

Kafkaesque Transformations in Murakami Haruki's *Noruei no Mori*: An Intertextual Analysis

Ida Ayu Laksmi Sari
Udayana University, Indonesia

Novy Rainy
Udayana University, Indonesia

Abstract—This study investigates Kafkaesque transformations in the novel *Noruei no Mori* (*Norwegian Wood*) by Murakami Haruki, a prominent Japanese literary figure, using an intertextual approach. The research aims to identify how Kafkaesque narrative features are transformed and recontextualized within modern Japanese literary discourse. Employing a qualitative, text-focused method, the analysis draws on intertextual theory, particularly the concepts of hypogram and literary transformation, to examine narrative structure, thematic patterns, and stylistic elements in the novel. The findings indicate that Kafkaesque characteristics in *Noruei no Mori* appear through narrative complexity, the distortion of reality, and a subdued yet unsettling narrative voice. These elements are not direct imitations but are adapted to express themes of alienation, memory, and emotional dislocation relevant to postwar Japanese society. The study demonstrates how intertextual transformation functions as a creative strategy in Murakami's writing and contributes to discussions on the interaction between Western literary traditions and contemporary Japanese literature.

Index Terms—intertextuality, Kafkaesque, Murakami Haruki, *Noruei no Mori*, literary analysis

I. INTRODUCTION

Texts may exist physically as individual works, but in terms of form, content, and style, they are often interrelated, sharing themes, stylistic features, or ideological concerns. Such connections can be implicit, as in thematic resonance, or explicit, through quotations or references. The concept of intertextuality, that a text is never isolated but always embedded in a network of other texts, was introduced by Julia Kristeva and draws on Bakhtin's (1981) ideas of dialogism and heteroglossia. Kristeva (1980) famously describes a text as a "mosaic of quotations," while Barthes (2016) emphasizes that meaning is produced by the play of texts and readers rather than authorial intention. Gérard (1997) later provided a systematic taxonomy of textual relations (parody, allusion, quotation, etc.), which is useful for operationalizing intertextual analysis. Scholars share that no literary text exists independently; every text is a mosaic of pre-existing texts (Kristeva, 1980). Writers, as readers themselves, inevitably incorporate references, quotations, and influences into their work. Similarly, reading a text immerses the reader in a network of textual relations, where interpretation involves tracing these intertextual connections (Allen, 2000; Worton & Still, 1991).

Intertextuality thus provides a framework for understanding how texts influence and relate to one another. In Japanese literature, this is evident in the historical development of literary forms: early Japanese writing was influenced by Chinese and Indian literature, and later by Western literary traditions (Aminah, 2015). Prominent Japanese authors have drawn inspiration from Western literature—for instance, Kawabata Yasunari, the first Japanese to win the Nobel Prize in Literature in 1968, was influenced by James Joyce, and Soseki Natsume acknowledged Shakespeare's impact on his work (Homma, 2003, p. 202). Similarly, Murakami Haruki, one of contemporary Japan's most influential writers, incorporates influences ranging from Franz Kafka to Kurt Vonnegut, creating a distinctive narrative style in his works.

Franz Kafka, a Czech-born German-language writer, significantly shaped Western literature through his distinctive style and exploration of absurdity, bureaucracy, and existential anxiety (Uddin, 2023, p. 131). The term "Kafkaesque" has come to denote these stylistic and thematic characteristics (Kurnia, 2019, p. 104). Murakami himself, in an interview, acknowledges his deep admiration for Kafka, while also recognizing that simply following in Kafka's footsteps would be both meaningless and risky. Rather than imitating Kafka, Murakami positions his engagement as a critical response: his work seeks to dismantle Kafka's fictional world—a world that had itself already dismantled the existing novelistic system. As Murakami explains:

It goes without saying that Kafka is one of my very favorite writers... Kafka's fictional world is already so complete that trying to follow in his steps is not just pointless, but quite risky, too. What I see myself doing, rather, is writing novels where, in my own way, I dismantle the fictional world of Kafka that itself dismantled the existing novelistic system. (Murakami, n.d.)

