

## CHAPTER IV

### FINDINGS AND DISCUSSION

#### 4.1. Findings

The result of the study presented in this chapter aimed to answer the research question. The data got mostly from the narrations. It analyzed using Seeman's theory of alienation. The analysis referred to the two main characters' alienation alongside the story and what causes them.

The narration parts in the novel were analyzed to find the alienation of the two main characters from beginning to the end of the story, and also what causes the alienation of them. Those alienations later categorized according to Melvin Seeman's aspect of alienation (powerlessness, meaninglessness, normlessness, self-estrangement, and social isolation).

After categorizing the data, the author found 40 narrations and dialogues which show the alienation of the two main characters, Kafka Tamura and Satoru Nakata, in the novel.

No.	Data	Indicating Alienation
1	Narrations	30
2	Dialogues	10

Table 4.1

Kafka had 22 alienation acts and Nakata had 18 alienation acts. There are 14 powerlessness were found as the dominant aspects, 8 meaninglessness aspects, 3 normlessness aspects, 6 self-estrangement aspects, and 9 social isolation aspects. The details are; Kafka had 7 powerlessness aspect, 5 meaninglessness aspect, 2 normlessness aspect, 4 self-estrangement aspect, and 4 social isolation aspect. While Nakata had 7 powerlessness aspect, 3 meaninglessness aspect, 1 normlessness aspect, 2 self-estrangement aspect, and 5 social isolation aspect.

No		Powerless -ness	Meaning- lessness	Normless- ness	Self- estrangle	Soc Isolate	Total
1.	Kafka	7	5	2	4	4	22
2.	Nakata	7	3	1	2	5	18
3.	Total	14	8	3	6	9	40

Table 4.2

From the analysis of the alienation faced by Kafka Tamura, All the aspects of alienation there emerge because Kafka's traumatic experiences when he was in Tokyo. His repercussion to those alienations is also making him confused and insecure of himself. As the story goes, Kafka finds himself lost in the circumstance that he decided to follow, and lost in his own freedom.

From the analysis of the alienation of Satoru Nakata , all aspects of alienation there were emerged because of his little accident that he had when he was teenager.

He lost his memories and he believes he has turned to a dumb person. So many years have passed and he turns to an old man. All those years he has been living his life alone, but he never complain about it, not even once. All he knows is just he is different from any other people whom he has met.

## **4.2. Discussion**

### **4.2.1 The alienation faced by Kafka Tamura**

Kafka is a "cool, tall, fifteen-year-old boy lugging a backpack and a bunch of obsessions" and the son of the famous sculptor Koichi Tamura. His mother and sister left the family almost before he became conscious of them. He occasionally interacts with a hectoring, exhortative alter ego "The boy named Crow" ("Kafka" sounds like "kavka", which means "jackdaw", a crow-like bird, in Czech). Although Kafka lives with his father, he never talks to him. He does not get along with his father because his father, once, had cursed Kafka and gave him a bad omen that one day he will kill his own father.

The boy named Crow is persuading Kafka to find a better life outside the capital city. The boy named Crow told Kafka to be the strongest fifteen-year-old boy in the world. As stated in this data, when Crow says *“From now on – no matter what – you’ve got to be the world’s toughest fifteen-year-old. That’s the only way you’re going to survive. And in order to do that, you’ve got to figure out what it means to be tough. You following me?”* (Murakami, 2005, p. 5). Crow supports Kafka to gain

what it takes to be the strongest fifteen-year-old kid. But as the story goes, Kafka finds many doubts in his self.

#### **4.2.1.1 Powerlessness**

*“I’m not sure what to say. “But I don’t think Miss Saeki’s going to go for it. I’m only fifteen, and a runaway she doesn’t know anything about.” (Murakami, 2005, p. 114).*

This happens when Kafka met Oshima, the librarian of the library he visits in Takamatsu. Oshima offers him to help him manage the library while staying in there, but he doubts it. No matter how hard he tried, with his current circumstances as fifteen-year-old runaway boy, he doubts Miss Saeki, who is the owner of the library, will accept him to stay in there. Powerlessness happened when a person believes that his or her actions have no effect on outcomes (Seeman, 1959, pp. 784-785).

