to the life and heal his personality. He finally forgives his mother after a long quest into his inside. Crow narrates what happens in the soul of Kafka when he forgives his mother: “Mother, you say, I forgive you. And with those words, audibly, the frozen part of your heart dissolves” (Murakami, 2005, p. 477).

Before Kafka leaves the forest to go back to the life, Miss Saeki stabs her hairpin into her left arm and holds her arm towards Kafka to suck her blood. And Kafka sucks the blood like a baby sucking his mother breast:

I bend over and put my lips on the small wound, lick her blood with my tongue, close my eyes and savour the taste. I hold the blood in my mouth and slowly swallow it. Her blood goes down, deep in my throat. It’s quietly absorbed by the

dry outer layer of my heart. Only now do I understand how much I've wanted that blood (Murakami, 2005, p. 477).

There is another important symbol in this scene, the symbol of blood. Sucking blood can be interpreted in different ways. First blood is regarded as life energy. In this sense, it can be said that Kafka gets the vital energy to return to the life. On the other hand, it can be associated with breast-feeding, a sexual of mother and baby. In addition, sucking blood is frequently, associated with sexual intercourse and vampirism. In vampire stories, there are generally sexual activities. The most known characteristics of vampires are that they are both dead and not dead, and they are defined as blood-sucking. The town Kafka spends time is an unreal place where time doesn't pass, which symbolically means death. In a sense, it is a town of death. At that point, Kafka is both dead and not dead like vampires. And he sucks his mother's blood like a vampire does. Ernest Jones associates sucking blood with repressed and guilty sexual desires. And he claims that "psycho-analysis has known unequivocally that this unconscious guiltiness owes its origin to infantile incestuous wishes..." (Jones, 1931, p. 103). And he says "the act of sucking has a sexual significance from earliest infancy which is maintained throughout life in the form of kissing." (p. 121). In this sense, Kafka's sucking Miss Saeki's blood can be accepted as an oedipal wish – fulfilment. Kafka Tamura completes his journey with this scene and leaves the forest for a new life.

## 2.6 What am I? – Identity Crisis in Kafka on the Shore

The issue of identity is one of the major cases shared by the various characters in Kafka on the Shore. Kafka Tamura's journey from Tokyo to Takamatsu is a symbolic inner quest for the sake of identity. During this journey, the people he encounters have also some psychological problems based on identity crisis.

According to Erikson, individuals pass through eight stages, all of which have significant effects on developing personality. And he claims that identity develops according to the experiences the individual has in social life (McLeod, 2013). In this case, considering Kafka's present age in the novel, it can be said that he is in the stage which Erikson calls as Identity vs. Role Confusion which occurs between the ages from 12 to 18 years. In this stage, the person reconsiders his identity and starts to ask the question "what I am?" (McLeod, 2013). The starting point of Kafka's running away from home is this question occupying his mind. In this stage, the idea of being independent plays a great role in the person's constructing his identity. And that's why Kafka wants to make the prophecy, which is killing the father and having sexual intercourse with the mother and sister, real to get rid of the curse on him, which lead him to be free and independent.

Erikson's Identity vs. Role Confusion stage corresponds to the level of Love and Belongings needs in Maslow's Hierarchy of Needs which consists of five stages. According to Maslow, failure in one stage may cause the person to be stuck in that stage, which influences the individual's potential to become whole. To reach the level of self – actualization, the person needs to fulfil the lower level needs such as love and belongings needs. These needs are identified as friendship, affection or love etc. (McLeod, 2017) Abandoned by his mother and having lack of affection from his father, Kafka, in a sense, needs to fulfil his love and belongings needs. Considering his school life, he has no friend but his imaginary friend Crow. He says "I hardly talk to anyone. For a long time, my

father and I have avoided seeing each other” (Murakami, 2005, p. 7). He portrays himself as being isolated from the social life in the beginning of the novel. He generally spends his time in libraries. The same habit continues in Takamatsu, in the Komura Memorial Library. He meets Oshima, the boy working there as a librarian, and Miss Saeki, the owner of the library.

Oshima is an intellectual and self – confident boy. In fact, he is physically a woman but prefers to live as a man. He explains:

My body is physically female, but my mind’s completely male ... Emotionally I live as a man ... And who knows if I’m a notorious sexist. But I’m not lesbian, even though I dress this way. My sexual preference is for men. In other words, I’m a female, but I’m gay. I do anal sex and have never used my vagina for sex. My clitoris is sensitive, but my breasts aren’t. I don’t have periods (Murakami, 2005, p. 193).

The situation Oshima is in can be explained as penis – envy which Freud claims that it occurs in girls in phallic phase at the same time when boys feel castration fear. The castration fear and penis – envy, according to Freud, occur when children notice the anatomical differences between two sexes. While boys feel the fear of castration in this phase, girls accept themselves as being castrated and wish to have it.

A little girl behaves differently. She makes her judgement and her decision in a flash. She has seen it and knows that she is without it and wants to have it.

Here what has been named the masculinity complex of women branches off. It may put great difficulties in the way of their regular development towards femininity, if it cannot be got over soon enough. The hope of someday obtaining a penis in spite of everything and so of becoming like a man may persist to an

incredibly late age and may become a motive for strange and otherwise uncountable actions. Or again, a process may set in which I should like to call a 'disavowal', a process which in the mental life of children seems neither uncommon nor very dangerous but which in an adult would mean the beginning of a psychosis. Thus, a girl may refuse to accept the fact of being castrated, may harden herself in the conviction that she does possess a penis, and may subsequently be compelled to behave as though she were a man (Freud, 1961, p. 252).

In this sense, it can be said that Oshima's preferences are the consequences of penis – envy. And throughout the novel, the subject pronoun "he" is used for that character. He expresses that he has never had a feminine sexuality but used his clitoris. The only thing belonging to the feminity in his personality is the sensitivity of clitoris. The sentence "My clitoris is sensitive, but my breasts aren't" (Murakami, 2005, p. 193) is significant to explain his situation in detail. Breasts are the most feminine characteristics of a woman. But they don't have any function in Oshima's body. The clitoris is important at that point, because Freud regards it as equal to "masculine activity". So, the only thing which appears as feminine activity is his body is, in fact, a masculine activity. In this respect, it can be said that Oshima rejects the feminity of his body and behaves like a man because of penis – envy.

And the other significant thing used in the novel to describe Oshima is his long and sharpened pencil. He generally holds a long, sharpened pencil between his fingers. "He picks up a long, sharpened pencil from the counter and gazes at it as if it's an extension of himself" (Murakami, 2005, p. 195). the word "extension" refers to the male sexual organ. In this sense, his pencil is an extension of his body, in other words, the pencil is an expression of the unconscious desire for having a penis. In psychoanalytical



criticism, pencil is generally regarded as a symbol of phallus. Freud states that the objects which are long and upright are the symbolical substitute of the male organ. "... pencils, quills, nail files, hammers and other instruments are undoubtedly male symbols..."

(Freud, 1920, p. 127).

While Kafka Tamura is captured by the prophecy, Oshima is caged in his body. Both characters aren't free to develop a healthy personality. But they are aware of their inner conflicts. Here the dialogue between Oshima and Kafka:

Oshima smiles. 'In terms of sex I'm most definitely female, though my breasts haven't developed much and I've never had a period. But I don't have a penis or testicles or facial hair. In short, I have nothing. A nice no – extra – baggage kind of feeling, if you want to put a positive spin on it. Though I doubt you can appreciate how that feels.'

'I guess not,' I say.

'Sometimes I don't understand it myself. I ask myself, what the hell am I, anyway? Really, I don't know what I am, either.'

'A classic identity crisis' (Murakami, 2005, p. 194).

