NOBORU’S OEDIPUS COMPLEX AS SEEN IN MISHIMA’S
THE SAILOR WHO FELL FROM GRACE WITH THE SEA

AN UNDERGRADUATE THESIS

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NEVER GIVE UP
For my beloved big Family of Karmat and Supiyah
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Yukio Mishima’s *The Sailor Who Fell from Grace with the Sea* is a novel about a young boy named Noboru who finally kills his step father because he loves his mother. His jealousy, hatred, and feeling rivalry to his step father influence his decision in killing his step father. His Oedipus Complex which becomes the main reason of killing his step father is the main topic of this study.

There are three objectives in this study. The first is to find out the characteristics of Noboru. The second is to find out the psychological factors caused Noboru’s Oedipus Complex. The third is to find out how Oedipus Complex influences his decision in killing his step father.

The method of study is library research. The writer uses character and characterization theories to analyze Noboru’s character. The writer also uses theories of Oedipus Complex to analyze Noboru’s Oedipus Complex. The writer applies psychological approach because this study is dealing with the psychological condition of the main character.

The analysis shows that Noboru is a brilliant boy who has bizarre fantasies about death. He is described as a boy who has good manner and controllable emotion. At first encounter with Ryuji, Noboru was idolizes him, but after knowing that Ryuji will marry his mother he hates Ryuji so much His love to his mother makes him jealous to Ryuji. His love to his mother makes him jealous to Ryuji. The second part of the analysis concludes that there are some factors which caused Noboru’s Oedipus Complex. The first factor is Noboru’s peeping habit, his friends’ influences, and his jealousy toward Ryuji. Influenced by his Oedipus Complex Noboru becomes more and more convinced that Ryuji should be killed.
ABSTRAK


Novel Yukio Mishima yang berjudul The Sailor Who Fell from Grace with the Sea adalah sebuah novel tentang anak muda bernama Noboru yang akhirnya membunuh ayah angkatnya karena cintanya terhadap ibunya. Kecemburuan, kebencian, dan perasaan bersaing dengan ayah angkatnya mempengaruhi dia dalam keputusannya untuk membunuh ayah angkatnya. Oedipus Complex Noboru yang merupakan alasan utama dalam membunuh ayah angkatnya menjadi topic utama dalam penelitian ini.


CHAPTER I

INTRODUCTION

A. Background of the Study

Children is a never ending subject to discuss. It has many interesting sides how they could be easily affected by the environment. Children age is the age when brain absorbs everything that comes through in a massive way. Many adult people are really affected and shaped by their childhood experience. Happiness, sadness, trauma, and other deep feelings which brain experienced have significant contribution on child’s decision in their adult life.

If we notice, there are many unique people around us. Every individual has his/her own experience of life that shapes him/her different to another. Few of them could have different extreme behavior than the others. For these people, their extreme behaviors are acceptable and normal to them even it is a murder or act of suicidal. Their sense of normality and abnormality are too far from everyday life of normal people.

The phenomena such as Sumanto, Dukun AS, and Robot Gedek are considered as extreme behavior among normal people. Their black and deep childhood experience shape these people become very far different from other people. Yet their abnormalities are normal according to their senses. These unique people easily attract people’s curiosity and also the media. The phenomena become the headline of many newspapers and TV, and of course these kinds of topic are too good for commodity.
There are also some phenomena among many artists and writers which are typical, such as suicidal tendencies. The musician such as Jimmy Hendrix, Jim Morrison, Kurt Cobain, Elvis Presley, Janis Joplin and the writer like Silvia Plath, and of course Yukio Mishima which the writer used one of his novel as the base of this thesis are died in unusual ways.

In Mishima’s *The Sailor Who Fell from Grace to the Sea*, the writer was interested in a small group of children who believes that adult world is sentimental and useless. They finally decided to murder a retired sailor. They believed that became a land man was a disgraced, something to be removed from this world. The sailor himself is a step father of Noboru, a thirteen years age boy, the member of this group.

The writer feels curious with the psyche of Noboru’s character which seems dark and mysterious. According to the writer, Noboru’s choice to follow his group’s decision to kill his step father is very controversial. Moreover, Noboru enjoys the pleasure of peeping his mother’s naked body through a peephole in his room. The action of killing the father and “loving” the mother is closely related to the story of Oedipus, a Greek story, where the main character finally killed his father and married her mother.