Murakami's *Noruei no Mori (Norwegian Wood)* demonstrates a particularly significant engagement with the Kafkaesque, making it a productive case for intertextual analysis. This engagement, however, operates in a different mode from that found in Murakami's more overtly surreal works. As Murakami has stressed in interviews, *Norwegian Wood* is his only realist novel. He emphasizes that the novel's realism should be understood not merely as a demonstration of his ability to write a fully realistic narrative, but as a strategic response to Kafka's legacy—namely, an engagement with Kafka's fiction, which itself had dismantled the dominant norms of the novel form. In this sense, *Norwegian Wood* establishes a responsive and dialogic relationship with the Kafkaesque. Yet, because the Kafkaesque is not confined solely to stylistic or thematic features, it remains an open and compelling question whether *Norwegian Wood* can be regarded as entirely free from Kafkaesque elements. Despite extensive scholarship on Murakami's work, studies specifically addressing Kafkaesque transformations in *Noruei no Mori* remain limited. This study applies an intertextual approach to examine how Kafkaesque narrative features are adapted and transformed in the novel. By analyzing narrative structure, stylistic elements, and thematic patterns, the study aims to deepen understanding of Western literary influences in modern Japanese literature and to illuminate how Murakami negotiates these influences to produce a uniquely Japanese literary expression.

II. LITERATURE REVIEW

Kafka's influence extends into Japanese literature, particularly in Haruki Murakami's works. Yang and Ting (2016) highlight Kafka's aesthetic legacy, while Yeung (2016) examines philosophical concepts of time and eternity in *Kafka on the Shore*. Cruz (2018, 2019) explores Kafka's ideas of memory and mindscape in *Noruei no Mori (Norwegian Wood)* and their intertextual presence in *Kafka on the Shore*. Pujarama and Hapsari (2023) further identify intertextual relationships, including hypograms and transformations, between Clarissa Goenawan's *Rainbirds* and Murakami's *Tsukuru Tazaki*.

The term "Kafkaesque" denotes complex, absurd, and unsettling situations in which individuals' plans, identities, and expectations unravel, yet persistence remains despite impossible odds (Karl, 1993). Beyond literary style, Kafkaesque functions as a critical lens to examine bureaucracy and societal absurdities.

Murakami integrates Kafkaan elements into his narratives, even without an explicit intention to create Kafkaesque worlds. In *Umibe no Kafuka (Kafka by the Beach)*, the protagonist Kafka Tamura references Franz Kafka, while his alter ego "kuroto iu namae shounen" (*The Boy Named Crow*) evokes the German word for crow (*krähe*). In *Supūtoniku no Koibito (Sputnik Sweetheart)*, the character "K." alludes to Kafka's *Der Prozess (The Trial)*, subtly invoking Kafkaesque themes (Wasihun, 2014).

Murakami further reinterprets Kafkaesque motifs through absurd symbols. In *Noruei no Mori*, a mysterious well parallels Kafka's army suitcase (*soldatenkoffer*) in *Der Verschollene (The Lost)*, both functioning as metaphors for societal pressures and paternal authority (Hammond, 2012). Whereas Kafka emphasizes submission to authority and the erosion of individualism, Murakami foregrounds personal identity within collective contexts, using Kafkaesque elements to explore resilience, self-discovery, and the affirmation of individual agency (Lee, 2018).

III. METHODOLOGY

This study employs a qualitative research approach, focusing on the application of hypogram rules and Kafkaesque transformation in Haruki Murakami's novel *Noruei no Mori (Norwegian Wood)*. It is a text-focused method that prioritizes the close reading and analysis of the literary text itself, examining its language, structure, style, and literary devices to understand its meaning and significance. This approach emphasizes the text as the primary source of meaning, focusing on the words on the page, the author's use of language, and the literary techniques employed to convey themes, ideas, and emotions.

The primary data source is the novel itself, *Norwegian Wood*, originally published in 1987 and translated into English by Jay Rubin in 2000. The novel was selected due to its rich narrative and incorporation of Kafkaesque elements, which serve as the focus of this analysis.

Data collection was conducted through a literature study, involving comprehensive reading of the novel *Norwegian Wood* and systematic note-taking of relevant textual data. All passages related to hypogram and Kafkaesque transformations were identified, translated when necessary, and classified systematically. This procedure follows Zed's (2004) guidelines for literature-based data collection.

For data analysis, a descriptive method was employed, providing detailed descriptions of the identified textual elements, explaining their significance, and interpreting them in the context of Kafkaesque theory (Ratna, 2004). Specifically, the analysis focused on three key characteristics of Kafkaesque elements:

1. The presence of absurd, confusing, and threatening complexities, often reflecting Kafkaesque bureaucracy.
2. Surreal distortions and a pervasive sense of looming danger.
3. Writing style and narrative techniques influenced by Franz Kafka.

Through this structured qualitative approach, the study aims to reveal how Murakami employs hypogram and Kafkaesque transformation in constructing meaning within *Noruei no Mori*.