The other character Kafka meets in the library is Miss Saeki who functions as a mother figure for him. In fact, because of the absence of his mother, he tends to put any woman who is at the same age with his own mother into the place of his mother. Miss Saeki appears as a stable character in the novel. She generally wears blue dress and spends her time with writing her memories. She doesn't feel any interest for the present time. She seems as if she were still living in a certain in the past. In a sense, she is stuck in the past. She breaks the bond with the life when she is a twenty- year- old girl because of the trauma she experiences when she loses her boyfriend.

Miss Saeki's life basically stopped at 20 when her lover died... The hands of the clock buried inside her soul ground to a halt then. Time outside, of course, flows on as always, but she isn't affected by it. For her, what we consider normal time is essentially meaningless (Murakami, 2005, p. 173).

After the tragic death of her boyfriend, she stops contracting with people and prefers to live in isolation. She rarely goes out of her study- room in the library. She is described as a smart woman in her 40s but her soul appears as a young girl looking at a painting on the wall every night and Kafka falls in love with the soul of Miss Saeki. In other words, Kafka falls in love with the woman he regards as his lost mother. and this indicates the suppressed Oedipal love of Kafka to his mother. And he has sexual intercourse with this young girl, namely he fulfils his Oedipal desire of having sex with the mother through the soul of Miss Saeki. In fact, what Kafka does is the same what Miss Saeki does. She puts Kafka into the place of her old boyfriend. In this sense, they share the same psychological situation.

The painting on the wall and the song Miss Saeki composes for her boyfriend when she is a young girl are also important for the plot of the story. There is a boy on a beach in the painting and the name of the song is Kafka on the Shore which is also the name of the novel. Although the song is written many years ago. It has some words related to the present conditions of the characters. At that point, the song itself becomes a part of the prophecy. In fact, all the elements used in the novel are connected to each other one way or another way.

The word shore in the title Kafka on the Shore, as Freud's topographical model of the mind is concerned, symbolizes a boundary between conscious and unconscious. Sea is associated with unconscious, and the surface is the conscious part. So, Kafka is

somewhere between or at the edge of his conscious and unconscious. Or it can be said that it is a critical time for him to decide what to do such as whether to go further or to face with his unconscious desires or to stay at the same place living with his uneasy feelings caused by the prophecy told to him by his father.

Apart from Kafka, the other significant character of the novel is Nakata. He is an old man. He loses some mental abilities because of a mysterious event when he is a primary school student. On a school day, all students go to a forest near the school with their teacher to collect mushrooms. After a while, all the students fall on the ground in a mysterious way. Then they wake up after a few minutes, but only one of them stays unconscious. He sleeps unconsciously about two weeks. When he eventually wakes up, it is seen that he loses all his memory, even his own name. "He'd returned to this world with his mind wiped clean. The proverbial blank state" (Murakami, 2005, p. 71).

Although Nakata was an intelligent student, he forgot how to write and read because of this interesting event. However, he wakes up with some magical powers. He can talk to cats and understand when and how it rains.

Although he follows the same road to Takamatsu, he never meets Kafka, but he plays the major role in the novel to complete the program set in mind of Kafka to get rid of the curse on him. The one who kills Kafka's father is Nakata and he is also the person Miss Saeki is waiting for to die for years. Miss Saeki holds on to life with writing her memories and when Nakata arrives at the library, she gives the book in which she writes her memories to Nakata to burn it. When Nakata burns her memories, she dies on her desk at the same, which means that there is no bond to life for her anymore. She lives in her memories, and when they turn into ashes, her soul leaves her body.

Nakata is described as a half man in the novel because of his mental inabilities. And his shadow is faint, in other words, his shadow is “only half dark as that of ordinary people” (Murakami, 2005, p. 53). Because of that, he sets off a journey to look for the other half his shadow after a cat named Otsuka advised him what to do: “What I think is this: You should give up looking for lost cats and starts searching for the other half of your shadow” (Murakami, 2005, p. 54).

One of the interesting characteristics of Nakata is his ability to talk to cats. They can speak the language people use. They show humanistic features and are more experienced than Nakata. At that point, Nakata’s cats can be accepted as the archetype of spirit which Jung (2003) explain that it appears when the character is not able to decide what to do, and appears in any shape such as man, hobgoblin or an animal (p. 112). So, the cat Otsuka has the function like Kafka’s Crow. Nakata starts to search his shadow after the cat Otsuka advices him to do so.

Here the search for the shadow means the quest for completing the identity to become a whole person. And Jung (2003) states that “the integration of the shadow brings about an alteration of personality” (p. 177). In this sense, it can be said that Nakata’s journey will be completed when he finds the other half of his shadow. The symbol of shadow stands as a key aspect in Nakata’s personality development. So, it is first necessary to understand what the shadow symbolizes in psychoanalytical interpretation. Jung (2003) accepts the shadow as “the first component of the personality to come up in an analysis of the unconscious” (p. 178).

The shadow, although by definition a negative figure, sometimes has certain clearly discernible traits and associations which point to quite different background. It is as though he were hiding meaningful contents under an

unprepossessing exterior. Experience confirms this; and what is more important, the things that are hidden usually consists of increasingly numinous figures. The one standing closet behind the shadow is the anima, who is endowed with considerable powers of fascination and possession. She often appears in rather too youthful form, and hides in her turn the powerful archetype of the wise old man (sage, magician, king, etc.) (Jung, 2003, p. 178).

Considering general characteristics of Nakata, we can easily see the aspects of the anima hidden in his character. Jung (1990) describes the anima “as the feminine and chthonic part of the soul” (p. 59). In other words, it is the feminine side of the male psyche. According to Jung, human psyche consists of both male and female characteristics. In this sense, we can say that Nakata is searching for the male side of his psyche. Nakata hasn’t any close friend and he never feels sexual desire, he just only talks to the cats and whatever he learns related to the life is thanks to the cats. He always carries an umbrella with himself even if the weather is sunny, as if it were an organ of his body. Like Oshima’s pencil, Nakata’s umbrella is also a symbolical substitute of the phallus since long and upright objects are regarded as the male organ.

Nakata’s other psychological problem is that he is not able to use “I” pronoun when he talks about himself. He speaks of himself as a third person, which indicates that he doesn’t have a sense of self. The quotation below is a dialogue between Nakata and a cat named Otsuka, which shows the way Nakata talks about himself. However, he becomes aware of himself and questions his existence, which can be accepted as a first step to develop personality.

All of a sudden I was wondering – what am I, anyway? What is Nakata... It’s not just that I’m dumb. Nakata’s empty inside. I finally understand that. Nakata’s like

a library without a single book. It wasn't always like that. I used to have books inside me. For a long time, I couldn't remember, but now I can. I used to be normal, just like everybody else. But something happened and I ended up like a container with nothing inside.

'I must say, though, that for a human you have an odd way of talking,' Otsuka commented.

Yes, everybody tells me that. But this is the only way Nakata can speak. I try to talk normally, but this is what happens. Nakata's not very bright, you see. I wasn't always this way, but when I was little I was in an accident and I've been dumb ever since. Nakata can't write. Or read a book or a newspaper (Murakami, 2005, p. 49).

He starts to question his identity and asks the same question, "what I am?", which Kafka and Oshima also ask themselves. Hoshino plays an important role for Nakata to see himself through Hoshino like Kafka Tamura does through his imaginary friend Crow. Because it is significant to be in interaction with others for a sense of self. Nakata, although he is a man in his sixties, is not different from an infant when his mental capacity is concerned. So, he identifies himself as the way an infant does. He becomes aware of the blanks in his soul, and to be a whole person, he says "I have to get the other half of my shadow back" (Murakami, 2005, p. 330). He sets off a journey to construct his identity as Kafka Tamura does. On this quest, the truck driver Hoshino helps Nakata and accompanies him until the last moment when Nakata closes his eyes forever.