The Oedipus complex theory by Sigmund Freud is also an interesting theory to be discussed. In some way, Noboru’s character represents this theory. His act of killing his step father and enjoying the pleasure of peeping his mother’s naked body are simply proof of his Oedipus complex.
The writer’s curiosity on Noboru’s personality development which shapes Noboru’s character and then leads him to a voyeuristic and murder is the main reason why the writer analyzed the novel. This paper is intended to study the Oedipus complex symptom on Noboru’s character and how it influences Noboru’s character.

B. Problem Formulation

1. How is Noboru’s character described in the novel?
2. What are the psychological factors which cause Noboru’s Oedipus complex?
3. How does Oedipus complex as seen in Noboru’s character influence his decision in killing his step father?

C. Objectives of the Study

The objectives of the study are primarily to answer each question stated in the previous section. The writer wants to solve the problem formulations by observing the novel more deeply. The first objective is to find out how Noboru’s character described in the novel. The second objective is to find out the psychological factors which cause Noboru’s Oedipus complex and the third objective is to find out how Oedipus complex as seen in Noboru’s character influences his decision in killing his step father.
D. Definition of Terms

1. Oedipus Complex

Oedipus Complex is a syndrome which a child has to express his sexual desires toward his mother. Unconsciously the infant has a desire to have sexual union with the mother, and the fear of his father repressed his sexual desire. A child someday will try to have a woman resembles his mother like his father (Bressler, 1998: 152).
CHAPTER II
THEORETICAL REVIEW

A. Review on Related Studies

There are many criticisms toward Mishima’s *The Sailor Who Fell Grace to the Sea*. Most of them discuss about the theme which is merely related to the title. Celeste Heither in ThingsAsian.com states that the story is a study in contrast between summer and winter, land and sea, companionship and isolation, wanderlust and domestication, glory and nihilism. Heither said that the sailor, Ryuji Tsukazaki, confused after met Fusako. The sailor confused whether he chose to find glory at sea or fell from grace with the sea and married the woman he loved.

According to Heither Ryuji was lost somewhere between shore and sea, try to elaborate with the realization that he might never find great glory sailing the ocean blue, nor true love on land. Heither simply observed the novel by analyzing the character’s problem of three main characters, Noboru’s struggles with his desire to belong; Fusako’s fears compromising her independence, and Tsukazaki’s confusion between land and sea (http://www.thingsasian.com/stories-photos/1796).

A journal article entitled *Observations on the Sailor Who Fell from Grace with the Sea* Vol. 12, 1970 by Bernice and Sanford Goldstein viewed the novel as a novel of dislocation and disconnect endless where Ryuji belief that sea is where he could find his glory. Ryuji hates land for its immobility, its eternally
unchanging surfaces. He abandoned the land only offered him sickness, poverty and endless devastation. The article also said that Ryuji had not married because he could not take a wife on a dangerous mission (http://www.questia.com/googleScholar.qst?docId=95257043)

John Self’s wrote on his blog that the novel was much closed with the author personal life (http://theasylum.wordpress.com/2007/03/26/yukio-mishima-the-sailor-who-fell-from-grace-with-the-sea/).

And Yukio Mishima’s life and personality is all over The Sailor Who Fell from Grace with the Sea, the story of a thirteen-year-old boy who takes exception to his mother’s new lover and exacts a terrible revenge. Self also commented the author’s obsession on death, sex orientation and its fantasy.

And when we factor in the explicit connections made in the book between sex and death, and of “contempt” characters feel for those whose suicide attempts have failed, the picture of a ‘debatable’ sexuality is pretty much complete.

Jamalah, a reviewer who responded on John Self review, said that the story was all about the value of manliness in society, the values of an ideal sailor which Ryuji must keep in his life. Later the sailor realized that the idea of glory at sea was unattainable (http://theasylum.wordpress.com/2007/03/26/yukio-mishima-the-sailor-who-fell-from-grace-with-the-sea/).

