

CHAPTER IV

DISCUSSION

This chapter analyze the words / phrases / clauses / sentences in the dialogues and narrations found from the Haruki Murakami's *Colorless Tsukuru Tazaki* elaborated with Hebdige's concept of The Meaning of Style and Butler's concept of Gender Performativity as the main theory to solve the problem about Style of Friendship and Sexual Orientation of Tsukuru. There is also other expert involve, Freud's concept of Dreams as the supporting theory. Freud's Dreams is used to solve his strange dreams.

The points which are going to be discussed are Style in *Colorless Tsukuru Tazaki*, Style of Friendship, Tsukuru's Sexual Orientation, Tsukuru's Oedipus Complex, and Tsukuru's Dreams. To know how to analyze these elements, the researcher put some narrations and connect it with other narrations from appendix and might be from the novel that is not stated in appendix which related to the topic.

There are 43 findings of words / phrases / clauses / sentences in the dialogues and narrations put on the appendix which classified into two point, Style of Friendship and Sexual Orientation. This appendix aims to precise the data from the novel and classified into the topic to become an easy understanding in analyzing the problem.

4.1 Style in *Colorless Tsukuru Tazaki*

Style in subculture, pregnant with significance, as Hebdige says in *Subculture The Meaning Style* (2002, p.29). The transformations in style is go ‘against nature’ and interrupt the process of ‘normalization’ such as gestures, movements towards a speech which offends the ‘silent majority’, challenges the principle of unity and cohesion and also contradicts the myth of consensus.

The style which is related to the issue of Tsukuru is close to the Genet’s analogical concept, it has the darker side of sets of regulations, like graffiti on a prison wall. Even it is drawn on a prison wall, graffiti makes a fascinating reading. Same as *Colorless Tsukuru Tazaki* in the way Haruki Murakami gives a picture of the complicated friendship life of Tsukuru, while it refer to the style of the subculture which there are so many dark elements, it makes the reader fascinate and curious about what is wrong with Tsukuru. The dark elements that are found here such as disappointments, illogical explanation about death, six finger’s person, strange sex scenes, and even bad dreams, but it is fascinating to explored because it has an extraordinary plot with an open ended story.

What we are going to discuss is the style in subculture which play around the friendship which affects Tsukuru’s life in many aspects not just friendship life, but also his relationship, his lifestyle on daily basis, his carrier, his family orientation, and his sexual life. Here the writer would mention and discuss the narrations which

represents disappointments, illogical explanation about death, six finger's person, strange sex scenes, and even bad dreams. Those representation explain more clearly as follows:

4.1.1 Disappointment

Disappointment is one of the representation revealed in the novel to show the condition of Tsukuru as a part of style in youth subculture elements. This element is an effect of his changing life after being kicked off by his friends and abandoned by Haida and Sara.

4.1.1.1 Being kicked off

This disappointment is one the style elements mentioned in this novel which become a beginning of Tsukuru's gloomy life after his sophomore year of college, because after having such a good relationship wit his four bestfriend, Tsukuru consider them as a harmonious perfection means that Tsukuru really mean it being around his group of bestfriends. This is the reason why Tsukuru feel so dying after being called by Ao and tell Tsukuru that Ao and his friends don't want to talk to Tsukuru again without telling the reason. This narration below is the representation about how dying 5 months after being abandoned;

Tsukuru loved at death's door. He set up a tiny place to dwell, all by himself, on the rim of a dark abyss. A perilous spot, teetering on the edge, where, if he rolled over his sleep, he might plunge into the depth of the void. Yet he wasn't afraid. All he thought about was how easy it would be to fall in (p.45)

Then after 6 month suffering pain in himself, the pain affects a change in his physical appearance. This situation which makes his physical appearance different might be the beginning of his willing to make his body changed to become a better-looking and proportional body, because in the middle of the story mentioned that he's doing gym and swimming regularly. Another, when he decide to meet his friends in the age of 36, Kuro said that he's different and has better looking.