Neither Kafka Tamura nor Nakata are alone on their quests. Both are accompanied by their friends. The boy named Crow, the imaginary friend of Kafka, does not leave Kafka alone throughout the novel, and what Hoshino does, in this respect, is not different

from what Crow does. These characters function to help the protagonists of the novel to find themselves. In this sense, it can be said that the existence of the others and the interaction with them is necessary for the individual to have a sense of self. Because the person first recognizes his environment and then sees his reflection through the other and so he recognizes himself as a separate being, which is a basis for developing an identity.

While Nakata is looking for his other half of shadow, he also helps the other characters to solve their inner conflicts. That's why he is the most important character and functions as a key factor in the novel. He plays the major role in Kafka's life by killing his father and he also helps Miss Saeki by burning her memories to put an end to her sufferings. She keeps living in her memories which prove that she was alive once. So, when her memories are burned, she dies at the same time, which makes her soul ease. As it is understood from her words, she is waiting for her death for a long time.

Living longer than I should have has only ruined many people and many things', she went on. 'Just recently I had a sexual relationship with that 15- year- old boy you mentioned. In that room I became a 15- year- old girl again and made love to him. I don't know if that was right thing to do or not, but I couldn't help it. But those actions must surely have caused something else to be ruined. That's my only regret (Murakami, 2005, p. 421).

Although it is not clear in the novel whether she is Kafka's own lost mother or not, she regrets because of having sexual relationship with him. And she chooses death as salvation. This case brings Jocasta, the mother of King Oedipus, to our mind. In a sense, Miss Saeki shares the same destiny with Jocasta. When Jocasta learns that she marries her own son, she commits suicide. And Miss Saeki's decision to burn her memories is literally an action of committing suicide.

The life of Nakata is also ended with death. His quest of finding his lost shadow is completed when he dies. After burning Miss Saeki's memories, he returns to the flat where he stays with Hoshino. There is only one task left to be completed by Nakata, and it is closing the entrance with the entrance stone. The entrance is a kind of invisible door opened to an unreal world. The place where Kafka stays a few days in the forest and talks to his mother is that place opened and closed with the entrance stone. But Kafka leaves the forest before the entrance is closed. Nakata wants to sleep for days, but now he dies in his sleep near the entrance stone. So, the task of closing the entrance is done by Hoshino. As it is mentioned before, Hoshino never leaves Nakata alone on his journey. The reason of this behaviour is that Hoshino wants to make up for his past wrong attitudes towards his grandfather when he is still alive. For this reason, he takes care of Nakata to compensate for his past faults. Hoshino's personality also undergoes change during this journey. His way of perceiving the life is changed. And he thanks Nakata for this change:

The most amazing thing of all has been you, Mr Nakata. You changed my life. these past ten years, I don't know – things look different to me now. Stuff I never would've given a second glance at before seems different. Music, for instance – music I used to think was boring really gets to me now. I feel as if I have to tell somebody about this or I'll burst, somebody who'll understand what I've gone through. Nothing like this ever happened to me before. And it's all because of you. I like how you look at life, so that's why it happened. That's why I've stayed with you through thick and thin, why I couldn't leave you. It's been one of the most meaningful times I've ever had in my life. So, there's no need for you to be thanking me – not that I mind it. I should be thanking for you (Murakami, 2005, p. 439).



Nakata dies in one of his long-lasting sleeps, in fact it becomes his last long-lasting sleep. So, the search for the other half of his shadow ends. “Maybe death would take Nakata back to the way he used to be. When he was alive, he was always good old Nakata, a not-so-bright, cat-talking old man. Maybe death was the only road back to being the ‘normal’ Nakata” (Murakami, 2005, p. 441).

Like Miss Saeki, Nakata also dies towards the end of the novel. They share the same end, and the thing similar between Miss Saeki and Nakata is that they both have faint shadows. But here death is not an end for them, in fact it is a beginning for a new life. Death is a kind of transformation which Jung regards as rebirth. According to Jung (2003), resurrection is a form of rebirth, which “means a re-establishment of human existence after death” (p. 54). When Miss Saeki dies, her soul travels to the imaginary town where time and memory aren’t important. And there she talks to Kafka Tamura for the last time. Nakata also dies before the entrance to that place is closed, which means that his soul also travels to that mysterious place. In this sense, it can be said that death is a means of rebirth for both Miss Saeki and Nakata.

While Miss Saeki and Nakata find the only way for a normal life in death, Kafka Tamura turns back to the real life. He returns to the real life alone. His father is killed, Nakata and Miss Saeki die, even his close friend Crow disappears, which means that he does not need any help coming from these characters anymore as he completes his inner quest. He leaves the mysterious forest and the town in it before the entrance is closed. His returning is also a kind of rebirth. He comes back to the life from darkness, like a newborn baby coming from his mother’s womb, namely from darkness to light.

## CHAPTER 3

### THE RED-HAIRED WOMAN

#### 3.1 Introduction

“As a fatherless son, so a sonless father will be embraced by none.”

Ferdowsi, *Shahnameh*

*The Red-Haired Woman*, published in 2016, is the tenth novel of Nobel laureate Turkish writer, Orhan Pamuk. The novel is about a well-digger and his apprentice looking for water for a businessman by using ancient methods on a barren land on the outskirts of a town called Öngören in İstanbul in 1980s. The novel is written in a realistic tone with combining two ancient myths, Sophocles’ *Oedipus the King* and Ferdowsi’s Rostam and Sohrap from *Shahnameh*.

The novel is narrated by the protagonist, Cem Çelik, a high school student. He starts to work as an apprentice with a well-digger, Master Mahmut, to earn money for his education after his father disappears because of political reasons in 1980s. Then he sees a red-haired woman and falls in love with her.

The novel opens with the line “I had wanted to be a writer.” This is the desire of a teenager, the protagonist of the novel, Cem. But he becomes a building contractor. He narrates the events he has experienced, in a way, he sets off a quest to his inner side. In the beginning of the novel, he voices to the readers “Perhaps you, too, will follow, lured by the enigma of fathers and sons” (Pamuk, 2017, p. 3). As it is understood from this expression, the outstanding theme of the novel is the conflict of fathers and sons. The narrator of the novel, Cem, does not become a writer in the real life, but he becomes the writer of his fate in a sense. He shares the same destiny with the famous ancient heroes

like Oedipus or Rostam and Sohrap. His story is a combination of these ancient myths from western and eastern mythology.

The turning point of Cem's life starts when he learns the story of Oedipus and Rostam and Sohrap. These stories follow him and shape his life like a prophecy in ancient myths. His master, Mahmut, tells stories to him while they are working on the well. And during these days of the summer, Cem notices a woman who is an actress in a small theatre group in the town. And he frequently visits the town to see her. On one of these days, he watches the play of Rostam and Sohrap performed by that woman. After that play, they meet and have a sexual relationship. On the following day, Cem cannot concentrate on his work because of his love for that woman, the red-haired woman, Gülcihan. So, he accidentally drops the bucket they use for carrying soil from the bottom of the well to the outside. The bucket falls down while Master Mahmut is at the bottom. Cem feels panic and thinks that he has killed his master. Because of that, he leaves his master alone at the bottom and abandons the town immediately due to the fear of being arrested for murdering.

He goes on his education and studies engineering at university. He marries a woman named Ayşe. They never have a child. So, they see their building company as their son. So, they name the company Sohrap, he continues on investigating the story of Sohrap deeply and even visits Iran where the story is born.

Twenty-six years later, he returns to Öngören, the town where he works with Master Mahmut on the well for finding water and leaves him there after that tragic event. He discovers that Mahmut didn't die because of that accident but was just injured. His own father disappears because he has love affairs with another woman, Gülcihan, The Red-Haired Woman. And lastly, he learns that he has a son from Gülcihan. At the end of the

novel, he has a fight with his twenty-six years old son, Enver, and falls down into the well, in which he abandons his master twenty-six years ago and dies in the same well.