Before that Oshima had told Kafka what kind of person Miss Saeki is. She is the woman that everyone will like. *“...She’s related to the Komuras and does the tour herself. I know you’ll like her. She’s a wonderful person” (Murakami, 2005, p. 40).* And when Kafka personally met her in the library tour, he felt so nostalgic like she is someone he used to know, like she is his long lost mother. *“She makes a strong impression to me, making me feel wistful and nostalgic. Wouldn’t it be great if this were my mother (Murakami, 2005, p. 43).*

*“I try to picture myself being tried in a court, my accusers doggedly trying to pin the blame on me, angrily pointing fingers and glaring at me. (Murakami, 2005, p. 139)*

The narration shows that Kafka looks like he has committed something awful and against the law, but he is not sure what kind of crime he has committed. This is another example when Powerlessness hits Kafka. Powerlessness happened when a person believes that his or her actions have no effect on outcomes (Seeman, 1959, pp. 784-785). Kafka thinks that he will be blamed for crime that he does not even know of. He has no alibi nor witnesses to defend his self. The only thing that he knows is he was awoken in the middle of the night, with blood all over his shirt. *“I notice something dark on the front of my T-shirt, shaped sort like a huge butterfly with wings spread. I try to brushing it away, but it won’t come off. [...] Under the flickering fluorescent light I realize what this is – darkish blood that seeped into the fabric” (Murakami, 2005, p. 75).* He does not remember what had happened before he fell into unconsciousness.

#### **4.2.1.2 Meaninglessness**

*“Crow shakes his head. “You know, you’ve got a lot to learn about the world. Listen-what kind of job could a fifteen-year-old kid get in some far-off place he’s never been before? You haven’t even finished junior high. Who do you think’s going to hire you?” (Murakami, 2005, p. 4).*

This data is taken when Crows doubt Kafka that he will get something with his status. As Seeman define about meaninglessness, it is a situation when a person

does not understand his or her situation and does not know to expect (1959, p. 786), this is where Kafka did not understand his situation as he is never been far away from his home and he has not even finished junior high.

*“Even so, this emotion you’re feeling is more real and more intensely painful, than anything you ever felt before. And there’s no way out. No possibility of finding an exit. You’ve wandered into a labyrinth of time, and the biggest problem of all is that you have desire at all to get out. Am I right?” (Murakami, 2005, p. 253)*

After getting a better known of Miss Saeki, Kafka falls in love with her and get jealous of her old lover. The emotion he feels is vague. The narration shows the meaninglessness of it. As stated by Seeman, meaninglessness happened when a person is unable to understand his or her situation and does not know what to believe or expect (Seeman, 1959, p. 786). He does not understand the feeling he has. The jealous feeling inside of him is very painful, but he does not want to lose the love to Miss Saeki.

*“Strong and independent? I’m neither one. I’m just being pushed along by reality, whether I like it or not. But I don’t say anything.” (Murakami, 2005, p. 260)*

After Miss Saeki told Kafka about how she was when she was fifteen, Miss Saeki is sure that Kafka is much better than she was. Miss Saeki was also feeling rebellious when she was at Kafka age, but she just could not do as Kafka is doing right now. As she said, *“You must be much stronger and more independent than I am. At your age I was filled with illusions of escaping reality, but you’re standing right up*

*to the real world and confronting it head on. That's a big different.*" (Murakami, 2005, p. 260), Kafka argued within himself that he is not what Miss Saeki thinks he is. This is where meaninglessness aspect occurs. A person is unable to understand his or her situation and does not know what to believe or expect (Seeman, 1959, p. 786). He also does not know what to expect in his life. He is more likely to let his life just go alongside the current circumstances because he is neither strong nor independent.