IV. RESULT AND DISCUSSION

Noruei no Mori (*Norwegian Wood*) centers on Toru Watanabe, a quiet and emotionally detached university student in Tokyo during the late 1960s. The novel unfolds retrospectively as Toru recalls his youth, shaped profoundly by loss, memory, and emotional disorientation. The suicide of his close friend Kizuki becomes the formative trauma of his life, drawing him into an intense but fragile relationship with Naoko, Kizuki's emotionally vulnerable girlfriend. As Toru navigates intimacy, grief, and desire, he is confronted with psychological instability, sexual complexity, and the difficulty of genuine human connection. Rather than offering narrative resolution, the novel emphasizes emotional stasis, uncertainty, and the burden of memory, situating personal suffering within a broader atmosphere of existential unease.

Alongside Toru's relationship with Naoko, Murakami introduces Midori, a character who embodies vitality, openness, and engagement with life. The contrast between Naoko's withdrawal and Midori's assertive realism intensifies Toru's inner conflict between emotional retreat and commitment to the living world. Throughout the novel, sexuality functions not as liberation but as a site of confusion and vulnerability, closely intertwined with trauma and loss. By foregrounding psychological fragmentation and emotional detachment rather than social action, *Norwegian Wood* presents a realist narrative that nonetheless resonates with existential tension, isolation, and quiet despair—elements that invite comparison with Kafkaesque sensibilities despite the absence of overt surrealism.

A. Characteristics of Kafkaesque Concepts

As a product of a great world-class author, the Kafkaesque appears in world literary discourse, especially regarding the discourse of absurdity (Peters, 2024). Linh and Duy (2024) found that the hallmarks of Kafka's influence were existentialism, loneliness, absurdity, and scepticism. Franz Kafka himself explained that Kafkaesque also includes a kind of struggle against patterns of control that undermine humanity (De Oliveira, 2024). Kundera (2003) also translates Kafkaesque as “man's struggle against power is the struggle of writing against forgetting”. Practically, Kafkaesque refers to the human attitude that struggles under the pressure of strong and oppressive shackles, even if it eventually loses.

Kafkaesque is categorized into several characteristics. First, it is characterized by an absurd, confusing, and threatening complexity (Kafkaesque bureaucracy) (Gordon, 1984). Second, everything that makes no sense or absurd often involves conditions that have no meaning and involve various forms of contradiction, so that it has a paradox with common sense (Linh & Duy, 2024). Third, it is marked by surrealist distortions and often a sense of menacing danger in Franz Kafka's writing style (Peters, 2024).

Complexity in the Kafkaesque is generally a complex web of absurdity surrounding the lives of the main characters to struggle in problems that many people may find, similar to themselves, but widespread and not easily understood because of the absurdity of the present destined for them. We can see how Murakami's wells have become gateways for the conscious and unconscious. These are symbolic journey into the unknown, battling with hidden desires, fears, and memories. Looking into the well often involves self-reflection, an inward turning of one's gaze in which you try to get inside your own head (Rainy, 2023).

Some of Franz Kafka's works, such as *Die Verwandlung* (1915), *Das Urteil* (1913), *Ein Landarzt* (1919), and *Das Schloss* (1926) tend to have an exploration in complexity. Kafka, in his letter to his father, admitted that his writing was closely related to their relationship. Kafka said in his letter, “a veiled expression of the fact that something is wrong in our relationship and that you have played your part in causing it to happen, but without your fault”. In his novel *Noruei no Mori*, Murakami adopts a pattern similar to Kafka (Sheykhi & Alibonasi, 2023). *Noruei no Mori* is set in the 1960s when Murakami was studying at Waseda University. The 1960s was a time of economic prosperity in Japan (Suherman, 2004). The value of their currency increased and the youth grew paralyzed by the prosperity they were born with. Murakami's years at university are often referred to as the “period of idealism”. For Murakami, due to the influence of student demonstrations, people “lost faith in words” and stopped believing “words that make us feel good”.

Murakami sometimes uses the word ‘detachment’ and there may be a connection between the fact that Murakami lived during this period and took an indifferent mindset (Baik, 2010) as resistance to a system that was impossible to win. Therefore, both Kafka's and Murakami's works use complex patterns and Kafkaesque paradoxes to represent the settings of their lives that try not to submit to the system—in this case Kafka against his father and Murakami against the student resistance in Japan. They know that they will never win and in the end they cannot win against the system.

Based on this explanation, it is clear that *Noruei no Mori* adopts the concept of complexity depicted through a complicated sex life and past trauma that affects the character's existential views. Kafkaesque characterizes Murakami's work, which is a fact of the intertextuality of Murakami's style and themes with Kafka's work.