This is a frame story of Cem's life and carries some similarities from ancient myths which are mostly focused on the father-son conflicts. Cem's story is a typical example of Oedipus complex which Freud based on Sophocles' play, *Oedipus the King*. Here, the significant thing is that Cem is not only on the position of Oedipus, but also, he is on position of Laios, Oedipus father. In his youth, he unconsciously desires to kill his father, but he dies because of the fight with his son. In this sense, it can be said that *The Red-Haired Woman* is a novel combining two prominent ancient stories from western and eastern mythology, respectively; *Oedipus the King* and *Rostam and Sohrap*. While the former is about killing the father, the other is about killing the son. Both myths give away the conflict between fathers and sons and also put this phenomenon in a universal place.

As it is said before, the dominant motive is killing the father in western mythology while killing the son is frequently seen in eastern mythology. It can be resulted because of the cultural and sociological features of eastern and western societies. In eastern societies, especially in patriarchal societies, father is seen as the ultimate authority in family and symbolizes the power. So, the reflection of this fact is seen in such societies' oral and written literary works.

In ancient Greek creation myth, sons defeat their fathers; Cronos castrates his father Uranus, Zeus defeats his father Cronos. One of the biblical stories focusing on the relationship father and son and also mentioned by Pamuk in his novel is the story of Abraham and Isaac. Abraham sacrifices his only son to show his obedience to God. The story of Abraham and Isaac mentioned in Genesis is mostly read as the story of faith and obedience. It is generally regarded as the story celebrating the father's faith and son's

obedience to the father or the obedience of the father to God. When the story is read from a psychoanalytical perspective, it can be said that sacrificing son means castrating the son.

Kierkegaard (2003) focuses on the story of Abraham and Isaac in his book, *Fear and Trembling*. He deconstructs the story. One part of the story explicitly displays how repressed desires come to light.

Abraham climbed the mountain in Morah, but Isaac did not understand him. Then he turned away from Isaac for a moment, but when Isaac saw his face a second time it was changed, his gaze was wild, his mien one of horror. He caught Isaac by the chest, threw him to the ground and said: 'Foolish boy, do you believe I am your father? I am an idolater. Do you believe this is God's command? No, it is my own desire (Kierkegaard, 2003, p. 45).

The quotation above, in a way, uncovers the latent meaning of the original story, namely the father's desire to kill his son.

*The Red-Haired Woman* is a novel exploring this unending conflict between fathers and sons. The protagonist of the novel shifts from the desire of killing his father to killing his son.

In this part of the study, Orhan Pamuk's novel, *The Red\_Haired Woman* will be examined in terms of Oedipus Complex and its reflections on constructing an identity from the perspective of Freudian and Jungian interpretation. And Joseph Campbell's explanations on the inner quest of the hero and the power of mythology will be applied throughout the study.

### 3.2 The Symbol of Well

The outstanding symbol in *The Red-Haired Woman* is the symbol of well. The story, in a sense, starting in the well and ends in the well like the life itself starting in the womb and ending in the womb of grave from first darkness to the last darkness.

According to Joseph Campbell (2017), we draw a circle from the grave of womb to the womb of grave (p. 20). In psychoanalytical interpretation, well is mostly associated with the womb. Freud frequently regards the deep, dark and wet things such as cave, well and tunnel as representatives of woman sexual organ. Jung also attributes maternal features to the well, he says some things and places can appear as the mother archetypes. "It can be attached to a rock, a cave, a tree, a spring, a deep well, or to various vessels such as the baptismal font, or to vessel-shaped flowers like the rose or the lotus" (Jung, 2003, p. 15). The distinction between Freudian and Jungian interpretation about the things standing for maternal features is that Freud mostly stresses on the sexuality while Jung pays attention to the spirituality. But the common approach is that well stands for mother's womb. In this sense, it can be said that the action of digging well in the novel is an unconscious desire for returning to the mother's womb, the first safest place, and the first place for beginning a new life.

The well or digging well is associated with the darkness, as well. According to Jung (2003), darkness is the source of life (p. 88). And when the creation story is taken account in this context, it will be seen that everything is occurred from the womb of darkness. "In the beginning God created the heavens and the earth. The earth was without form and void, and darkness was upon the face of the deep" (Jung, 1991, p. 51). "In the beginning there was only darkness everywhere -darkness and water..." (Jung, 1991, p. 51). The significant images in the quotations above are 'darkness' and 'water'. And these images are referred to the mother's womb, where the baby is surrounded by darkness and

water. In this sense, it can be said that the protagonist of the novel tries to return the first place, his mother's womb for a new beginning for his life. That's why he starts to work as an apprentice to find water with his master, a well digger. To reach the water, namely the source of life, it is necessary to dig and remove the firm layers with patience. It is a long and difficult journey like the life itself consisting of unexpected obstacles.

Descending into the well by digging the layers is also associated with the unconscious. One who continues to dig the well patiently finds the water at the bottom of it. And Jung (1990) says "water is the commonest symbol for the unconscious" (p. 18). In other words, descending into the well like descending into a cave or walking into the depth of a forest is an attempt to face with the unconscious. And Jung (1990) says:

whoever looks into the mirror of the water will see find of all his own face.

Whoever goes to himself risks a confrontation with himself. The mirror does not flatter, the face we never show to the world because we cover it with the persona, the mask of the actor. But the mirror lies behind the mask and show the true face (p. 20).

One of the most known ancient stories related to the well is the story of Joseph who is thrown into a well by his elder brothers. Pamuk explicitly mentions this story in the novel. (p. 38) While Master Mahmut and Cem work on the well, Master Mahmut tells this story to Cem. He finishes the story by these words: "True, Joseph was good and very clever, but a father mustn't have favorites among his sons... A father must be fair. A father who isn't fair will blind his son" (Pamuk, 2017, p. 39). Cem especially focuses on the word 'blindness' and this makes him uneasy. He thinks as:

What was behind this talk of blindness? How had the topic even come up? Was it to emphasize how dark it had been inside the well where Joseph was confined? I

have asked myself this question countless times over the years. Why did that story upset me so much and make me so angry at Master Mahmut? (Pamuk, 2017, p. 20).

Here blindness is referred to the blindness of Oedipus. The reason why Cem feels angry when Master Mahmut finishes the story is because he knows the story Of Oedipus and makes some connections between these stories and in a sense, he is afraid of being blind because of his master, namely his father. As he feels uneasy, he tells the story of Oedipus to his master to make him uneasy like himself because a son kills his father in this story. In a sense, they use some myths especially focusing on father-son relationships to prove their powers.

As for the story of Joseph, thrown into the well is the turning point of Joseph's life. Here falling into the well and returning to the life again symbolizes rebirth. But Cem, the protagonist of the novel, does not continue to dig the well. After he accidentally drops the bucket into the well, he immediately abandons the place, and leaves his master injured because of the bucket alone at the bottom of the well. Although he is not sure about whether his Master Mahmut is dead or not, he chooses to run away from the town rather than calling for help. In other words, he leaves his master to die. So, the question to be asked at that point is: Is Cem really drops the bucket accidentally? The answer is quite explicit. He does not drop the bucket accidentally as Oedipus does not kill his father accidentally and marry his mother unknowingly.

The real reason behind the action of dropping the bucket and running away is the unconscious desire of killing his master, namely killing his father. Because Cem regards his master as father after he is abandoned by his own father. And here it is clearly seen that Cem carries the pathological results of Oedipus complex. He tries to take revenge



from his father by killing his master. Another reason for the desire of killing his master is that he suspects that his master may also fall in love with the woman he loves. Thus, he desires to get rid of his master like an oedipal child wishing to get rid of his father to be with his mother.

For twenty-six years, he thinks that he murders his master. After these long years, he returns to the same town to face with the reality and learns that his master does not die because of that accident. But Cem himself dies at the bottom of the same well because of the fight between him and his own son from the red-haired woman he falls in love during the days he helps his master Mahmut to find water by digging well. While he desires to kill his master in the well, he is killed by his son in the same well.