#### 4.2.1.3 Normlessness

*I don't know this town and I have no idea what these people are thinking. But no one gives me a second glance. I'm starting to feel like the Invisible Man or something.* (Murakami, 2005, p. 58)

As a newcomer, Kafka does not know how to behave when he arrived in Takamatsu. The people in the city seems like have his or her own path to live on. This narration shows the normlessness that Kafka had. It is happened when a person feels disconnected from social norms or believes that social rules for behavior have broken down (Seeman, 1959, p. 787). In the narration, Kafka feels like he is also unwanted in Takamatsu. He thinks that the people do not want to, at least, greet him for arriving in their town.

*"I felt like if I stayed there, I'd be damaged beyond repair," I say.*

*"Damaged?" Miss Saeki says, narrowing her eyes.*

*"Yes," I say.*

*After a pause she says, "It sounds strange for a boy your age to use a word like damaged, though I must say I intrigued. What exactly do you mean by damaged?"*

...

*"I mean I'd change into something I shouldn't."*

*(Murakami, 2005, p. 259)*

The dialogue above shows that the fear of Kafka to do something outrageous beyond his sense. This happens when Kafka talk to Miss Saeki about what should a fifteen-year-old kid does. As Seeman stated that normlessness might cause the person to believe that socially unapproved behavior is necessary in order to achieve goals (Seeman, 1959, p. 787), in this dialogue, Kafka afraid that he has to do something that broke the social norms if he stayed in the library. When Miss Saeki said *"But even if that happens, you've got to have a place you can retrace your steps to"* (Murakami, 2005, p. 259), she confronts Kafka that even when he damaged himself, at least he got a place to start wherever he went wrong.

#### **4.2.1.4 Self-estrangement**

*"I open the curtain at the window. All I see is a wall of total darkness."* (Murakami, 2005, p. 122)

This is the narration when Kafka and Oshima arrived at the mountain log that Oshima used a long time ago. Kafka opened the log's curtain and he saw the darkness of the forest surrounding the log. Kafka feels that when he opened the curtain it is as



if he opened the curtain within himself. As Seeman defines the self-estrangement aspects, alienated people may feel disconnected from themselves (1967, p. 285).

*“Just like Crow said, the world’s filled with things I don’t know about. All the plants and trees there, for instance. I’d never imagined that trees could be so weird and unearthly.” (Murakami, 2005, p. 141)*

When Oshima lends Kafka his mountain log, Kafka tries to wander around the log which is surrounded by forest. He feels like all the trees and plants are all strange to him. This narration is more like a result for Kafka after he estranged himself too much. Alienated people may feel disconnected from themselves. In such cases, they may not be able to find activities that are interesting to them (Seeman, 1967, p. 285). Not having other interesting activities besides reading, he had isolated himself for too long, not knowing the world outside. Everything looks strange to him.

*“I feel so alone I can’t stand it. In the darkness, in the middle of the night, surrounded by a deep forest, I couldn’t be more alone.”*  
*(Murakami, 2005, p. 368)*

This narration shows the self-estrangement of Kafka in the middle of a dark forest when he decided to take a deeper journey into the forest near the mountain log. Seeman argue that alienated people may feel disconnected from themselves. In such cases, they may not be able to find activities that are interesting to them (1967, p. 285). In this narration, Kafka feels lonely inside the deep forest. He almost lost himself and not able to find something that he really wanted. He felt that that is the loneliest feeling he ever had.