B. The Kafkaesque Trilogy in *Noruei no Mori*

(a). Complicated Sex Life

In the 1960s, Japanese teenagers began to adopt Western lifestyles, including in terms of romantic relationships and dating. Western-style dating including other activities such as dancing, watching movies and drinking coffee became very popular among young Japanese couples (McLelland, 2010). Moreover, during the US occupation, according to sexologist Takahashi Tetsu (as cited in McLelland, 2010), the occupation forces had to instruct the police that kissing was no longer considered an offense against public decency. These erotic performances influenced Japanese people in an indifferent way in the post-war era. In addition, the novel *Noruei no Mori* also represents the “premarital sex culture” among young

adults that also occurred in the United States from the 1950s to 2003 (Finer, 2007). The thematic intertextuality in Murakami's works with American works is factual.

More than that, the year was also filled with frustration at young people's inability to find answers to existentialism and jealousy at how the generations before them were able to draw meaning from participating in the war. The result was the largest student protest in Japanese history, the *zenkyōtō* movement, which rebelled against the US-Japan Security Treaty. However, the youth behind the protests were not just a group of rebellious young people. They were confused and alienated individuals, crying out to their homeland, all in the hope of knowing what their country meant to them, what they meant to their country, and more importantly, what they meant to themselves (Chowdhury, 2022), so that sex could become a great process of existentialism for them.

(1) 僕は三回か四回そんな風に女の子と寝たあとで、永沢さんに質問してみた。こんなことを七十回もつづけていて空しくならないのか、と。

「お前がこういうのを空しいと感じるなら、それはお前がまともな人間である証拠だし、それは喜ばしいことだ」と彼は言った。「知らない女と寝てまわって得るものなんて何もない。疲れて、自分が嫌になるだけだ。そりゃ俺だって同じだよ」(ノルウェイの森, 上 74).

After sleeping with such girls three or four times, I asked Nagasawa a question. I wondered if it didn't feel empty to keep doing something like this seventy times. "If you feel empty, it's a sign that you're a good human being, and that's a good thing," she said. "There's nothing to be gained from sleeping with women you don't know. It's just exhausting and self-loathing. It's the same with me".

This data shows Toru asking Nagasawa if he feels empty after sleeping with 70 girls. Unable to act on his feelings for Naoko, Toru seeks solace in one-night stands. Toru longs to communicate with others and expresses his feelings of lust. But when he befriends Nagasawa, someone he doesn't really like, he also has sex with women he doesn't really like or have any interest in to avoid the pain and vulnerability that comes with real relationships. It was Toru who was invited to try Nagasawa's lifestyle, sleeping with a girl at a different bar every day.

The *Kafkaesque* concept that inspired Murakami is applied to strange and impersonal administrative situations where individuals feel powerless to understand or control what is happening. The highly complex *Kafkaesque* convoluted pattern is represented in the data in Toru's complicated sexual relationship. This aligns with the facts about Japanese youth sexuality. Sexuality is seen as a fundamental right and has nothing to do with age or gender (Saotome, 2010, p. 279).

(b). *Distortion of Reality*

The *Kafkaesque* is characterized by a distortion of reality and is often accompanied by a sense of impending danger (*The American Heritage Dictionary of the English Language*). In his works, Kafka often blurs the line between reality and fantasy, resulting in absurd and confusing situations. This distortion of reality that creates an absurd dimension to real life can only be represented by the term *Kafkaesque*, where the protagonists of Kafka's creation begin to perceive reality as what it is for them, not how it should be for them in the eyes of others (Greenberg, 1965).

Kafka and Murakami's literary works depict the absurdity and failure of society and communication, even advocating the reality of collective consciousness, but Murakami deviates from Kafka in his resolution of the absurd. Kafka advocates submission to authority and the degradation of individualism, Murakami suggests the importance of individual identity even when existing within the collective (Lee, 2018). Potik (2023) also emphasized that self-isolation, meaninglessness, freedom, and the death of the protagonists are often presented in Haruki Murakami's fictional works.

Murakami evokes the *Kafkaesque* to explore the truth of identity, ultimately reimagining the *Kafkaesque* to celebrate individual identity within the collective consciousness.

(2) そんな井戸が本当に存在したのかどうか、僕にはわからない。あるいはそれは彼女の中にしか存在しないイメージなり記号であったのかもしれないあの暗い日々には彼女がその頭の中で紡ぎだした他の数多くの事物と同じように。でも直子はその井戸の話をしてくれたあとでは、僕はその井戸の姿なしには草原の風景を思い出すことができなくなってしまった。(ノルウェイの森, 上 12)

I do not know if such a well really exists. Or maybe it was an image that only existed inside her –a symbol, like so many other things she had spun in her head during those dark days. But after Naoko told me about the well, I could not remember the sight of the meadow without seeing the well.