-In the half year when he wandered on the verge of death, Tsukuru lost fifteen pounds. It was only to be expected, as he barely ate. (p.48)

4.1.1.2 Haida's leaving

This part tells when Tsukuru being abandoned by Haida without reason or even information where he go. Moreover, this is the second time Haida being abandoned where the first time happened when he's in his sophomore year of college.

Haida left Tsukuru for good at the end of the following February, eight months after they'd first met. This time he never came back. (p.136)

The narration below is indicating that he feels guilty to Haida and think whether he had a really bad mistakes to Haida. In other sense, he's not indicating that he's confuse, which might be he's in a real trouble of losing people. He's just feeling guilty related to the question in his mind about he might have been

did a mistake to Haida, so he try to have a positive thinking ‘it may be the reason why Haida left him and it is OK’. In this stage, Tsukuru seems to having a contemplation about his faith, refer to the words ‘*he felt a strangely neutral quiet descending over his life*’.

Rather, after losing his friend, he felt a strangely neutral quiet descending over his life. At times the odd thought struck him that Haida had partially absorbed Tsukuru’s sin, his impurity, and as a result he had had to go far away. (p.140-141)

4.1.1.3 Sara’s leaving

Sara is Tsukuru girlfriend when Tsukuru in the age of 36 and she’s two years older than him. This narration tells the situation when Tsukuru feels to have a possibility for being abandoned again for the third time, and this time abandoned by Sara. This narration shows that he would be very disappointed If Sara definitely leave her, represented by the clauses ‘*I may really die*’.His thought about die If he’s being abandoned by Sara is the thought that comes from Kuro’s advices to him.

If Sara doesn’t choose me tomorrow, he thought, I may really die. Die in reality, or die figuratively-there isn’t much difference between the two. But this time I definitely will take my last breath. Colorless TsukuruTazaki will lose any last hint of color and quietly exit the world.(p.384)

Tsukuru in the end of the story seems so in wound and stands in his lowest stage in his life. He, for the third time feels of having a big mistake to someone by take himself down and consider he’s unimportant to Sara as the

reason why Sara leave her, represented by the keyword of clauses : *he had very little he could give her.*

One thing he could say at this point was this: he had very little he could give her. Limited in amount, and in kind, the contents negligible. (p.383)

4.1.2 Illogical explanation about death

The next element which represent the style of subculture is the illogical explanation about death. It is the abstract idea of death that Haruki Murakami want to show. This element indicating that Haruki Murakami want to show the reader about abstract idea about death, related to the feeling of TsukuruTazaki, or even to other character which suffer death in reality or figuratively.

Midorikawa said. "You take that capacity- a death token, if you will-and transfer it to somebody else. What I mean is, you find somebody else to die in your place. You pass them the baton, tell them, 'Okay, your turn,' and then leave. Do that, and you'll avoid death, for the time being. But I don't plan to." (p.94)

Then in an abstract idea about death, HarukiMurakami seems want to tell the reader about what is the type of person who can easily accept death which is the one who have a certain type of color, and it is not Tsukuru, because he doesn't have a certain type of color in his name instead of the meaning 'to create'. We could assume for his experience which has been dying after three times being abandoned by people who's very mean in his life.

“What I need to do is find people who have certain type of color, with a certain glow. Those are the only ones I can transfer the death token to. I can’t hand it over to just anybody.”(p.96)

4.1.3 Six fingers’ person

The writer tells about a person who born with 6 fingers two times in the novel, first when Haida tell Tsukuru about his childhood experience when he met Midorikawa who has 6 fingers, and second when Tsukuru hear the news there was found two small fingers floating in a liquid in jar in station. The extra two fingers attached in human could be represent the misfortune which attached in someone’s life. It is like a representation of Tsukuru’s misfortune in his life because he has been experienced a real disappointment after being abandoned for three times. Furthermore, it is also related to the word ‘death’ or ‘die’ or ‘dying’ which oftenly used by the writer to describe how Tsukuru’s feeling which could be connected to the narration below on the clause *‘anybody who had six fingers was killed.’*