#### 4.2.1.5 Social Isolation

*Naturally I have zero friends. I've built a wall around me, never letting anybody inside and trying not to venture outside myself. (Murakami, 2005, p. 9)*

The narration above shows how Kafka isolates himself to socialize with the other. A socially isolated person puts low value on the goals and beliefs of his or her given society. Isolated and detached people may create their own value systems (Seeman, 1959). In this narration, Kafka creates his own system of socialization. He will not disturb other people and he also avoid being disturbed by the other people. .  
*“Who would like somebody like that? They all keep an eye on me, from a distance. They might hate me, or even afraid of me, but I'm just glad that they didn't bother me” (Murakami, 2005, p. 9).* Because of his father omen of him, Kafka has become aware of his surroundings. He thinks that they will hate him, or afraid of him.

*“I decide to kill time 'til evening at a library. Ever since I was little, I've loved to spent time in the reading room of libraries, so I've come to Takamatsu armed with info on all the libraries in and around the city. Think about it-a little kid who doesn't want to go home doesn't have many places he can go.” (Murakami, 2005, p. 36)*

As the author mentioned earlier, Kafka has already made his own rule to socialize. He has spent most of his time, before going to Takamatsu, with books and trainings. After he decided to runaway to Takamatsu, he genuinely looks for a place to continue his habit to read books by himself. He searches for libraries and other places where he can be alone with less people in it. He also considers himself as a

kid. Libraries are the safest place to go when you are being a fifteen-year-old runaway boy, because no one will suspicious about it.

*“I open the curtain at the window. All I see is a wall of total darkness.” (Murakami, 2005, p. 122)*

This is the narration when Kafka and Oshima arrived at the mountain log that Oshima used a long time ago. Kafka opened the log’s curtain and he saw the darkness of the forest surrounding the log. Kafka feels that when he opened the curtain it is as if he opened the curtain within himself. As Seeman defines the self-estrangement aspects, alienated people may feel disconnected from themselves (1967, p. 285).

*“Ignoring him, I close my eyes tight, zip the bag up to just below my nose, and clear my head. I don’t open my eyes for anything – not when I hear an owl hooting, not when something lands with a thud on the ground outside.” (Murakami, 2005, p. 137)*

This data shows that Kafka isolates himself from his surroundings. When Kafka stays at Oshima’s mountain log, he feels scared after wandering around the forest. The narration shows when Kafka, once again, is going through self-estrangement. He ignores his sense when it acknowledge to his surroundings. His inner thought tries to convince him that he is just a wimp, but Kafka only isolates himself from the voices inside and outside him. He ignores them and falls into a deep sleep.

*“I shake my head. “I don’t want to explain anything to anybody. And I don’t want to go back home to Tokyo, or back to school”.*  
(Murakami, 2005, p. 208)

The data shows Kafka’s refusal to go back to his old life in Tokyo where he has to face people who are scared and hate him. He already isolates himself from anything when he was in Tokyo. A socially isolated person puts low value on the goals and beliefs of his or her given society (Seeman, 1959). Kafka thinks that he does not have anything left in Tokyo. Oshima’s saying *“But the paper does say the police are trying to locate you. As an important witness.”* (Murakami, 2005, p. 208), is another factor that prevent Kafka from coming back to Tokyo. If he is coming back, Kafka has to deal with the police to clarify the problem of his father’s death.

#### **4.2.2 The alienation faced by Satoru Nakata**

Another main character in *Kafka on the Shore* is Satoru Nakata. He is an old, and not a very bright man who works as a cat finder. Using his ability to talk with cats, Nakata helps people find their missing cats. In the story, he currently searching a missing Goma to return it to its owner. He lives in Tokyo on a government subsidy but he is also a very humble person. He has supernatural abilities who led him to an unexpectable journey he will face. Moreover, he will face alienation phases alongside the journey.