### 3.3 To Be Oedipus Or To Be Sohrap?

*Oedipus the King* and *The Legend of Rostam and Sohrap* are two fundamental stories telling the conflicts between fathers and sons. One is from western mythology; the other is from eastern mythology. As it is known, Oedipus kills his father, but on the other side, the son, Sohrap, is killed by his father. What is the importance of these two mythological stories? Orhan Pamuk uses these two stories when he tells the story of *The Red-Haired Woman*. And the psychological journey of the protagonist of the novel begins when he chooses between two these vital options: to be Oedipus to be Sohrap?

*Oedipus the King* is generally given as an example to explain the fact that one cannot escape from his destiny. But is the case really so? When the behaviours of Oedipus are analysed from the perspective of psychoanalytical interpretation, it will be seen that killing his father and marrying his mother are the reflections of his unconscious desires generated from the childhood phase which Freud called as Oedipal.

While Oedipus kills his father, the father kills his son in the legend of Rostam and Sohrap. Here is the short summary of the story told by Orhan Pamuk (2017) in the novel *The Red- Haired Woman*:

Rostam is one of Persia's unrivalled heroes. He loses his way and horse while hunting one day and he finds himself in the enemy territory of Turan. But the Shah of Turan shows Rostam a good hospitality. After dinner, the daughter of the Shah of Turan knocks the door of Rostam. She wants to bear a child from Rostam, a clever and famous hero. They make love and Rostam presents a bracelet for his unborn child before setting off.

After many years, the father and son come across on the battlefield. But they don't recognize each other because they have never seen each other and also, they cover

their faces and bodies with armor. They fight in the battle for days and in the end Rostam kills his son, Sohrap. After he kills Sohrap, he notices the bracelet and understand that he is his own son (p. 139).

According to the story, Rostam kills his son unknowingly. As it is seen, both killing actions are done accidentally. But the reality is nothing but the power struggle between fathers and sons. And it is nothing but the fight for proving identity.

Mythology should be handled as the way used to interpret dreams. It has latent meanings like dreams. Joseph Campbell (1991) says: “Myths are clues to the spiritual potentialities of the human life” (p. 5). And they help us to “find out who we are” (Campbell, 1991, p. 4).

The two myths mentioned above belong to the different geographical areas and different ages. *Oedipus the King* is written by Sophocles around 430s B.C in western culture while *The Shahname* consisting of the legend of Rostam and Sohrap is written by Ferdowsi between the years 977 and 1010 in eastern culture. Although the ages and cultures in which the mentioned myths are composed, they focus on the same theme, the conflict between fathers and sons. And Joseph Campbell (20017) says that mythology teaches us the same thing although it appears under different circumstances. It just disguises (p. 13). And that’s why the importance of mythology does not decrease throughout the history. We come across many mythological heroes or heroines in post-modern works today. They just wear different costumes or speaks different languages, but they are the disguised mythical persons we are familiar with from mythology.

Why is mythology so important? And why do many post-modern writers vitalize mythical persons in their works? Because mythology carries messages like dreams and so it not only gives information about a society’s cultural, sociological background but also

psychological background of the individual. Joseph Campbell (1991) says “s dream is a personal experience... a myth is the society’s dream” (p. 48). so, he claims that “myths are the world’s dreams. They are archetypal dreams and deal with great human problems” (p. 19). And this fact also makes mythical persons universal as their issues are common problems of humanity. In this sense, it cannot be illogical to say that Oedipus and Sohrap are brothers.

Both mythical characters live a similar life. Both of them grow without father like the great hero of Athens, Theseus, who kills the Minotaur, half man and half bull. As it is seen, fatherless is a common characteristic of the mentioned characters’ lives. What happens when they mature? Oedipus kills his father on a cross road accidentally. Theseus forgets to hoist white sails, which causes his father to jump into the sea and die. As it is seen, their fathers die because of unintentional actions. But on the other side of the medallion, it will be seen that these unintentional actions are the results of the repressed desires. And what happens to Sohrap, another mythical person growing without father. He is killed by his father unknowingly on a battlefield. Once again, we encounter with an action done unintentionally. At that point, it will be necessary to remember what Freud says about the process of dream-work. As it is said before, mythology has some latent messages like dreams. Freud says that ‘censorship’ works during the process of dreams. And so, some unpleasant things or situations are repressed and replaced with something else which is more reasonable.

Like every other displacement it serves the purposes of the censorship, but it is also frequently the work of wish-fulfilment is nothing, for after all, wish-fulfilment is nothing but the replacement of a disagreeable thing by its opposite (Freud, 2008, p. 308).

Killing father or killing son cannot be an agreeable action in the eyes of society and it is also an unpleasant and embarrassing thing for the person himself. But when it is done unintentionally or accidentally, it can be more reasonable.

Mary Shelley's famous novel *Frankenstein* can also be given as an example to explain the conflict of fathers and sons. Frankenstein as a scientist tries to create a human, but when he finishes his work, he is scared and leaves the human he creates. If Frankenstein is accepted as the father of the monster he creates, then it can be said that it is a typical conflict occurring between fathers and sons. One more important thing is that the monster doesn't have a mother. And he wants a female partner like him from Frankenstein. When Frankenstein rejects this wish, the monster starts to take revenge like a child in Oedipal phase. And the monster doesn't have a name. Having a name is important in terms of identity. So, the monster fights for the sake of an identity in a sense. And he describes himself as a 'fallen angel' and he says "The fallen angel becomes a malignant devil" (Shelley, 2010, p. 200). As for Frankenstein, he is afraid of his son's strength and escapes not to be killed by his son. And the monster, like Theseus who grows without a father, witnesses his father's death.

As for Cem, the protagonist of the *The Red-Haired Woman* written by Orhan Pamuk, he tries to choose an option between the two cases: killing his father or being killed by his father. Why does he find himself at the edge of such a critical and vital case? He is grown with mythological stories. He reads and listens such stories. His master Mahmut also tells him such stories to give moral knowledge. Between these stories, he is especially affected by the story of Oedipus and the legend of Rostam and Sohrap. The answer for the question "Mythology will catch you. And so, what can it do for you if it does catch you?" asked by Joseph Campbell is hidden in the behaviours of Cem. As he is

really afraid of being killed by the father, he chooses to kill the father, namely he chooses to be Oedipus rather than be Sohrap.

And he also grows without father like the mythological persons mentioned above, Oedipus, Sohrap and Thesus. His own father has a pharmacy and deals with political issues, and because of that he sometimes disappears for days. One day, he goes and never returns. Because of financial problems, his mother moves to her sister's home in a rural area of Gebze in İstanbul. Cem encounters with the well-digger there, and decides to work as an apprentice to earn money for his school expenses. From the first time he sees the well-digger, Master Mahmut, he puts him into the place of his father. He compares him with his father. "He was tall, slender, and handsome, like my father" (Pamuk, 2017, p. 8). What Cem does is to find a father figure to cope up with the absence of his own father.

Cem goes to Öngören with his new father, Master Mahmut, to find water on a barren area for a businessman. Before setting off the journey with Master Mahmut, he takes his father's old valise. Like other mythological characters, he carries belongings of his father with him. Theseus takes his father's sword and shoes. Sohrap wears his father's bracelet. Kafka Tamura takes his father's knife from his father's study room. And Cem takes his father's valise. Taking belongings of fathers indicates that they unconsciously desire to take their father's place, namely put themselves into the place of their fathers. He enjoys his first days there and says "I was pleased to be here, ready to make my own living, far away from İstanbul, far away from anyone" (Pamuk, 2017, p. 14). For the first time, he feels himself as an individual, as an independent person earning his own living. From that point, he starts to search for his identity. When his age (he is fifteen years old and a high school student.) is concerned, identity issue is the primary task to be tackled for someone at his age to be an individual.

He goes on comparing his master with his father and finds some similarities, meanwhile he finds the affection which he doesn't have when he is with his father. So, his master becomes a father in his eyes. But the more he finds his master as a father, the more he feels hatred and wants to take revenge.

