

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 Implicit Characterization	Devices	Events	Textual Evidence	Analysis
1.	Proper names	The name Kafka Tamura	<p>In the first encounter with Sakura on his way to Takamatsu, Sakura asks him about his name.</p> <p>Kafka receives a phone call when he's staying in the library where Oshima works. At first, Oshima doesn't know his name so he just assumes that he is the one the caller asks for.</p>	<p>... "what's your name?" I asked.</p> <p>... "Sakura," she says. "What about you?"</p> <p>"Kafka Tamura," I reply.</p> <p>"Kafka Tamura," she muses. "Weird name. Easy to remember, though."</p> <p>(chapter 5, p. 34)</p> <p>"Kafka Tamura?" (Oshima)</p> <p>"That's my name."</p> <p>"Kind of strange."</p> <p>"Well, that's my name," I insist.</p> <p>(chapter 7, p. 61)</p>	<p>As Japanese people, Sakura and Oshima both think that the name "Kafka" sounds strange and weird because the name, which is pronounced 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.</p>
			<p>Kafka asks Oshima to listen to Miss Saeki's record and Oshima tells him the record's title is 'Kafka on the Shore'</p> <p>Miss Saeki</p>	<p>"But Kafka isn't my real name. Tamura is, though."</p> <p>"But you chose it yourself, right?" (Oshima)</p> <p>I nod. I decided a long time ago that this was the right name for the new me.</p> <p>(chapter 17, 167)</p> <p>"Nobody's going</p>	<p>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.</p> <p>By choosing the name</p>

			brings up a topic about sport which leads to Kafka's belief that in order to survive, one must be strong.	to help me. At least no one has up till now. So I have to make it on my own. I have to get stronger—like a stray crow. That's why I gave myself the name Kafka. That's what Kafka means in Czech, you know— <i>crow.</i> " "Hmm," she says, mildly impressed. "So, you're Crow?" "That's right," I say. (chapter 33, p. 330)	"Kafka", Kafka sees himself as a stray crow that lived on its own. Kafka thinks that nobody would help him therefore he loses hope in people and decides to make himself stronger. In Japanese culture, crows can be considered as pests. Thus, by relating himself to stray crows, it can be said that Kafka is alienated from the society. Crows also symbolize divine intervention in Japanese culture due to the three legged crow legend which tells about how crows help a hero by giving him suggestions to 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.
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Table 3.2. Kafka's Quest of Identity Analysis

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

				<p><i>world, that's for 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 figure out what to keep and what to unload.</i></p> <p>...</p> <p>I focused on every word said in class and let it all sink in, figured out what it meant, and committed everything to memory.</p> <p>(chapter 1, p. 9-10)</p>	<p>teachers. The perspective is also ironic because Crow thinks that school will not be useful, but on the contrary, he advised Kafka to “absorb whatever you can”. It means that he seems to suggest that school is useless, but he actually realizes that “chance to go to school” is also important. Moreover, Kafka seems to follow Crow’s suggestion which is seen in the way he focused in his study and “figure out what it meant” as the proof of his determination. It can be concluded that Kafka’s alter-ego has a resistance towards school but the resistance is not clear since Crow still suggests Kafka to study while he’s still got a chance. As Crow suggests, Kafka uses the knowledge in school as part of his “tools” in preparing himself in his rebellion, which is running away from home.</p>
2.	Authority figures	Kafka’s Father	Before running away, Kafka sees his own reflection in the mirror and he thinks about what connects him with his family	<p>I gaze carefully at my face in the mirror. Genes I'd gotten from my father and mother--not that I have any recollection of what she looked like--created this face.</p> <p>... I'm stuck with my father's long, thick eyebrows and the deep lines between them. I could probably kill him if I wanted to--</p> <p>I'm sure strong enough--and I can erase my mother</p>	<p>In this excerpt, Kafka shows resistance towards the authority figures. It is seen in how Kafka seems to hate everything that has become his identity, for example DNA and thick eyebrows, because it is related to his parents. Therefore, he thinks that to be someone else means he has to get rid of his current identity that is constructed by his parents. Thus, it can be said that the genes represent his parents’ power over him. The genes are like predestined fate that determines all things</p>

			Kafka tells Oshima about his feeling towards his physical	<p>from my memory. But there's no way to erase the DNA they passed down to me. If I wanted to drive that away I'd have to get rid of me. (chapter 1, p. 11)</p> <p>"Oshima, to tell you the unvarnished 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)</p>	<p>about him. They also become a wall for him that blocks him to be free and to construct his own identity.</p> <p>In this excerpt, Kafka tells Oshima that he feels running away from his home can help him to escape from his parents' repression.</p>
3.	Sex and sexuality	The idea of sex	Kafka and Oshima talk about Kafka's father's prophecy	"My father told me there was nothing I could do to escape this fate. That prophecy is like a timing device buried inside my genes, and nothing can ever change it. I will kill my father and be with my mother and sister. " (chapter 21, p. 212)	In this excerpt, Kafka's father's curse seems to influence Kafka in his perspective towards sex. Kafka is introduced to the concept of sex by his father through his prophecy which insinuates him that he will "be with" his mother and sister.
4.	Death and grief	Kafka's father	After spending some time in the woods, Kafka goes back to the library and read the news about his father's murder	"Correct me if I'm wrong," Oshima says, "but you don't seem too sad your father was murdered." "No, I do feel sad. He's my father, after all. But what I really regret is that he didn't die sooner. ..."	The line that says "what I really regret is that he didn't die sooner" may represent Kafka's anger towards his father's prophecy. If his father is died earlier, he will not have been prophesized to kill his own father and violate his mother and sister.

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.