#### 4.2.2.1 Powerlessness

*“They must have had some pretty awful experiences with humans, Nakata decided. He was in no position to demand anything of them, and didn’t blame them for their coldness. He knew very well that in the world of cats he would always be an outsider.” (Murakami, 2005, p. 127)*

This data were taken when Nakata meets cats that pass the vacant lot. Some of them only pretend not to hear Nakata when he greets them. At this point, he thinks that the cats are only afraid of humans because of their experiences. Powerlessness has taken control over Nakata as he realizes that he cannot understand what cats thought about him and other humans. As Seeman defined Powerlessness happens when a person believes that his or her action have no effects on the outcomes (1959, pp. 784-785). Therefore, Nakata stopped himself for finding out, because he is just an outsider in cats’ world.

*He could still feel the knife in his hands. It wasn’t a dream – blood had spurted out of Johnnie Walker and he’d collapsed to the floor, curled up and died. Then Nakata had sunk back on the couch and lost consciousness. (Murakami, 2005, p. 172)*

After Nakata stabbed Johnny Walker to death, he started to regain his sense for reality, but he does not have the power to accept the truth that he has killed someone. As stated by Seeman in his powerlessness, when a person thinks that his or her action have no effect on the result (1959, pp. 784-785). Nakata also thinks that he cannot do anything to take that back and he only fall unconsciousness.

*“So Mr. Nakata, what do you think about the way the world’s going?”  
he asked*

*“I’m very sorry, I’m not bright, so I have no idea at all about that,”  
Nakata said. (Murakami, 2005, p. 199)*

This dialogue is taken when Nakata meets a truck driver who willing to take him in to the edge of the Tokyo. The driver asked Nakata about what he thinks of the world right now. But as a not very bright person, Nakata does not have the ability to guess what is going on to the world. He believes whatever he does right now will never change it, just as Seeman’s aspect of powerlessness (1959, pp. 784-785), therefore, he has no idea about that matter.

*“Once they learned that their eldest son couldn’t read any more or follow along with his lesson, Nakata’s parents – totally focused on their children’s education – ignored him and turned their attention to his younger brother.” (Murakami, 2005, p. 222)*

As a kid, Nakata was a very diligent and smart boy. His parents were very proud of him, until the accident that made him lost his memories. Nakata feels like after that accident, he becomes a very different person. This is where Nakata’s life meets what it is called “turn of event” He no longer accept his study. Seeman’s powerlessness is the most suitable aspect for this alienation as he argues that powerlessness is happen when the person believes that his action is pointless (1959, p. 786). His parents later on turn their affection to Nakata’s brother and left Nakata to his grandparents. Nakata could not do anything about it.

*Everybody likes him, though he didn't make any close friends. Perhaps that was only to be expected. When most people tried talking to Nakata, ten minutes was all it took for them to run out of things to say. (Murakami, 2005, p. 223)*

This narration shows another powerlessness aspect of Nakata. It happens if the person believes his action will not change anything (Seeman, 1959, p. 784-785). In this narration, Nakata also believes that he cannot change the way he communicates. He tried to communicate with people sometimes, but they just run out of things to talk about in less than ten minutes. Therefore, he did not make any close friends.

*Who was going to hire an illiterate man in his fifties whose only skill was crafting antique furniture nobody wanted anymore? (Murakami, 2005, p. 224)*

As a fifty-something-year-old man, Nakata cannot help himself to feel powerless. This narration shows Nakata's powerless as an old man because he believes that he will not get a job for his only ability is crafting antique furniture. As Seeman stated, powerlessness occurs when a person believes that his or her actions have no effect on outcomes (Seeman, 1959, pp. 784-785). Nakata is sure that he will not have any job whatever he does.

#### 4.2.2.2 Meaninglessness

*“...You see, if I’m not dumb then the Governor won’t me a sub city anymore, and no more special bus pass. If the Governor says, You’re dumb after all then Nakata doesn’t know what to say. So this is fine, being dumb.”* (Murakami, 2005, p. 55)

Nakata is always a humble person, and will never expect to be a great person. The narration gives a meaninglessness aspect proposed by Seeman. Seeman argues that meaninglessness is happened when A person believes that his or her actions have no effect on outcomes (Seeman, 1959, pp. 784-785). This data shows that he accepted himself as a dumb person because he does not want to give too much thought about how others feel about him. He admits that he is a dumb person, and when everyone thinks the same, he cannot do anything about it. Therefore, it will be pointless if he has to deny it.