“From what I learned,” the stationmaster replied, “during the Middle Ages in Europe, they thought people born with six fingers were magicians or witches, and they were burned at the stake. And in one country during the era of Crusaders, anybody who had six fingers was killed. (p.227)

This narration below is the second time the writer give the information about 6 fingers phenomenon. It is described that most of the time parents want to get rid of the deformity, so they have the fingers amputated when we still a baby, but there are some people who still have all six fingers until adult.

Yes, it sure was. Two small fingers floating in liquid, kept in what looked like a small mayonnaise jar, all inside a pretty cloth bag. Looked like a child's fingers severed at the base. Naturally we contacted the police, since we thought it might be connected to a crime. (p.223)

4.1.4 Strange Sex Scenes

The next element as the part of style is strange sex scenes. Strange sex scene here is the scene appeared in Tsukuru's dreams in his age of 21. Tsukuru has a strange sex scene which involve two girls and even worse, they are Tsukuru's best friends, Shiro and Kuro. The strange part is Tsukuru indicated that he could get more satisfied if he's having sex with more than one partner rather than a single one. In this case Tsukuru still as any other man to have an interest with woman in having a sexual imagination.

The entire time, but Shiro and Kuro treated it as a completely natural turn of events, nothing they had to think over. They never hesitated. The two of them caressed him together, but Shiro was the one he penetrated. Why Shiro? Tsukuru wondered in the midst of his deep confusion. (p.126)

But then, the other sex scene says Tsukuru having an oral sex with Haida, which could indicate that Tsukuru might have two interests in his sexual orientation, man and woman. The result could be interpreted as he could potentially become a homosexual, or the second possibility might become a bisexual. It is going to be discussed more in the sub-chapter explaining about Tsukuru's dreams.

Now, though, he wasn't coming inside Shiro, but in Haida. The girls had suddenly disappeared, and Haida had taken their place. Just as Tsukuru came, Haida had quickly bent

over, taken Tsukuru's penis in his mouth, and-careful not to get the sheets dirty-taken all the gushing semen inside his mouth. (p.126-127)

4.1.5 Bad dreams

The last elements for the representation of style is bad dreams. Tsukuru have a bad dream or it can be said unexplainable, which leave him a lot of questions in his mind. The woman on that dream ask him to choose whether her body or her heart. This dream could be interpreted as his wound projection because it happen exactly a year after he's being kicked off by his friends. It shows that Tsukuru might be healed so subtle, but he could not get rid of the memories with his friends. The other possibility is his dream might be the foreshadowing about his relationship with Sara, because after Tsukuru have a sexual intercourse with Sara, she feels that there's a part from the past in Tsukuru which blockage him when they are making love. After that, Sara suggest him to solve this problem because Sara couldn't stand for this relationship for so long, a relationship which involve the body, not the heart in it.

I will give you one of them, she told Tsukuru. My body or my heart. But you can't have both. You need to choose one or the other, right now. I'll give the other part to someone else, she said. But Tsukuru wanted all of her. He wasn't about to hand over one half to another man. He couldn't stand that. (p.50.-51)

The other dream of Tsukuru which can be said as a bad dream is when he's having an oral sex with Haida. This can be judged with the word 'bad'

because of the two reasons, the first is Haida and Tsukuru come from the same sex person and it is weird for a man to have an oral sex with a man. The second is Tsukuru is a Japanese and it is weird for Japanese which come from an Eastern culture to have such a homosexuality intercourse in life, because the LGBT issue still tabooe for being demonstrated and applied in Japan.

