



The Interplay of Fate and Freewill: A Focus on Haruki Murakami's Postmodern Novel Kafka on the Shore

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Abstract

Postmodernism presents a complex view of self-identity, challenging traditional notions of a stable, coherent self. According to postmodernism identity is fragmented and constructed through social interactions, discourses, and cultural influences. Similarly, protagonist Kafka Tamura's search for self identity is intricately woven into the fabric of the narrative throughout the novel. "Kafka on the Shore" is a postmodern novel written by Haruki Murakami in 2002 with diverse insights of human experience and multiplicity of perspectives, with the concepts of fate and free will. This paper aims to focus on the surreal world of Murakami's Kafka on the Shore and its teenage protagonist Kafka Tamura's experiences on his transformative journey in search of self-identity and the fear of the prophecy explained by his father. It begins with a battle between Kafka's fate, which presents itself through his desire to live a meaningful life on his own. Also the text focuses on the interwoven lives of the other characters with Kafka using free will and developing their experiences in the story with the theoretical elements of postmodernism.

Keywords: - Postmodernism, Human experience, Fate, Freewill, Self identity

Introduction

The Fate and Freewill has been the timeless and universal theme in literature. Exploration of the theme of fate and free will in literature offers a profound examination of human agency and predestination. It digs into the everlasting philosophical discussion over whether our lives are governed by predetermined forces or whether individuals possess the autonomy to shape their own destinies. Similarly, in postmodern literature, fate and free will

are often explored through fragmented narratives and metafictional techniques, challenging traditional notions of determinism and agency. Characters frequently grapple with a sense of predestination while simultaneously exercising personal choice, reflecting the postmodern skepticism toward grand narratives and absolute truths. This duality underscores the inherent uncertainty of human experience, as postmodern novels often present a world where both fate and free will coexist in an intricate, unpredictable dance.

It is the same case in Japanese writer Haruki Murakami's *Kafka On the Shore*, a Japanese postmodern novel written in the year 2002 and translated into English in 2005. The novel tells the stories of Kafka Tamura, a scholarly 15-year-old kid who escapes his Oedipal curse, and Satoru Nakata, an elderly, disabled man who possess a strange capacity to communicate with cats. The book explores music as a means of communication, along with metaphysics, dreams, fate, and the subconscious. The life experiences of the central characters are shown intricately by Murakami with the elements of magic realism.

Kafka Tamura, the main character who goes through the metaphysical forests, parallel universes, and an odd old library in search of his selfidentity. Throughout the book, we never learn Kafka's birth name. He gives himself the unusual name Kafka at baptism, but he keeps the last name that identifies him with his father. By selecting his own name, he cultivates a unique identity. He also struggles to figure out not only strange events and encounters in the outside world but additionally his own inner sensations and actions in the peculiar world of Kafka on the shore.

A "prophecy" given by his father that Kafka will murder him and have sex with his mother and older sister drives him to the verge of obsession. Kafka is plagued by the prophecy and feels like he is always resisting or executing it. The famous Oedipus prophesy, in which an oracle accurately foretells that Oedipus will kill his father and marry his mother, is paralleled by Kafka's own "prophecy." Kafka often connects to the tale of Oedipus, transforming the myth into a sort of personal guidebook. Despite having no memory of the murder, Kafka feels deeply responsible for the strange death of his father when he learns of it. Kafka is certain that his father's death was caused by the sheer force of his desires and dreams. In another example of the prophecy's influence on Kafka's thinking, despite the lack of evidence and the fact that Sakura is not the same name as Kafka's sister, Kafka imagines that she is his sister after seeing her on a train. He is so confused by their brief sexual experience, tormented by sensual nightmares, and convinced that he will rape Sakura, Kafka's strong belief in fate and prophesy makes their connection filled with sorrow and remorse. Kafka has a second, much more passionate relationship with Miss Saeki, a middle-aged lady he believes to be his mother, even though he has no concrete proof to back up this theory. Kafka develops a deep romantic relationship with Miss Saeki after falling deeply in love with her, treating her as both his mother and his lover. Because he feels powerless to stop it, Kafka allows his faith in the Oedipal prophecy to lead him into partnerships he knows are bad.

Characters who have a strong sense of fate may believe they can foretell the future, and in Murakami's surrealist world, this is occasionally the case. This reinforces the delusion that fate controls the universe and that everything in life is predestined. Reliance on this notion of predestination, however, also puts characters in danger of being blind to the unpredictability of life and the potential for unexpected death

"Yes," ... "A lot of things were Stolen from my childhood. Lots of Important things. And now I have To get them back." "In order to keep On living." "I have to. People need a Place they can go back to. There's Still time to make it, I think. For Me and for you." ... "Who are you?" ... "And Why do you know so much about Everything?" You tell her she must know who You are. I'm Kafka on the Shore, You say. Your lover—and your Son. The boy named Crow. And The two of us can't be free." (Murakami 332)

It is clear that self-identity appears as a prominent issue in Haruki Murakami's "Kafka on the Shore," which is intricately explored through the novel's multiple narratives. Kafka's tension between fate and self-determination is exemplified by Tamura's self-discovery journey, as he wrestles with his history and tries to redefine himself in the face of paranormal events. On the other hand, Nakata's identity crisis, through his special talents and search for recollection, emphasizes the loss and recovery of self. Murakami examines how personal history, psychological pain, and existential quest influence one's sense of self through the interwoven destiny of these people. In the end, the book suggests that self-identity is a moving target, influenced by both internal and external factors beyond an individual's control.

As the story unfolds, themes of identity, and the nature of reality come to the forefront. Kafka grapples with his sense of self and his place in the world, while Nakata embraces his unique abilities and learns to accept his role in the unfolding events. Both the characters are on the journey of self discovery, guided by the intuition and sense of connection. Through their voyage, Kafka and Nakata have profound transformations as they accept their true selves and come to deal with past traumas. They also learn more about the secrets of the universe and the interconnectedness of all things.

Unalterable prophecies seem to control both the world and their own destiny for Kafka. Others believe that individuals are meant to die at particular times, go on specific missions, or experience romantic relationships. It might be comforting, but potentially concerning, to think that one is destined for a certain path. In *Kafka on the Shore*, whether or not "fate" actually exists is secondary to the characters' actions, which finally lead them to fulfil their own made-up prophecies and make the topic moot. Murakami therefore demonstrates that prophecies become self-fulfilling when there is a trust in fate.

Readers may be familiar with *Kafka on the Shore's* depiction of the reciprocal interaction between the individual and society. At a glance, it appears that the identities of Nakata and Hoshino are established within a social context. The latter creates his identity from pictures presented to him by consumer goods, whereas the former is classified as an identity less individual due to his practical and conceptual deviation from capitalist norms. Analyzing the character identities, however, changes this portrayal. The text's portrayal of the "problematic" identities of Nakata and Hoshino mirrors Murakami's perspective on the "problematic" realities he sees in his society. People's indulgence in capitalism and consumerism, the proliferation of meaningless signs, and the alienation felt by those who in one way or another.

The novel considers magical realism along with its fantastical elements to portray fate as the ultimate remote of human lives. At the novel's conclusion, Murakami provides an overview of the transformation of his central characters, highlighting their belief that fate is the ultimate reason for their free will to create a new self identity. His use of dreams and metaphysical realities allowed his characters to develop throughout the narrative and become fully realised individuals by the book's conclusion.

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