The novel *Noruegi no Mori* uses the well as one of the key elements to convey the character's state of existence. The well is often used by Murakami to refer to subconscious (Sinha & Meher, 2006), as one falls into a deep well without realizing anything that happens above the well. When trapped in the darkness of the well, the boundary between reality and fantasy becomes unimportant and simply merges. Data (2) shows Naoko telling Toru about an uncertain well. Although he has never actually seen it in person, Toru believes and feels that the well is real regardless of whether it is a fantasy or reality for Naoko. The well is similar to the High Court in Kafka's *Der Prozess*, the object is never seen and remains abstract, but its power undoubtedly feels real –suggesting Murakami's fixation on abstract reality (Lee, 2018).

Kafka developed a peculiar narrative technique, the story is told in the third person through a reflective figure ('*Reflektorfigur*' in German), although, at the same time, the perspective is first person, i.e. subjective and single-minded (mono-perspectivism) (Pascal, 1982, p. 15). With this narrative technique, the reader has no opportunity to learn about realities beyond the protagonist's experience. The reader progresses along the plot with the alienated and confused

protagonist; the protagonist has no one else to guide him and for this reason he cannot be anything other than alienated and confused (Konkiewitz & Ziff, 2018, p. 202).

Apart from his stories, Kafka's literary activity was largely that of writing his diary and his thoughts separately. These two forms often plunge into narrative as well, found in imaginary scenes or situations the expression of some experience or thought for which abstract formulation is insufficient (Pascal, 1982, pp. 13-14). This fact gives the narrative form distinctiveness as a primary meaning because they are not the invention of an abstract and polemical story concept, or meant to shock or amaze, but arise from Kafka's need to realize and transmit the sense that existed in his life.

In contrast, Murakami is said to create characters with a pattern of self as “the product of a life story that he constructs for himself or that he inherits” (Kerby, 1991). Murakami's fiction depicts the composition of this multi-layered narrative self through characters who seek, and often borrow from other sources, objective perspectives that can frame their experiences and provide direction for their lives (Yamada, 2009, p. 3), thus in many narratives bearing a resemblance to texts written by Kafka.

(c). *Narratives of Alienation*

Kafka had alienated himself from society and family which is evident through the portrayal of his characters. He was also deprived of parental love and affection as most of his life was raised by a series of servants and nannies. This seems to be what Murakami presents in the novel *Noruei no Mori*.

- (3) まるで自分の体がふたつに分かれていてね、追いかけてっこをしているみたいなそんな感じなの。まん中にすごく太い柱が建っていてね、そこのまわりをぐるぐるとまわりながら追いかけてっこしているのよ。ちゃんとした言葉っていうのはいつももう一人の私が抱えていて、こっちの私は絶対にそれに追いつけないの (ノルウェイの森, 上 45).

It was like my body was split in two and we were chasing each other. There was a very thick pillar in the center, and they were chasing each other while circling it. The right words are always on the other side of me, and I can never catch up to them.

From data (3), it is known that Naoko felt like her body was “split in two and chasing each other, but would never be able to catch each other.” She cannot express what she wants to say properly. This happens because of depression, past trauma, and the choice to isolate herself from the real world. Other than Toru, Naoko has no one to talk to, leaving her at a loss for words from her thoughts. In addition, her awareness of real life has been fragmented due to the amount of grief she went through during her lifetime. At that time all Naoko knew was that she just needed to survive even though she had to go through severe existential problems.

The narrative in data (3) is similar to the way Kafka represents his existential problems through the court building in *Der Prozess*. The courthouse has architecture, light, oxygenation, temperature, all of which work together to create a suffocating atmosphere, to which the protagonist reacts with claustrophobia, asphyxia, and spatial disorientation (Konkiewitz & Ziff, 2018, p. 203). The physical description of the environment in the novel intensifies the atmosphere of strangeness and confusion, and alludes to dissociative experiences and alienation. Such experiences may be described by patients as feeling “being a ‘separate observer’ from oneself”; or “being outside one’s own body”, or “when I move, I don’t feel responsible for those movements, so I feel ‘automatic’ and mechanical as if I were a ‘robot’”, etc. (Sierra & Berrios, 2000, p. 154), so in this case, Murakami and Kafka both convey the conflict of existentialism and depression through the characters' alienation from themselves. In Indonesia, Kafka's novel *Der Prozess* is often associated with Budi Darma's short story “*Kritikus Adinan*”, an absurd short story about the world of courts and contains scenes of characters ringing bicycle bells in both works. The intertextuality of Budi Darma's and Kafka's works is one example of the presence of the Kafkaesque in the universe of Indonesian literature (Susanto, 2021). In the above analysis, the Kafkaesque in Murakami's works is much more intense than isolated examples in Indonesian literature.