Now, though, he wasn't coming inside Shiro, but in Haida. The girls had suddenly disappeared, and Haida had taken their place. Just as Tsukuru came, Haida had quickly bent over, taken Tsukuru's penis in his mouth., and-careful not to get the sheets dirty-taken all the gushing semen inside his mouth. (p.126-127)

4.2 Style of Friendship

Tsukuru's friends, consists of two boys and two girls that were his four best friends had a color as part of their surnames, leaving him the "colorless" one. His best friends' name are Eri Kurono a.k.a *Kuro* which means black, Yuzuki Shirane a.k.a *Shiro* which means white, Kei Akamatsu a.k.a *Aka* which means Red, and Yoshio Oumi a.k.a *Ao* which means blue. Meanwhile, the meaning of Tsukuru's name means 'to create' or 'to construct' in English. It is related to his dream of carrer that he want to create a train station.

Each of them have a unique habbit in their characteristics, such as Shiro the girl who is very clever and feminine, Kuro the girl who loves sport and masculine which is different with Shiro, Ao, the boy who is the star of basketball player in school, and Aka who always at the top in reaching the score.

They are very close and attached for each other... Until one day in 1995 during his sophomore year in college, his friends suddenly cut all relationships with him without any reasons and also lost all contact with Tsukuru. In this stage Tsukuru felt so confused and wondered what was wrong with him.

In this case, his problem caused a mental damage which made him think deeply about what his mistakes to his friends until he feel 'died'. Then, a year after being abandoned, he live with the new Tsukuru, with the new body which become more healthier and attractive, but empty on the inside. In this time he can make a new friend in college, named Haida, together as he try to forget what happened in the past, it makes him experience an odd dreams, such as having sex with women, having sex with a man, and being accused to choose a woman's body or heart.

Until then in the age of 36, he works for a railroad company and builds stations. In this age he meet Sara, his girlfriend which encourages him to come face-to-face to his friends with maturity to find out why they rejected him. Then he visit them one by one, first back in Nagoya, then in Finland, but there are nothing logical explanations he got from his friends.

This sub-chapter will discuss more about the interpretations which put on the table of analysis in the appendix. The discussion will bring the reason of the interpretation of each point in the table that refer to the style of friendship by also putting the words / phrases / clauses / sentences in the dialogues or narrations as a prove.

4.2.1 Tsukuru's Conflicts

Tsukuru has a complex problem which involving him and the other character such as Shiro, Sara, Haida, and Kuro. They have more influential issues related to Tsukuru's decision and identity rather than his two bestfriend, Aka and Ao. The relation between Tsukuru with Shiro, Sara, Haida and Kuro affects a conflict which sometimes appear in his mind and blockage his life.

4.2.1.1 Tsukuru vs Himself

The story begins with the protagonist obsessed with death due to his alienation by his friends. Tsukuru with his inner conflicts at first found when he realize that he is a colorless one among the four colorful friends, feels that he had no such a defects nor a benefits to brag about.

Tsukuru considered this. "I've always seen myself as an empty person, lacking color and identity. Maybe that was my role in the group. To be empty. An empty vessel. A colorless background. With no special defects, nothing outstanding. Maybe that sort of person was necessary to the group." (p.179)

The second conflict of Tsukuru happen when he experience a traumatic event after being kicked off by his group. Before this tragedy happen, Tsukuru comfort for being in a belonging of his group friends. Sometimes he feels like he's not deserve for being his group, but he loved them and described in the novel like a young tree absorbing nutrition from the

soil, like a food to grow. Therefore Tsukuru feels so dying because he could not get a spirit in his life.

The reason why death had such a hold on TsukuruTazaki was clear. One day his four closest friends, the friends he'd known for a long time, announce that they did not want to see him, or talk with him, ever again. (p.6)

Death doors could be interpreted as his room where he loved being trapped inside and 'dark abyss' could be an extreme wound he suffer because he didn't believe his friends would have do that to him.