One day, as I got up to check on dinner, I found that Master Mahmut had fallen asleep, just as I used to do when I was little and caught my father sleeping, I began to watch the way he lay there like an inanimate object, examining his long arms and legs and pretending that he was a colossus and I a tiny creature like Gulliver in the land of giants (Pamuk, 2017, p. 29).

As it is seen in the quotation above, Cem finds himself weak when he compares himself with his master and his own father. But this is not only a physical weakness but also a weakness in the sense of proving himself as an independent individual.

“Deep down I knew I was content to be here with Master Mahmut. Perhaps it was because I was able to make my own living this way, as the man of the house, now that my father was gone” (Pamuk, 2017, p. 34). He is pleased to be with Master Mahmut and earn money because he feels ‘as the man of the house’, by this way he thinks that he takes his father’s place. In spite of this, Cem feels hatred towards Master Mahmut day by day since he feels uneasy as his master as a father figure takes his father’s place. Because he thinks that he no longer needs a father figure but needs to be an individual and prove himself.

I am most completely myself when nobody’s watching. I had only just begun to discover this truth. When there is no one to observe us, the other self we keep hidden inside can come out and do as it pleases. But when you have a father near enough to keep an eye on you, that second self remains buried within (Pamuk, 2017, p. 63).

In a general sense, when the relationship of master and apprentice is considered, it can be said that it is like a father – son relationship. Especially in Turkish culture, the master is associated with the father. As Pamuk (2017) writes from Gülcihan mouth (The Red-Haired Woman), “we all have many fathers in this country. The fatherland, Allah, the army, the mafia... No one here should be fatherless” (p. 88). In eastern culture, father symbolizes power, so fatherlessness is seen as a deficiency. But when the child grows up, he rivals the father because he becomes the partner of the power, so there begins a fight between father and son and it lasts until one disappears. And this case generally results with the death of son or father.

According to Master Mahmut, it was every master’s duty to love, protect, and educate his apprentice as a father would – for the apprentice would eventually inherit his master’s job. In return, it was the apprentice’s duty to learn from his master, to head his instructions, and to treat him due deference. If the relationship was soured by antipathy and defiance, it would injure both parties – just as with an actual father and son – and work on the well would have to be abandoned (Pamuk, 2017, p. 38).

As it is seen, Mater Mahmut sees his apprentice Cem as a son. He is forty-three, at the same age with Cem’s father, but never married and has no child. As for Cem, he needs a father. So, it becomes easiest to be father and son. But Cem no longer needs a father figure to guide him, namely he no longer wants to live under the shadow of a father, he wants to construct his identity and have the power alone, because only this way, he can find himself. After many years, when he remembers Master Mahmut, he compares the days he spent with his own father and the days passing with his master. He discovers that what makes him an individual is his self-confidence towards his master.



Back when I still had him by my side, I had struggled to be myself, even though he had never meddled in my life and had always encouraged me. It was standing up to Master Mahmut, despite having spent only a month with him, that made me the person I now was (Pamuk, 2017, p. 128).

And the other important thing forcing Cem to get rid of his master is The Red-Haired Woman. He falls in love with that woman enough old to be his mother. Cem doesn't tell to his master about this woman. He says "I wouldn't tell Master Mahmut that the Red-Haired Woman had invited him to the theatre, too. I wanted to watch her performance alone. Besides, if he caught wind of my interest in her, he would try to interfere, and we might end up quarrelling" (Pamuk, 2017, p. 67). So, he fears that his master may understand his relationship with that woman and at the same time, he suspects that his master also has relationship with the same woman. As it is clearly seen, the case mentioned is a typical Oedipus complex; the child becomes jealousy of his father as the father has the mother and the child is also afraid of his father since the father can castrate him because of his love to the mother.

So, the only way for Cem to be free is to get rid of his master. That's why he drops the bucket into the well while Master Mahmut is still working at the bottom. While Master Mahmut is laying on the ground at the bottom, Cem thinks "He seemed so small, so helpless, down at the bottom" (Pamuk, 2017, p. 98). At that point, he feels more powerful than him. And he goes to town to ask for help but returns without telling anyone about the accident and abandons the place immediately leaving his master in the well. Namely he abandons his master to the death. So, it cannot be said that the bucket is fallen entirely by accident.

This event is turning point of Cem's life. and his life turns into a mythological story like Oedipus and Sohrap. But Cem chooses to be Oedipus who kills his father and becomes a new king rather than be Sohrap who has a tragic end. And the other and the most stressed reason of Cem's intention to kill his master is the influence of mythological stories which he reads, especially Oedipus the King and the legend of Rostam and Sohrap. He says "It was clear that I was destined for something: I knew that now" (Pamuk, 2017, p. 92). In fact, he is not destined; the events are occurred by the unconscious actions of him, so he just follows the path which leads him to his death at the same well in the end.

After many years, he returns to the same town as an engineer for a business. In fact, he returns there to face his past after many years passing with pangs of conscience. For years, he thinks that he murders his master but he learns that Master Mahmut didn't die because of that accident but just injured and then he learns that he has a son from the Red-Haired Woman. And that woman is the same woman his father has once had an affair with. So, Cem makes love with the same woman his father has had an affair with. At that point, it can be said that the reason why Cem has relationship with a woman old enough to be his mother like Oedipus is to fulfil his Oedipal desires. From the beginning, he follows Oedipus' way to achieve his aims, and like Oedipus, he cannot escape from the tragic end. Oedipus blinds himself when he learns all the truth. And Cem falls into the same well in which he leaves his master to death. He fights with his son near the well.

During the years he doesn't know that he has a son, his son feels the same things Cem experiences in the absence of a father. His son, Enver, gives the same fight in his inner side for being an individual. And he also searches for a father figure and feels hatred against his own father. The last words he says to Cem near the well:

And the only way I can imagine becoming the sort of independent individual you want me to be is to blind you right now. Do you know why? Because if I do that, it'll mean I've finally become my own self; I'll have written my own story and created my own legend (Pamuk, 2017, p. 222).

Cem goes there with a gun due to the fear of being killed by his son, or carrying a gun with him may be because of the intention to kill his son. And here fighting near the well means fighting for the mother. This is the fight occurring between father and son near a well which Jung regard as mother archetype. Who wins the fight wins the mother. But Cem is shot in his eye with the bullet of his own gun and falls into the well and dies. In a sense, he shares the same end with Oedipus. "Being shot in the eye" refers to the blindness of Oedipus. The reason why he left his master in the well years ago is because he takes Oedipus as a role model and lets this myth shape his life.

Master Mahmut used to tell me those stories and parables from the Koran to teach me a lesson. This would upset me. In turn, I had told him the story of Prince Oedipus only to upset him, but then somehow, I had ended up retracing the actions of the protagonist whose story I'd chosen. That was why Master Mahmut wound up stuck at the bottom of a well: it was all owing to a story, a myth (Pamuk, 2017, p. 122).

Cem's story, in a sense, starts in the well and ends in the well, from darkness to darkness. As Joseph Campbell (2017) says that we draw a circle from the grave of womb to the womb of grave (p. 20).

### 3.4 Sons and Mothers

“I knew that fathers and sons were capable of killing each other. Whether it was fathers killing their sons, or sons killing the fathers, men always emerged victorious, and all that was left for me to do was weep” (Pamuk, 2017, p.236).

These are the words of the Red-Haired Woman. When the story of Cem ends, there begins a chapter named the Red-Haired Woman, which is also the title of the novel. Although the novel focuses on Cem’s life, it is the story of a Red-Haired Woman, in a sense, it is the story of a mother. This fact makes her, in a sense, the voice of all mothers mentioned throughout this study, Oedipus’s mother Jocasto, Theseus’s mother Aethra, and Sohrap’s mother Tahmina.

