CHAPTER III RESEARCH METHODOLOGY

This chapter focuses on the research methodology which includes the explanation regarding the method applied in the study. It revolves around the research design, research question, research procedures, data presentation, and synopsis of the novel.

3.1. Research Design

This study will use a descriptive qualitative method that will involve a critical analysis which seeks answer to the questions by examining various aspects of the novel (Sandelowski, 1991; Riessman, 1993). As Creswell (2003) suggests, the data which are in the form of words, phrases, and sentences are selected as textual evidences to be reported in a subjective way.

The principle of qualitative research emphasizes that every finding must be based on data; therefore findings become more valid before stated as a theory (Alwasilah, 2002). In addition, according to Hancock (2002), the data of qualitative method are used to develop the theories that people used to comprehend an issue or subject in a study. Hence, the data that are collected in this study are used to elaborate the concepts and theories that have been mentioned and explained in the previous chapter regarding the theoretical framework.

Therefore, this approach was suitable for this study because it helped to discover and explore the identity issue in *Kafka on the Shore*.

3.2. Research Question

This study focuses on the issue of identity of the main protagonist, Kafka Tamura, in *Kafka on the Shore* to answer this following question:

 How is Kafka's quest of constructing an identity depicted in the novel?

3.3. Research Procedure

The procedure of the analysis of the identity construction in *Kafka on the Shore* revolves in at least four steps.

The first step is doing close reading to *Kafka on the Shore* and paying attention to three main points which will be analyzed, they are: characterization, conflicts, and young adult issue. The results of the close reading, which are presented in the form of textual evidence, are collected and categorized into the three main points by using tables. The function of the tables is to make the process of analysis easier.

The second step is determining Kafka's characterization by using Nikolajeva's (1998) theory on character and characterization to see the description of Kafka by implementing the mode of presentation of implicit characterization. This characterization will be the reference to Kafka's character development throughout the story.

The third step is interpreting and analyzing some selected conflicts by implementing Trites's (2000) theoretical perspective on identity formation in young adult literature, and the analysis focuses on the contribution of power and repression in constructing an identity. This step will investigate the institutional discourse, figures of authority, sex and sexuality, and death in *Kafka on the Shore*.

Lastly, after the analysis is conducted, conclusion will be drawn to see how identity construction is addressed in the novel, and whether or not Kafka has successfully grown.

3.4. Data Presentation

The data are presented in the form of table to show the embedded issue regarding identity construction, the events in which the issue occurs, the textual evidence to support the interpretation, and the analysis.

There two types of tables in this study. The first one is the table which presents Kafka's characterization in the story, and the second one presents the embedded issue in young adult literature to explore Kafka's quest of identity. The design of the tables is presented as follows:

Table 3.1. Characterization Analysis

No.	Elements of	Devices	Events	Textual	Analysis
	Implicit			Evidence	
1	Characterization	701	To die Cont	221 42	A - Y1-
1.	Proper names	The name Kafka Tamura	In the first encounter with Sakura on his way to Takamatsu, Sakura asks him about his name. Kafka receives a phone call when he's staying in the library where Oshima works. At first, Oshima doesn't know his name	"what's your name?" I asked "Sakura," she says. "What about you?" "Kafka Tamura," I reply. "Kafka Tamura," she muses. "Weird name. Easy to remember, though." (chapter 5, p. 34) "Kafka Tamura?" (Oshima) "That's my name." "Kind of strange." "Well, that's my name," I insist. (chapter 7, p. 61)	As Japanese people, Sakura and Oshima both think that the name "Kafka" sounds strange and weird because the name, which is pronounce as "Kafuka" in Japanese vernacular, is considered as an unorthodox name for a Japanese. It is seen that Kafka chooses the name which is not from where he lives (Japan), and it can be presumed that Kafka chooses the name as means to leave his own identity as a Japanese.
			so he just assumes that he is the one the		
			caller asks for. Kafka asks Oshima to listen to Miss Saeki's record and Oshima tells him the record's title is 'Kafka on the Shore'	"But Kafka isn't my real name. Tamura is, though." "But you chose it yourself, right?" (Oshima) I nod. I decided a long time ago that this was the right name for the new me. (chapter 17, 167)	This excerpt shows that Kafka's name is closely connected with identity construction. Kafka chooses the name himself to describe his new self. By choosing a name himself and consistently committing in using the name, Kafka shows his determination as someone who is ready to construct his own identity.
			Miss Saeki	"Nobody's going	By choosing the name

	1			
		brings up a	to help me. At	"Kafka", Kafka sees
		topic about	least no one has	himself as a stray crow
		sport which	up till now. So I	that lived on its own.
		leads to	have to make it on	Kafka thinks that nobody
		Kafka's belief	my own. I have to	would help him therefore
		that in order to	get stronger—like	he loses hope in people
		survive, one	a stray crow.	and decides to make
		must be strong.	That's why I	himself stronger.
			gave myself the	In Japanese culture, crows
			name Kafka.	can be considered as pests.
			That's what Kafka	Thus, by relating himself
			means in Czech,	to stray crows, it can be
			you know—	said that Kafka is alienated
			crow."	from the society.
			"Hmm," she says,	Crows also symbolize
			mildly impressed.	divine intervention in
			"So, you're	Japanese culture due to the
			Crow?"	three legged crow legend
			"That's right," I	which tells about how
			say.	crows help a hero by
			(chapter 33, p.	giving him suggestions to
			330)	win a war. I think Kafka's
			,	alter-ego Crow also has
				the same role. He advises
				Kafka when he has trouble
				and directs Kafka
				throughout his journey.
				Besides that, in several
				cultures, crows symbolize
				a bad omen or prophetic
				insights which also exist in
				the story. Kafka is cursed
				by his father to kill his
				own father and violate his
				own mother and sister,
				therefore, the omen
				becomes part of his
				identity.
				identity.