For the five months after he returned to Tokyo, Tsukuru loved at death's door. He set up a tiny place to dwell, all by himself, on the rim of a dark abyss. (p.45)

Then Tsukuru's life describe was change like a sheer ridge had divided into two distinct biomes. The reason why Haruki uses this analogy could be the distinct biomes are divided because it really different, related to the drastic change the he suffered, the situation that are very different before he's being abandoned and after being abandoned. It could also be assumed that some part of him would have been missing.

Afterward, TsukuruTazaki's life was change forever, as if a sheer ridge had divided the original vegetation into two distinct biomes. (p.33)

The word 'random' here represents that Tsukuru has a lot of feelings in his mind after losing a contact with his friends. This random feeling consists of fear, curious, guilty, pessimistic, and confused, which make him become senseless of feeling anything.

That night, after he still hadn't heard from his friends, Tsukuru had trouble sleeping. He felt agitated. Random, senseless thought flitted around his head. (p.37)

In the age of 36 which is 16 years after passing the hardest time of his life which being abandoned by his four bestfriends and Haida, he is truly re-making a new man by doing gym and swimming regularly and consider that the old betrayed Tsukuru was die and eventually finds hope in his life as an engineer building railroads. His body become more proportional, proved by compliments from Kuro which tell him he's become more attractive and handsome.

In any case, the boy named TsukuruTazaki had died. And what stood here now, breathing, was a brand-new TsukuruTazaki, one whose substance had been totally replaced. (p.55)

Then, the third conflict is when Tsukuru again question about what is wrong with him. The old dying Tsukuru that he said to himself had been replaced, sometimes appear even until he's 36. It is not as worst as 16 years ago when he feels such a death person, but it is closer to the feeling of uncertainty, the undetected side of his emotion which fulfilling his mind. From the narration we can conclude that Tsukuru has a conflict with himself where he doesn't know what is the problem within him which make people always abandon him.

Something must be wrong with me. Tsukuru thought. Something must be blocking the normal flow of emotions, warping my personality. But Tsukuru couldn't tell whether this blockage

came about when he was rejected by his four friends, or, a structural issue unrelated to the trauma he'd gone through. (p.77)

4.2.1.2 Tsukuru vs Shiro

The core of the unlogical reasons why his bestfriend left and betrayed him without explanation, is from Shiro. She tells his group of friends that Tsukuru had raped her and cause her a mental illness until in the end she committed to suicide. She is the main reason why his three best friend decided to leave him. Kuro, Aka, and Ao believed her based on friendship without asking the truth to Tsukuru, besides they thought that Tsukuru is stronger than her to be kicked off from the group.

Tsukuru know this when he decided to meet Ao to explain everything why they kicked him out. Ao explain all to Tsukuru, when Shiro tell them she'd been a virgin, but Tsukuru had deflowered her by force, and it was painful until she'd bled. Ao couldn't imagine a reason why she make up such a graphic history, but he also could not believe that Tsukuru do that.

The conflict from Shiro to Tsukuru might be very deep. Shiro tells that Tsukuru raped her but Tsukuru don't remember anything about having sexual relationship with her. Shiro might be liked Tsukuru, or even worse in loved with him, because Tsukuru mentioned in the novel as the handsome one. In addition, although Tsukuru and Shiro are the part of the group , they could not

ignore that they come from an opposite sex which bring them to have an attraction as a couple rather than as a bestfriend.