To understand the reason of unending fight between fathers and sons, there is another question that needs to be answered: Where do mothers stand when fathers and sons are in a struggle for power? It is now known that sons try to defeat their fathers to prove their identities and as for fathers, they don’t want to lose their power. It seems that this fight is only between fathers and sons. But the ones standing in the middle of the fight are mothers.

The aim of both sides is not to share the mother with the other side. And this is the first spark that fires this fight. When the child grows and comes into the Oedipal phase, he sees his father as an obstacle to reach his mother, which Freud calls as Oedipus Complex. So, an unconscious desire of killing the father occupies the mind of child: it is now necessary to get rid of the father to have the mother. And this unconscious desire occurs in the mind of the child when he is in the Oedipal phase. And as Orhan Pamuk (2017) writes in *The Red-Haired Woman*, “Every man harbors the desire to kill his own father”

(p. 121). It is now known that the seed of this thought is spread when the child is around the ages three to five. The famous lines Jocasta says to Oedipus are significant in this respect: “Don’t be afraid that you may marry your mother. Many a man before you, in dreams, has shared his mother’s bed. But to live at ease one must attach no importance to such things” (Sophocles, 2009, p. 53).

It is generally focused on the actions of Oedipus in Sophocles’ play. But the forgotten thing is what Jocasta thinks and how she feels. Towards the end of the play, the reader understands that she already knows the truth. Why does she stay silent although she learns the truth before Oedipus? To answer this question, it is first necessary to look at the motherhood of Jocasta. First of all, she is a mother separated from her baby. On the other side, there is a baby separated from his mother. This is an important point in terms of developing an identity as it is said that the level of affection between baby and mother constructs the background of the all relationships the child will have in the future (Cebeci, 2015, p. 81). The mother is the first and the safest place for the baby. And the mother is the first person the baby meets when he comes into the world. So, there occurs an important connection between mother and baby. But this connection is broken when Oedipus is a newly born baby. And the person who separates them from each other is the father. Thus, killing the father and marrying the mother is an action done under the influence of the unconscious desires to be with mother again. And as it is said before, marrying with the mother is a kind of metaphorical reunion of mother and son. In this respect, it can be said that Jocasta’s silence serves for the realization of this unification. And this is also what we encounter in the novel *Kafka on the Shore*.

Kafka Tamura has sexual relationship with Miss Saeki, the woman who he thinks that she may be her mother. She visits Kafka’s room at nights in the appearance of a young girl. And Kafka has sexual intercourse with her in one of his dreams. Although it

becomes a bit clear that she is her mother, it is never revealed that she is his real mother throughout the novel. But the important thing is Miss Saeki has sexual relationship with a boy young enough to be her son like Jocasta who marries a young man at the same age with her own son. These two mothers serve to satisfy their sons' unconscious desires. One of these sons is separated from her mother when he is newly born, the other is abandoned by his mother when he is only four years old, the age which Freud accepts as a beginning of Oedipus Complex. In this respect, it can be said that marrying mother or having sexual relationship with mother is a kind of reunion of mother and son like in mother's womb.

And one of these stories mentioned above is an ancient story, and the other is a post-modern story. Although the time and the geography in which the stories were written are different from each other, it is the same theme. In both stories, sons try to reach the mother. On the way to achieve their aims, sons try to get rid of their fathers. Because fathers are the first obstacle and the first rival on the way to reach the mother.

In *Oedipus the King*, Oedipus kills his father, and then he marries his mother. In *Kafka on the Shore*, Kafka Tamura has sexual relationship with Miss Saeki after his father is murdered. And this is the same thing which the protagonist of the novel *The Red-Haired Woman* experiences. He has sexual relationship with the Red-Haired Woman at the night she invites him to her house. She says "Don't be scared. I'm old enough to be your mother" (Pamuk, 2017, p. 90). Although she makes such a sentence, they have sexual intercourse at that night. The other most interesting thing is that Gülcihan, the Red-Haired Woman, knows the father of Cem. She is the lover of Cem's father in the past. Although she knows whose son Cem is, she has sexual relationship with him, the son of her lover. What Gülcihan does, in fact, is not different from what Jocasta does. Both women know the truth before the sons find out but they choose to stay silent at that point, which serve to fulfil the sons' oedipal desires.

As it is understood from the examples given above, the aim of the son is to return into the first and safest place, mother's womb, to be reborn. To revive himself, he needs to be reborn with a new identity.

And Cem intends to kill his master because he suspects that his master might have an affair with The Red-Haired Woman. But at the end of the novel, he himself dies in the same well in which he leaves his master to death. Here dying in a well again means a metaphorical return into the mother's womb.

After he intends to kill his master, he leaves the town and continues his education and marries a woman named Ayşe. The woman he chooses to marry resembles his own mother. It is understood from the words of his father: "You found a girl just like your mother" (Pamuk, 2017, p. 127). And this is another important point revealing his oedipal phantasies.

D.H. Lawrence's novel *Sons and Lovers*, which is regarded as Freudian novel, is one of the prominent novels exploring Oedipus complex. There are some similar situations in both novels, *The Red-Haired Woman* and *Sons and Lovers*. Mrs. Morel, the mother in the novel *Sons and Lovers*, gives her all affections to her sons as she doesn't get any satisfaction from his marriage. She starts to give her affection to his eldest son, William. When he dies, she shifts her love and affection to her second son, Paul. And she has a great influence on her son's love affairs. So, Paul has difficulties in his relationship with women. He cannot have a normal relationship with other women because of the deep bond between him and his mother. Although he tries to do his best, he has failure in the end. Because he doesn't want to separate from his mother. Here is the dialogue between him and his mother:

"You haven't met the right woman"

“I never shall meet the right woman while you live” (Lawrence, 2010, p. 427).

As it is understood from the dialogue, his only love is for his mother. How does this love occur between them? It occurs because of Mrs Morel’s full affection to his son. When she is unsatisfied from her husband, she shifts her love to her son. So there occurs a gap between father and son but a deep bond between mother and son. But this situation causes a mother fixation in Paul’s unconscious mind. The reason why Paul fails in his relationships is that he tries to find a woman who resembles his own mother. But it becomes difficult for him as long as his own mother lives.

Freud (1986) claims that a man under the dominance of Oedipus complex tries to find a woman representing his own mother (p.168). As for Cem, the protagonist of the novel *The Red-Haired Woman*, it can be said that he carries Oedipal phantasies towards his mother as it is understood from his love to an adult woman who has had love affairs with his own father in the past and also from the woman he marries.

When Cem works with Master Mahmut, he feels himself as ‘the man of the house’ (Pamuk, 2017, p. 34) as he earns money after his father disappears like Paul who feels himself as ‘the man of the house’ (Lawrence, 2010, p. 121) after his father Mr Morel’s accident. Cem, like Paul, spends his most time with his mother. These similar situations which are caused by the absence of the father force them to connect their mothers. But this fact makes it difficult for the characters mentioned to construct an identity. Because, to have a sense of identity, it is at least necessary for the child to separate from his mother (Cebeci, 2015, p. 85). Paul, the character in the novel *Sons and Mothers*, couldn’t achieve this throughout the novel, which caused him to be alone at the end as he couldn’t achieve to separate from his mother. The relationships Cem has with the women also shows that he couldn’t separate from his own mother. He first has a relationship with a woman old



enough to be her mother, and then marries a woman who resembles his own mother. The same thing is seen in the behaviours of Kafka Tamura. Throughout the novel, he tries to reach his mother. At the last part of the novel, he faces to his mother in an imaginary forest and forgives her, which makes him relieved and gives the first step to have a new sense of identity.



## CONCLUSION

“Life follows myth!”

Orhan Pamuk

It seems as if it was the same old story told for ages. The time passes, the costumes changes and the actors changes but the stage is the same old stage where Abraham puts the knife on his son's neck, and where Rostam takes his son, who is lying dead on the ground, in his arms. And it is the same old stage where Oedipus kills his father on a crossroads.