Table 3.2. Kafka's Quest of Identity Analysis

No.	YAL Issue	Contributing	Description	Textual Evidence	Analysis
		Characters/	of Events		
		Elements			
1.	Insitutional	School	Kafka tells	The facts and	This excerpt depicts Crow's
	issue		about his school life	techniques or whatever they teach	perspective about school. From Crow's (Kafka's
				you in class isn't	alter-ego) perspective, it
				going to be very	can be seen that he is
				useful in the real	cynical towards schools and

sure. Let's face it, teachers are basically a bunch of morons. But you've got to remember this: you're running away from home. You probably won't have any chance to go to school anymore, so like it or not you'd better absorb whatever you can while you've got the chance. Become like a sheet of blotting paper and soak it all in. Later on you can the goal of his determination. It can figure out what to unload. I focused on every word said in class and let it all sink in, figured out what to tevery thing to committed everything to memory. I focused on every word said in class and let it all sink in, figured out what at it meant, and committed everything to memory. I focused on every word said in class and let it all sink in, figured out what it meant, and committed everything to memory. I focused on every word said in class and let it all sink in, figured out what it meant, and committed everything to memory. I focused on every word said in class and let it all sink in, figured out what at it meant, and committed everything to memory. I focused on every word said in class and let it all sink in, figured out what it meant, and committed everything to memory. I focused on every word said in class and let it all sink in, figured out what at it meant, and committed everything to memory. I focused on every word said in class and let it all sink in, figured out what at it meant, and committed everything to memory. I focused on every word said in class and let it all sink in, figured out what it meant, and committed everything that it is constituted by mis parents. Thus, it can be seems to suggests that execute Crow's suggestion which is seen in the way he focused. Crow still suggests Kafka uses the word what it it meant and the contrary, he advised what he contrary, he advised what he contrary, he advised what he can be earlied by suggest that the genes of his is useless, but he actually realizes that the seems to suggest that the seems to suggest that the seems to suggest that the seems to follow the charled			T	1		
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					from my memory.	about him. They also
					But there's no way	become a wall for him that
					to erase the DNA	blocks him to be free and to
				Kafka tells	they passed down	construct his own identity.
				Oshima	to me. If I wanted to	
				about his	drive that away I'd	
				feeling	have to get rid of	In this excerpt, Kafka tells
				towards his	me.	Oshima that he feels
				physical	(chapter 1, p. 11)	running away from his home can help him to
					"Oshima, to tell you	escape from his parents'
					the unvarnished	repression.
					truth, I don't like	•
					the container I'm	
					stuck in. Never	
					have. I hate it, in	
					fact. My face, my	
					hands, my blood, my	
					genes I hate	
					everything I	
					inherited from my	
					parents. I'd like	
					nothing better than	
					to escape it all, like	
					running away from	
					home."	
					(chapter 27, p. 278)	
	3.	Sex and	The idea of	Kafka and	"My father told me	In this excerpt, Kafka's
		covnolity	sex	Oshima talk	there was nothing I	father's curse seems to
		sexuality	5071	about	could do to escape	influence Kafka in his
				Kafka's	this fate. That	perspective towards sex.
				father's	prophecy is like a	Kafka is introduced to the
				prophecy	timing device buried	concept of sex by his father
					inside my genes, and	through his prophecy which
					nothing can ever	insinuates him that he will
					change it. I will kill	"be with" his mother and
					my father and be	sister.
					with my mother	
					and sister."	
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	4.	Death and	Kafka's father	After	"Correct me if I'm	The line that says "what I
		grief		spending	wrong," Oshima	really regret is that he
		5-101		some time in	says, "but you don't	didn't die sooner" may
				the woods,	seem too sad your	represent Kafka's anger
				Kafka goes back to the	father was murdered."	towards his father's
					"No, I do feel sad.	prophecy. If his father is
				library and read the	· · · · · · · · · · · · · · · · · · ·	died earlier, he will not
				news about	He's my father, after all. But what I	have been prophesized to kill his own father and
				his father's	really regret is that	violate his mother and
				murder	he didn't die	sister.
				muruei	sooner"	515101.
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(chapter 21, p. 209)

3.5. Kafka on the Shore Synopsis

Kafka on the Shore consists of two distinct yet interrelated narrations of a 15-year-old named Kafka Tamura and an aging simpleton named Satoru Nakata. The odd numbered chapters tell about Kafka's journey during his runaway to elude the oedipal omen prophesized by his own father. The even numbered chapters tell about Satoru Nakata who encounters a traumatic experience when he was a child, and fulfils a bizarre mission.

Kafka on the Shore is chosen not only because the hero in this novel is a fifteen year old boy who is encountering an adolescent phase, but he also has a certain complexity that, in my opinion, reflects the difficulties of coming of age phase in this time. Also, by analyzing identity construction in Kafka on the Shore, it is assumed that contemporary young adult novels are globally influenced. As a Japanese young adult novel, Kafka on the Shore seems to concentrate more on the identity construction of the main protagonist rather than promoting Japanese' social or cultural values. Thus, it is assumed that Kafka on the Shore can provide data of how the hero in the novel constructs his identity by using the view point of young adult literature.