Then the conflict from Tsukuru to Shiro indicates that he also has a desire to Shiro, especially a sexual desire. Because Shiro in the novel described as a tall and slim girl with a model's body. It represents from the narrations above who shows that Shiro appear in almost all of his imagination of sex and also his dream. It is represents from the narrations below;

When he was alone, though, sometimes Tsukuru longed for a girlfriend. He wanted to hold a woman, and when he thought about embracing one, for some reason what automatically came to mind was an image of Shiro and Kuro. (p.77)

The two of them caressed him together, but Shiro was the one he penetrated. Why Shiro? Tsukuru wondered in the midst of his deep confusion. Why does it have to be Shiro? (p.126)

He focused, switched off his imagination, and chased away everything that wasn't there-Shiro and Kuro's naked bodies, and Haida's lips-as best he could. (p.143)

4.2.1.3 Tsukuru vs Kuro

The conflict also happen among Tsukuru and Kuro. The conflict from Kuro for Tsukuru almost invisible for the reader if Kuro does not admit it in the end of the novel, besides people usually have a prejudice that a girl character who loves sport and has masculine body not really interested to admire a guy secretly for her everyday life. But Kuro does love Tsukuru and Shiro who loves him too knows it. We can relate it to the mental illness and death of Shiro which probably happen after Shiro knows that Kuro love Tsukuru. Shiro, the type of a girl who can get anything she want felt in rival

with Kuro to win Tsukuru's heart, so she made such a graphic story about raping to shows Kuro that Tsukuru attracted to her.

Eri gave a wry smile. "I guess it's okay to tell you now, but I always liked you. I was really attracted to you. Actually, I was in love with you. I always kept it secret, and never told anyone. I don't think Ao or Aka were aware of it. Yuzu knew, of course. Girls can never hide anything from each other. (p. 308)

"Truthfully, I didn't abandoned you just because of Yuzu. That's a superficial justification. I did it because I'm a coward. I didn't have any confidence in myself as a woman.(p.327)

Then the conflict from Tsukuru for Kuro is alike for Shiro. Kuro always appear in his imagination of sexuality, if he want a sexual intercourse with someone, but she always appear together with Shiro. This could be interpreted that Tsukuru also has a feeling to Kuro but not as much as he felt and attracted to Shiro.

When he was alone, though, sometimes Tsukuru longed for a girlfriend. He wanted to hold a woman, and when he thought about embracing one, for some reason what automatically came to mind was an image of Shiro and Kuro. (p.77)

The girls were in bed, as naked as the day they were born, snuggled up close on either side of him. Shiro and Kuro. (p.125)

He focused, switched off his imagination, and chased away everything that wasn't there-Shiro and Kuro's naked bodies, and Haida's lips-as best he could. (p.143)

4.2.1.4 Tsukuru vs Haida

Haida left Tsukuru without any explanation just after Haida performed an oral sex to Tsukuru in his apartment which is remain mystery whether it was a dream or real. It might be just a dream because it is stated that it happened after he experienced a sleep paralysis. The conflict from Tsukuru to

Haida is implicitly showed by Haruki by attaching him into Tsukuru's sex dream after the name of Shiro and Kuro is mentioned and into Tsukuru's sexual imagination and also after their names are mentioned.

Tsukuru might be attracted to Haida emotionally and physically. The emotional part proved from Tsukuru's statement that he's enjoy the time with Haida in apartment, besides Haida always makes him meals every time Haida visiting Tsukuru which indicating that Haida's gender is feminine. The physically part proved from the narration that showing Tsukuru is imagining about Haida's lips after imagining Shiro and Kuro for his sexual desire.

Now, though, he wasn't coming inside Shiro, but in Haida. The girls had suddenly disappeared, and Haida had taken their place. Just as Tsukuru came, Haida had quickly bent over, taken Tsukuru's penis in his mouth, and-careful not to get the sheets dirty-taken all the gushing semen inside his mouth. (p.126-127)

He focused, switched off his imagination, and chased away everything that wasn't there-Shiro and Kuro's naked bodies, and Haida's lips-as best he could. (p.143)

The conflict from Haida to Tsukuru is unexplainable. This situation happened in the morning after Tsukuru experienced a strange sex dream and after Haida made him breakfast for Tsukuru.