V. CONCLUSION

This study demonstrates that Kafkaesque transformations are distinctly evident in Murakami Haruki's *Noruei no Mori*, revealing a clear intertextual relationship with the literary works of Franz Kafka. The textual analysis provides substantial and consistent evidence that Kafka's influence plays a significant role in shaping Murakami's creative process. Rather than functioning as a mere stylistic imitation, Kafkaesque elements in *Noruei no Mori* are reconfigured and adapted within Murakami's own narrative framework.

The findings identify three prominent manifestations of Kafkaesque transformation in the novel. First, existential complexity is articulated through the characters' conflicted and psychologically fraught sexual experiences. Second, the distortion of reality emerges as a central narrative strategy, most notably through Murakami's deployment of magical realism, which is exemplified in the ambiguous dialogue between Toru and Naoko concerning the well and the uncertainty of existence it signifies. Third, the narrative foregrounds a profound sense of alienation, both in the characters' relationships with one another and in their internal struggles with selfhood.

Moreover, this study underscores that intertextuality operates across cultural, geographical, and temporal boundaries, illustrating that literary influence is not confined to shared historical or cultural contexts. In line with Potik's observation that Murakami's works are deeply engaged with existential concerns—particularly isolation, meaninglessness, freedom, and death—this article argues that the Kafkaesque should be understood not merely as a stylistic category but as a

conceptual and philosophical mode. Within *Norwei no Mori*, the Kafkaesque articulates a tension between confinement and resistance, reflecting an ongoing struggle for existential freedom and self-definition. In this way, Murakami both inherits and transforms Kafka's literary legacy, rearticulating Kafkaesque sensibilities to address the existential anxieties of the modern world.