This everlasting war between fathers and sons maybe start when Zeus defeats his father, Cronos, or it starts when God expels his angel from heaven. But there is a clear fact that mythology has a great influence on postmodern literature. So, inspirations from mythological stories are frequently encountered in postmodern works. It is because of the power of myths. As Joseph Campbell says to Bill Moyers: “They are speaking about the deep mystery of yourself and everything else” (p. 45). And Campbell (1991) claims that myths are “the world's dreams.” And “they are archetypal dreams and deal with great human problems” (p. 19). And this is what makes myths universal. So, it cannot be surprising to encounter with Oedipus at the door of the apartment, or to greet with Frankenstein on the street and see the people running away from his monster.

In this thesis, the father-son conflict and the attempts of the son to have an identity is examined through two main works, Haruki Murakami's *Kafka on the Shore* and Orhan Pamuk's *The Red-Haired Woman*. And as a sub-textual, the influence of mythology on the characters is observed.

The first chapter of the thesis consists of introduction and theoretical framework. In the introduction part, the father-son conflict is discussed by evaluating the

mythological aspect of Oedipus Complex. In the part of theoretical framework, a general explanation of the psychoanalytic literary criticism based on Freudian theories is given.

In the second chapter, Murakami's *Kafka on the Shore* is examined in terms of identity concept. And it is seen that all the characters in the novel has an identity crisis in a way. And this identity crisis is especially based on childhood traumas. The main character of the novel, Kafka Tamura, runs away from home to track down his mother. He is deeply influenced by the prophecy his father tells him. It is the same prophecy Oedipus learns before he leaves his step parents. Like Oedipus, Kafka Tamura sets off to make the prophecy real rather than escape from it. Because the prophecy is a kind of wish-fulfilment of his unconscious desires. So, he takes Oedipus as a role-model to realize his Oedipal desires. From a psychoanalytic perspective, it is observed that he is stuck in the Oedipal phase. And he names himself as a first step of his journey and he chooses the name of the famous author, Franz Kafka. The reason why he takes this name is because of the fact that he has a bad relationship with his father, which Franz Kafka has the same with his father.

Kafka has an imaginary friend called as Crow. The function of this character is so important in the novel. The inner world of the main character is understood through Crow's words. In fact, Crow functions as an inner voice of Kafka Tamura and he can be accepted as alter ego of Kafka. The name Kafka means crow in Czech. He wants to be strong like a stray crow, which is the other reason why he takes this name. He starts his quest for his identity by changing his name.

And in the second chapter, some significant symbols revealing the unconscious thoughts of the main characters are analysed from Freudian and Jungian perspectives. The dominant symbols seen in the novel are cave and forest. Both places are associated with

unconscious from Freudian and Jungian perspectives. In this sense, it can be said that the journey the main character sets off is a journey to his inner side, namely to his unconscious. And cave and forest are also regarded as mother archetypes. The places Kafka Tamura generally spends time are closed areas such as library, cottage, cave, and forest, which are associated with mother's womb. This indicates that he desires to return into his mother's womb to be reborn with a new identity.

The main struggle he tries to fight is to face with his unconscious desires which especially arouse with the prophecy told to him by his father, which is nearly the same prophecy in the story of Oedipus the King. According to this prophecy, he kills his father and have sexual relationship with his mother and sister. In fact, this prophecy uncovers his oedipal desires. That's why he sets off a journey to find his mother and sister. He decides to go somewhere there is no relative, but his aim is to find his mother and sister to realise the prophecy rather than escape from it, like Oedipus who left his step parents and went to the country his own parents live after he learns the same prophecy.

During this quest, he encourages himself to be a strong boy and aims to be an independent individual. And it is seen that no character in the novel is an independent individual. Each of them needs someone else. For example, the main character, Kafka Tamura, creates an imaginary friend, Crow. Nakata, the other protagonist of the novel, described as half-man searches for his shadow, which metaphorically means that he looks for himself. Oshima and Miss Saeki are the other important characters in the novel. Miss Saeki who is considered as the mother of Kafka Tamura is a woman stuck in the past and has no bound with the present time. For her, the time stops when she was a nineteen years old girl. Oshima who is biologically a woman but prefers to live as a man has also some identity problems caused by the past childhood traumas. Penis-envy which Freud claims that occurs in girls when they are in the oedipal phase, in which boys feel castration fear,

is the explicit problem Oshima has. He desires to have a penis, which is understood from his style and his pencil which he always holds in his hand as if it was an organ of him.

These characters all try to cope with their identity problems but at the same time, in one way or another, they serve to the main protagonist, Kafka Tamura, to fulfil his oedipal desires. Nakata kills his father, Miss Saeki functions as a mother, Oshima takes him to a forest where he faces with his mother.

In the third chapter of the thesis, Orhan Pamuk's *The Red-Haired Woman* is analysed in terms of father-son conflict. The protagonist of the novel, Cem, a fifteen-years old boy, tries to be an independent individual like Kafka Tamura in the novel *Kafka on the Shore*. Growing without a father, he searches for a father figure, but then he intends to kill his master whom he accepts as a father. Carrying the effects of Oedipus Complex, he wants to get rid of a father, which he thinks that it is the only way to be an individual.

Both novels examined in this study have some significant similarities. The protagonists of both novels are teenagers, which is an important point for developing an identity. Both of them are fifteen years old boy, which is accepted as an important age for developing an identity when Erikson's psychosocial stages are taken account. They are in the stage of identity and role confusion, which occurs in the ages between 12 and 18 years. And the other significant similarity is that both characters are highly influenced by mythological stories. Sophocles' *Oedipus the King* is the dominant ancient play in both novels. Both characters take Oedipus as a role-model. The reason why they are so affected by this story is because it uncovers some hidden oedipal desires in their unconscious mind. In addition to *Oedipus the King*, the legend of Rostam and Soprap from *Shahnameh* written by Ferdowsi, plays an important role in the inner world of the

main character of *The Red-Haired Woman*. What these myths bring to light are the thoughts suppressed in the Oedipal phase. In *Oedipus the King*, the father is killed by his son while the son is killed by his father in the story of Rostam and Sohrap. The protagonist of the novel *The Red-Haired Woman* gives a fight to choose between two vital options: to be Oedipus or to be Sohrap. He takes Oedipus as a role model and intends to kill his master who functions as a father figure, but at the end of the novel, he is also killed by his own son as his son gives the same fight for constructing an identity, too, which indicates the everlasting war between father and son.

The protagonists of both novels examined in this study have some common repressed desires such as killing the father and having the mother. They experience some similar things in this context. Both of them desire to kill their fathers and have sexual relationships with the women old enough to be their mothers. As it is clearly seen that they carry the influences of the Oedipus Complex.

The significant symbols in *Kafka on the Shore* are cave and forest, which are regarded as mother archetypes; in the novel *The Red-Haired Woman*, the well is the dominant symbol, which is also regarded as a mother archetype from a Jungian perspective. These mentioned symbols are also accepted as unconscious symbols because some dark and deep places are generally associated with the unconscious, which also indicates that the journey of the main characters sets off is to face with their inner sides.

In both novels, there is a quest for identity. And main characters of both novels examined in this study have a conflict with their fathers. So, they try to defeat their fathers for the sake of an identity and being a separate individual.

It is concluded that the first spark that fires the war between fathers and sons is occurred when the son is at the Oedipal phase. If the child cannot identify with the father,

he regards his father as a rival and tries to get rid of him. And the pathological results of this situation can be seen in adulthood. So, the child needs to overcome these Oedipal traumas to recover himself and develop an identity. What the protagonists of the novels, *Kafka on the Shore* and *The Red-Haired Woman* try to do is to heal themselves. On this quest, they go through some similar situations, and they have the same unconscious desire, which is to have the mother. Descending into the cave in *Kafka on the Shore*, entering the well in *The Red-Haired Woman* are two significant and dominant symbols which means a returning into the mother's womb, the first and safest place in the world, to be reborn with a new identity.



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