Haida left Tsukuru for good at the end of the following February, eight months after they'd first met. This time he never came back. (p.136)

He didn't feel bitter about Haida abandoning him. Rather, after losing his friend, he felt strangely neutral quiet descending over his life. At times the odd thought struck him that Haida had partially absorbed Tsukuru's sin, his impurity, and as a result he had had to go far away (p.140-141)

4.2.1.5 Tsukuru vs Sara

Sara is Tsukuru's girlfriend which he'd met in this age of 36. She is very generous and mature enough as she is also 2 years older than him, but looks 5 years younger than her age. The conflict from Sara to Tsukuru plays around her love and sex relationship with Tsukuru. At first everything is alright as they made love in their third date.

After dinner on their third date, in what seemed like natural progression of events, they had gone back to his apartment and made love (p.20)

Sara also has a kind of affection to Tsukuru by showing her empathy of Tsukuru's emptiness for being kicked out by his four bestfriends. She also gives an advice to Tsukuru to solve the unanswered problem from his past that could possibly blockage his life. This action that she does has nothing to do yet with the effects which may be appeared in their sex life.

"I understand how you feel," Sara said, with her eyes narrowed. "But even if it ended badly, and you were hurt, I think it was a good thing for you to have met them." (p. 110)

Until then Sara feels inconvenient because day by day while they are having sex, Sara feels that his soul isn't there with her to enjoy the love. She is like separated from him while having a sexual intercourse. However, Sara seems to have a willing to build a serious relationship with Tsukuru so she

does tell Tsukuru to move away the mind which blockage his emotion and feeling to her.

“When we made love, it felt like you were somewhere else. Somewhere apart from the two of us in bed. You were very gentle, and it was wonderful, but still...” (p.113)

“There’s still something stuck inside you,” Sara said. “Something you can’t accept. And the natural flow of emotions you should have is obstructed. I just get that feeling about you.” (p.238)

Tsukuru pictured the body underneath those clothes. He thought about making love to her again, and as he pictured this, he felt his penis start to stiffen. (p.115)

They lay in bed, naked, leisurely stroking each other, but Tsukuru still wasn’t able to get a decent erection. (p.238)

When he had tried to make love with her, he hadn’t been able to perform. (p.245)

In the last time they had sexual intercourse in his apartment, it bring Sara to the highest desire while doing a foreplay, but Tsukuru start to turn down his desire when she almost coming and reaching the climax. Tsukuru have no idea about what happen to himself. This could be said as the conflict from Tsukuru to Sara when the sexuality of Tsukuru is getting low. He could not get Sara’s body in sexual relationship and it rises altogether with his willing to qonquer Sara’s heart. Until Sara decided to leave without any information left to him when Tsukuru has deeply in love with her. This can be related to Tsukuru’s dream when he could choose only one between the body or the heart, means that Tsukuru in the realization could only win Sara’s heart, not the body.

“I love you, Sara, and I want you more than anything.” (p.357)

4.3 Tsukuru’s Sexual Orientation

Butler said that Butler Gender can be distinguished into expression and performativity. The idea of performativity is introduced in the first chapter of Gender Trouble when Butler states that “gender proves to be performance — that is, constituting the identity it is purported to be. In this sense, gender is always a doing, though not a doing by a subject who might be said to pre-exist the deed” (Gender Trouble: 25)

At first in the age of 20, Haruki Murakami seems to show the reader that the sexual orientation of Tsukuru Tazaki is alike as any other man. His performativity is masculine and he has a sexual desire for woman whose gender is feminine, Shiro and Kuro, represented by his dreams and dirty imaginations. In the beginning, Haruki tells about Tsukuru’s sexual imagination for having a girlfriend after he was being abandoned by his group of friends.