REFERENCES

- [1] Allen, G. (2000). *Intertextuality*. Routledge.
- [2] Aminah, S. (2015). Dinamika Kesusasteraan Jepang Modern: Ambiguitas antara Tradisi dan Modernitas [The Dynamics of Modern Japanese Literature: Ambiguity between Tradition and Modernity]. In *Prosiding Seminar Internasional: Kajian Jepang dari Perspektif Sosial Humaniora* [Proceedings of the International Seminar: Japanese Studies from a Socio-Humanities Perspective] (pp. 1-15).
- [3] Baik, J. (2010). Murakami Haruki and the historical memory of East Asia. *Inter-Asia Cultural Studies*, 11(1), 64-72. <https://doi.org/10.1080/14649370903403603>
- [4] Bakhtin, M. M. (1981). *The dialogic imagination: Four essays* (M. Holquist, Ed.; M. Holquist & C. Emerson, Trans.). University of Texas Press.
- [5] Barthes, R. (2016). The death of the author. In *Readings in the Theory of Religion* (pp. 141-145). Routledge.
- [6] Chowdhury, S. N. (2022). Why Haruki Murakami resonates with young readers. *The Daily Star*. Retrieved October 10, 2025, from <https://www.thedailystar.net/daily-star-books/news/why-murakami-resonates-young-readers-2937896>
- [7] Cruz, E. C. (2018). An Intertextual Study of Haruki Murakami's *Kafka on the Shore*. *Smart Moves Journal IJELLH*, 6(9), 205-222. <https://ijellh.com/index.php/OJS/article/view/4980>
- [8] Cruz, E. C. (2019). Memories and Mindscapes: An Intertextual Study of Haruki Murakami's *Norwegian Wood*. *IAFOR Journal of Arts & Humanities*, 6(1), 75-86. <https://doi.org/10.22492/ijah.6.1.07>
- [9] De Oliviera, M. V. X. (2024). Human Rights and the pedagogy of fear: a reading of "In the construction to the Great Wall of China" from Kafka. *TELOS: Revista de Estudios Interdisciplinarios en Ciencias Sociales*, 26(1), 215-227. <https://doi.org/10.36390/telos261.14>
- [10] Finer, L. B. (2007). Trends in Premarital Sex in the United States, 1954–2003. *Public Health Report*, 122(1), 73-78. <https://doi.org/10.1177/003335490712200110>
- [11] Gérard, G. (1997). *Palimpsests: Literature in the second degree* (Channa Newman & Claude Doubinsky, Trans.). University of Nebraska Press.
- [12] Gordon, J. (1984). Nagel or Camus on the absurd? *Philosophy and Phenomenological Research*, 45(1), 15–28. <https://doi.org/10.2307/2107324>
- [13] Greenberg, M. (1965). *The Terror of The Art: Franz Kafka and Modern Literature*. Andre Deutsch Ltd.
- [14] Hammond, C. A. (2012). Soldier and His Suitcase: Karl Rossmann's Arrival in and Delivery from Kafka's Amerika. *Pacific Coast Philology*, 47(2), 52–74. <https://doi.org/10.2307/41851034>
- [15] Homma, K. (2003). Natsume Soseki and His Study of English Literature. *Doshisa Studies Language and Culture*, 5(4), 201-223.
- [16] Karl, F. R. (1993). *Franz Kafka: Representative Man*. Ticknor & Fields.
- [17] Kerby, A. P. (1991). *Narrative and the Self*. Indiana University Press.
- [18] Konkiewitz, E. C., & Ziff, E. B. (2018). Dissociation, Delusion and the Splitting of the Self in The Trial by Franz Kafka: Phenomenology and Neurobiology of Schizophrenia. *Front Neurol Neurosci*, 43(4), 196–220. <https://doi.org/10.1159/000490450>
- [19] Kristeva, J. (1980). Word, dialogue and the novel (T. Gora, A. A. Jardine, & L. S. Roudiez, Trans.). In L. S. Roudiez (Ed.), *Desire in language: A semiotic approach to literature and art* (pp. 64–91). Columbia University Press.
- [20] Kundera, M. (2003). *The Art of the Novel* (L. Asher, Trans.). HarperCollins.
- [21] Kurnia, A. (2019). *Ensiklopedia Sastra Dunia* [Encyclopedia of World Literature]. Diva Press.
- [22] Lee, K. K. (2018). Reimagining the Kafkaesque: The Individual and the Collective Consciousness in Murakami's "Kafka on The Shore". *Virginia Review of Asian Studies*, 20(1), 152–165. <https://www.asia-studies.com/asia/VCAS/2018/10-Lee-Kafkaesque.pdf>
- [23] Linh, O. M. T., & Duy, N T. (2024). Existential Characteristics in Ta Duy Anh's Works and The Ideological Influence of Franz Kafka. *International Journal of Religion*, 5(10), 945-952. <https://doi.org/10.61707/ktg41n92>
- [24] McLelland, M. J. (2010). "Kissing is the Symbol of Democracy!" Dating, Democracy and Romance in Occupied Japan 1945-1952. *Journal of the History of the Sexuality*, 19(3), 508-535. <https://doi.org/10.1353/sex.2010.0007>
- [25] Murakami, H. (n.d.). *Interview*. BookBrowse. Retrieved December 22, 2025, from https://www.bookbrowse.com/author_interviews/full/index.cfm/author_number/1103-haruki-murakami
- [26] Pascal, R. (1982). *Kafka's Narrators: Study of His Stories and Sketches*. Cambridge University Press.
- [27] Peters, M. (2024). Kafka as Literature of the Absurd. In Michael Y. Bennett (Ed.), *The Routledge Companion to Absurdist Literature* (pp. 53-62). Routledge.
- [28] Potik, D. (2023). Existential issues in the fictional writing of Haruki Murakami. *International Journal of Applied Psychoanalytic Studies*, 21(6), 1-14. <https://doi.org/10.1002/aps/1844>
- [29] Pujarama, I. C., & Hapsari, N. E. (2023). Kajian Intertekstual Novel *Rainbirds* Karya Clarissa Goenawan dengan *Tsukuru Tazaki* Karya Haruki Murakami [An Intertextual Study of the Novel *Rainbirds* by Clarissa Goenawan and *Tsukuru Tazaki* by Haruki Murakami]. *Jurnal Literasi*, 7(2), 274-282. <http://dx.doi.org/10.25157/literasi.v7i2.11656>
- [30] Rainy, N. (2023). Murakami's Wells and the Unconscious. *Medium*. Retrieved October 17, 2025, from <https://novyrainy.medium.com/from-surface-to-submerged-murakamis-wells-and-the-unconscious-b32aa1e4c12e>
- [31] Ratna, N. K. (2004). *Teori, Metode, dan Teknik Penelitian Sastra* [Theory, Methods, and Techniques of Literary Research]. Pustaka Pelajar.
- [32] Saotome, T. (2010). The Reality of Sexuality for Teenage Girls in Japan. *Journal of the Japan Medical Association*, 138(5), 279-284. https://www.med.or.jp/english/activities/pdf/2010_05/279_284.pdf