*“But the world was full of many things Nakata couldn’t hope to fathom, so he gave up thinking about it. With a brain like his, the only result he got from thinking too much was a headache.”* (Murakami, 2005, p. 128)

This narration shows the meaninglessness aspect of Seeman’s alienation. Meaninglessness occurs when a person is unable to understand his or her situation and doesn’t know what to believe or expect (Seeman, 1959, p. 786). Nakata cannot help himself for being dumb and he cannot understand most of things he faced. Okawa already told him that the world is full of dangerous stuff, but he does not understand. *“All he was doing was looking for a lost little cat. What could possibly dangerous about that?”* (Murakami, 2005, p. 128). Therefore, when he thought that



there are no danger lies ahead in his life, he realizes that he just did not really know it.

*Nakata drop the knife and it clattered on the floor as loudly as the gear of some loud machine clanking away in the distance. Nakata stood next to the body for a long time. Everything in the room had become stand still. (Murakami, 2005, p. 157)*

Nakata realizes that he has committed crime for killing Johnnie Walker, but he wishes he had never done that. He did not understand the situation earlier and now he does not know what to expect, as Seeman stated in his meaninglessness (1959, p. 786). He just stands beside the body and tries to understand what just happened.

He then wakes up in the vacant lot with Mimi and the lost Goma beside him. With the two cats next to him, he is sure that all of those messes were happened. He knows that he just become a murderer and he has to report himself to the authorities. When he got to the police, he tells the police exactly what happened at Johnny Walker's place and what happened to him. *"The police officer was nearing the end of his shift and wanted to finish up all his paperwork before he went off duty. He'd promised to meet a fellow officer for a drink at a nearby bar when he got off, so the last thing he wanted to do was waste time talking to some crazy old coot."* (Murakami, 2005, p. 175). When Nakata wants to report himself to the police after killing Johnny Walker, he is mistaken as a confused old man. He is asked to go home to his family, therefore the police asked whether he has family or not.

#### 4.2.2.3 Normlessness

*“Johnnie Walker.”* From deep inside himself Nakata managed to force out the words in a low voice. *“Please, stop it. If you don’t, Nakata’s going crazy. I don’t feel like myself anymore.”* (Murakami, 2005, p. 156)

After Johnny Walker started killing the cat one by one, Nakata has felt something different within himself. The aspect of normlessness is being felt by Nakata. It is when a person feels disconnected from social norms or believes that social rules for behavior have broken down. This might cause the person to believe that socially unapproved behavior is necessary in order to achieve goals (Seeman, 1959, p. 787). Nakata feels that the social rules have broken down. Nakata has pretend the cats are his friends, so Johnny Walker is currently killing Nakata’s friend. And in order to stop Johnny Walker’s action of killing those innocent cats, as he asked to Nakata, the socially unapproved behavior is needed, which is killing Johnny Walker.

#### 4.2.2.4 Self-estrangement

*“No, Nakata doesn’t watch TV. The people on TV talk too fast, and I can’t keep up with them. I’m dumb, so I can’t read, and if you can’t read TV doesn’t make much sense. Sometimes I listen to the radio, but the words there are also fast, and it tires me out.”* (Murakami, 2005, p. 87)

This statement is said by Nakata when Mimi, the Siamese cat, asked him whether he also watches TV like herself. Self-estrangement aspect is occurred in this

statement. Alienated people may not be able to find activities that are interesting to them (Seeman, 1967, p. 285). Nakata is different with any other people. People will enjoy watching TV, but, as a not very bright person, Nakata finds watching TV is a very hard activity because the people on TV talk too fast, and he cannot keep up with that.