When he was alone, though, sometimes Tsukuru longed for a girlfriend. He wanted to hold a woman, and when he thought about embracing one, for some reason what automatically came to mind was an image of Shiro and Kuro. (p.77)

Tsukuru was twenty years old at this point, but had never held a woman in his arms. Or kissed a woman, or held someone’s hand, or even gone on a date. (p.77)

Until then a year after being abandoned, he experienced a strange dream about having an oral sex with a man, Haida. It is indicating that Tsukuru may have a sexual desire to Haida because of Haida’s gender. Haida described as a man who like to

cook and tell stories as his performance, which are more likely fit into the person whose gender is feminine. In this case Haida's performativity which is feminine attract Tsukuru whose gender is masculine. Tsukuru's masculinity is represented by his performance which like doing gym and swimming. He believe that from this activity he could get a proportional body as a man, besides Tsukuru also described as a neat guy.

In this stage we could not say yet that Tsukuru is homosexual because in his sexual imagination of Haida, there are always attached a picture of women, Shiro and Kuro. Moreover, 16 years later in his age of 36 he fall in love with a woman Sara. He also could not help imagining her in his sexual imagination like the way he did before to Kuro and Shiro.

Tsukuru pictured the body underneath those clothes. He thought about making love to her again, and as he pictured this, he felt his penis start to stiffen. (p.115)

But time by time Haruki seems want to show the reader that Tsukuru has an indication of being a gay, represented when Tsukuru had a trouble in his relationship with Sara. He could not able to perform well while having sexual intercourse in the end of relationship. It could be interpreted that Tsukuru's sexual orientation potentially change interest from woman into man, although deep down in his heart he's in love with Sara emotionally.

Now, though, he wasn't coming inside Shiro, but in Haida. The girls had suddenly disappeared, and Haida had taken their place. Just as Tsukuru came, Haida had quickly bent over, taken Tsukuru's penis in his mouth, and-careful not to get the sheets dirty-taken all the gushing semen inside his mouth. (p.126-127)

He refrained from masturbating as much as he could. Not because he felt guilty about act itself, but because, as he touched himself, he couldn't help but picture Shiro and Kuro (p.137)

He focused, switched off his imagination, and chased away everything that wasn't there-Shiro and Kuro's naked bodies, and Haida's lips-as best he could. (p.143)

Moreover, back then a month after being abandoned by Haida, Tsukuru once ever had tried so hard to prove that he was not gay by having a relationship with his girlfriend a month after Haida left him. He did not choose to sleep with her out of passion, or because he was fond of her, or even to company his loneliness. As Sedgwick stated, this situation can be called a homosexual panic, when someone is panic that he suffer a homophobic then try to prove to suggest and convince themselves that they are not gay. Tsukuru could be considered as a gay because day by day his sexual desire to woman is falling down, especially to Sara. However, the performativity of him which is masculine always searching for the feminine gender, but he could not get this performativity from female because he's a gay.

Though he probably would never have admitted it, he was hoping to prove to himself that he was not gay, that he was capable of having sex with a real woman, not just in his dreams. (p.143)

4.4 Tsukuru's Dreams

Dreams may express several wishes and contain several meanings. The manifest content of the dream is that which we experience or remember, what the dreams appear initially to be about; the latent content of the dream is its hidden meaning (Thurschwell, 2000).

Tsukuru wondering why he had a strange dream which performing a sex scene with Shiro and Kuro until he came to the ejaculation because of its pleasure. Then he wake up found his new friend, Haida, performing an oral sex to him and clean up the semen with his mouth. He was not sure that it is a dream, sleep paralysis, or a real situation. However, there's a step like a blank vision which separate the moment of his sleep paralysis until it change to dreams. This assumption proved when he was awake and found nothing of his semen left from his ejaculation scene in his dream.

Moreover, the other odd dreams is when he had sex dream with his female friends, Kuro and Shiro. The sex dream was started with sleep paralysis which at the same time Tsukuru consciously see Haida standing and staring to Tsukuru from the corner of the bedroom. In this case, his dream may be appeared as an outlet of his repressed desire, which is possible to hunch that Tsukuru had ever think about having sex with his female friends, Shiro and Kuro, and his male friend, Haida.