- [33] Sheykhi, H., & Alibonasi, S. E. (2023). The usage of the plot and characterization in Bulgakov's "The Master and Margarita" and Murakami's "Kafka on the Shore". *Research in Contemporary World Literature*, 28(2), 615-641. <http://doi.org/10.22059/jor.2022.346895.2335>
- [34] Sierra, M., & Berrios, G. E. (2000). The Cambridge Depersonalization Scale: A New Instrument for the Measurement of Depersonalization. *Psychiatry Res*, 93(3), 153-164. [https://doi.org/10.1016/s0165-1781\(00\)00100-1](https://doi.org/10.1016/s0165-1781(00)00100-1)
- [35] Sinha, K., & Meher, G. (2006). Shamanic Healing and Altered States of Subconscious in Murakami's Fictions. *International Journal for Multidisciplinary Research*, 5(6), 1-7.
- [36] Suherman, E. (2004). Dinamika Masyarakat Jepang dari Masa Edo Hingga Pascaperang Dunia II [The Dynamics of Japanese Society from the Edo Period to the Post-World War II Era]. *Humaniora*, 16(2), 201-210. <https://doi.org/10.22146/jh.819>
- [37] Susanto, S. (2021). *Kritikus Adinan Budi Darma Rasa Kafka* [The Short Story "Critic Adinan" Budi Darma: A Kafkaesque Sensibility]. Retrieved November 7, 2025, from <https://borobudurwriters.id/kolom/kritikus-adinan-budi-darma-rasa-kafka/>
- [38] Uddin, M. J. (2023). Exploring the Depths of Modern Life as Reflected in Franz Kafka's the Metamorphosis. *IUBAT Review – A Multidisciplinary Academic Journal*, 6(2), 131-157. <https://doi.org/10.3329/iubatr.v6i2.71313>
- [39] Wasihun, B. (2014). The Name "Kafka": Evocation and Resistance in Haruki Murakami's *Kafka on the Shore*. *MLN Comparative Literature Issues*, 129(5), 1199-1216. <https://doi.org/10.1353/mln.2014.0101>
- [40] Worton, M., & Still, J. (1991). *Intertextuality: Theories and Practices*. Manchester University Press.
- [41] Yamada, M. (2009). Exposing the Private Origins of Public Stories: Narrative Perspective and the Appropriation of Selfhood in Murakami Haruki's Post-AUM Metafiction. *Japanese Language and Literature*, 43(1), 1-26. <https://www.jstor.org/stable/20720558>
- [42] Yang, L., & Ting, C. (2016). Study on the Artistic Heritage of Kafka from Haruki Murakami's *Kafka*. In *International Conference on Humanity, Education and Social Science (ICHESS) 2016* (pp. 585-589). Atlantis Press.
- [43] Yeung, V. (2016). Time and Timelessness: A Study of Narrative Structure in Murakami Haruki's *Kafka on the Shore*. *Mosaic: An Interdisciplinary Critical Journal*, 49(1), 145-160. <https://www.jstor.org/stable/44030501>
- [44] Zed, M. (2004). *Metode Penelitian Kepustakaan* [Library Research Methods]. Yayasan Obor Indonesia.

Ida Ayu Laksmi Sari has been a lecturer in the Department of Japanese Literature, Faculty of Humanities, Udayana University, Bali, Indonesia, since 2008. She also teaches and serves as a supervisor and promoter in both the Master's and Doctoral Programs of Cultural Studies, Faculty of Humanities, Udayana University. She earned her bachelor's degree in Japanese Literature from the University of Indonesia in 2007, and her master's and doctoral degrees from the Linguistics Study Programme, Faculty of Humanities, Udayana University, in 2012 and 2019, respectively. Her research interests focus on Japanese literature. She is the author of the book *Cerita Rakyat Bali Aga dan Ainu Jepang* [Folktales of Bali Aga and Ainu Japan], published by Elsa Press in 2022. She previously served as the Head of the Library of Udayana University. Email: laksmi_sari@unud.ac.id

Novy Rainy is a graduate of the Bachelor of Humanities program in Japanese Literature at Udayana University, Bali, Indonesia, where she completed her studies with a Cum Laude distinction. Her academic background is grounded in Japanese literature and culture, with a particular interest in literary narratives and cross-cultural perspectives. She participated in the Ibaraki University Exchange Program (Spring 2022), conducted entirely in Japanese, where she studied academic Japanese and Japanese social and cultural studies in a global context. She has also been involved in collaborative research and academic activities related to Japanese and Indonesian cultural studies. Her research interests include Japanese literature, cultural narratives, and comparative cultural analysis. Email: novyrainy@yahoo.com