After following several clues from cats whom he met earlier, Nakata's job to find the missing Goma will reach to an end. He finds Johnnie Walker, the cats' slayer, and wants to retrieve the cat back. Instead of giving him the cat, Johnnie asks Nakata if he wants to take the cat back, he has to stop him killing the cats.

*"But why – why ask me? Nakata's never ever killed anyone before. It's not the kind of thing that I'm suited for." (Murakami, 2005, p. 150)*

This narration is taken when Nakata meets Johnny Walker. Johnny asks Nakata to murder him but Nakata refuses. The self-estranged Nakata cannot do anything about it. He is sure that killing people is not one of the activities he become interested, for alienated person may not be able to find activities that are interesting to him or to her. Nakata believes that he is not the person who can kill somebody like any other criminal.

#### **4.2.2.5 Social Isolation**

*"...It makes things a lot easier for me if you have a name. That way somebody like me, who isn't very bright, can organize things better". (Murakami, 2005, p. 50)*

This is the statement Nakata said when he met a black, unnamed cat. It shows the isolation within the alienation of Nakata. As Seeman stated Isolated and detached people may create their own value systems (Seeman, 1959). Nakata also create his own system to cats he met. Because the cat does not have a name, Nakata insist to give him one. "... For instance, I can say, *On this day of this month I spoke with the black cat Otsuka in a vacant lot in the 2-chome neighborhood.* It helps me remember" (Murakami, 2005, p. 50). As a not very bright person, Nakata tries every way to help his life to be easier. Therefore, he named the cat Otsuka, a name he hopes will easy to remember.

*"Do you have any family?"*

*"Nakata's all alone. I have no family. And no job. I live on a sub city from the Governor." (Murakami, 2005, p. 175)*

This data shows that Nakata does not have anyone to share his life. Not friends, not relatives, not even families. According to Seeman, this is the example of social isolation aspect. A socially isolated person puts low value on the goals and beliefs of his or her given society (Seeman, 1959). He only lived alone since he was a teenager.

*Experience had taught him it was better not to let on the that he didn't know how to read. Because when he did, people stared at him like he was some kind of monster. (p. 193)*

Another example of Nakata when he isolates himself is when he thinks that become a smart person is as if he is not being himself. Seeman argue that isolated

person can make a system of his or her own (1959), so Nakata is not letting himself to be able to read. Because when he is being able to read, people will not believe in him.

*He didn't make any friends. None of this bothered him, though. Being left alone means he could be lost in his own little world. (Murakami, 2005, p. 222)*

Since Nakata live with his grandparents, he has spent most of the time alone. This circumstance is making him used to isolation. A socially isolated person puts low value on the goals and beliefs of his or her given society (Seeman, 1959). As the time goes on, the loneliness feeling he has felt, become his freedom where he can do anything he wants and not having the feeling that he will be a bother to others. Isolated and detached people may create their own value systems (Seeman, 1959). *“When the teacher told him to do something, he followed her instruction to the letter. He didn't bother anyone, so teachers tended to forget he was even there. He was more like a guest sitting than a burden.” (Murakami, 2005, p. 222).* His own little world has made him neglected by his surrounding, but he does not mind it at all.

*Still, he never felt lonely or unhappy. He never felt sexual desire, or even wanted to be anyone. He understood he was different from other people. Though no one else notice this, he thought his shadow on the ground was paler, lighter, than that of other people. (Murakami, 2005, p. 223)*

This narration shows social isolation aspect of Nakata. It happens if the A socially isolated person puts low value on the goals and beliefs of his or her given society (Seeman, 1959). In this narration, Nakata differs himself with other people

because, unlike them, Nakata does not have any sexual desire or any feeling wanted by anyone. In addition, Nakata feels he has different shadow from other people. As Seeman said, Isolated and detached people may create their own value systems (1959). His shadow is paler, lighter than others are.