I see this book as the story of a man imprisoned by the mythical masculine role in society, conflicted in the choice whether to live as a sailor in the pursuit of “glory” and the “Grand Cause”, or to give this all up for the woman he love. As a sailor, Ryuji is incomplete because Ryuji’s ideas of glory at sea are unattainable.
From all those views, none of them talked about Oedipus Complex. Most of them only focused on the main character of the novel. However, their discussions on the main character will help the writer analyzing the psychological aspect of the main character. This thesis will be focused on Noboru’s personality development and its correlation with the theory of Oedipus Complex.

B. Review on Related Theories

1. Theories on character and characterization

According to Stanton in *An Introduction to Fiction* (1965:17), the term character may refer to two meanings. It may designate the individuals who appear in the story and may refer to the mixture of interests, desires, emotions, and moral principles that make up each of these individuals. Most stories contain a central character, which is relevant to every event in the story; usually the events cause some changes in him or in our attitude toward him. Thus the meaning of character can be both the actor in the story and the characteristics of the character. There must be a relationship between an actor and the characteristics that he has.

In *Literature for composition* (1988:712), Barnet presents some points in understanding the characters. The character can be understood by observing what the character says, what the character does, what the other characters say about the character, and what others do.

According to Little (1981:93) in his book *Approach to Literature*, a character can be studied from three elements. First is his/her basic characteristics. These can be seen from the physical condition of the character, the social
relationship, and the mental qualities. Second is his/her appearance from various points of view. This includes, how the character sees himself or herself, how various other characters see him or her, how he/she develops or fails to develop during the course of the story. Third is his/her place in the work, means how the treatment of the author to the character, his/her place in the story (a leading character or a minor one) and his/her relation to them.

Rene Wellek and Austin Warren said that modes of characterization are many. Older novelists like Scott introduced each of their major persons by a paragraph describing in detail the physical appearance and another analyzing the moral and psychological nature. But this form of block characterization may be reduced to an introductory label. Or the label may turn into device of mimicry or pantomime – some mannerism, gesture, or saying, which, as in Dickens, recurs whenever the character reappears, serving as emblematic accompaniment (1956:219).

Briefly speaking, M.J. Murphy (1972:161-173) provides nine ways on how the author attempts to make his characters understandable to, and come alive for his readers as follow:

a. Personal description

It means that the author can describe a person’s appearance and clothes.

b. Character as seen by another

Instead of describing a character directly the author can describe him through the eyes and opinion of another. The reader gets, as it were, a reflected image.
c. Speech

The author can give us an insight into the character of one of the persons in the book through what the person says. Whenever a person speaks, whenever he is in conversation with another, whenever he puts forward an opinion, he is giving us clues to his character.

d. Past life

By letting the reader learn something about a person’s past life the author can give us a clue to events that have helped to shape a person’s character. This can be done by direct comment by the author, through the person’s thoughts, through his conversation or through the medium of another person.

e. Conversation of others

The author can also give us clues to a person’s character through the conversation of other people and the things they say about him. People do talk about other people and the things they say often give us a clue to the character of the person spoken about.

f. Reaction

The author can also give us a clue to a person’s character by letting us know how that person reacts to various situations and events.

g. Direct comment

The author can describe or comment on a person’s character directly.
h. Thoughts

The author can give us knowledge of what a person is thinking about. In this respect, he is able to do what we cannot do in real life. He can tell us what different people are thinking.

i. Mannerisms

The author can describe a person’s mannerisms, habits or idiosyncrasies, which may also tells us some thing about his character.

2. Theory of Oedipus Complex.

The term “Oedipus Complex” comes from the Greek myth of King Oedipus, who unwittingly, but in fulfillment of an old prophecy, killed his father and married his mother analogously, the small boy is seen as falling in love with his mother and turning against his father as a rival for her affections. Naturally, these strivings are opposed by the realities of the situation, by the child’s sense of danger in competing with an all powerful father, and by contradictory impulses of affection for the father and resentment (as when she disciplines him) against the mother (Stone and Church, 1957: 166).

In regard to the Oedipus complex itself Freud states that the attachment to the mother includes specifically sexual feelings, coinciding with the shift of focus of erogenous zones (parts of the body susceptible to sexual stimulation from oral and anal to genital during the latter half of the preschool years). Freud calls this stage phallic, however, to distinguish it from the true genital stage of adult sexuality. Even though Freud acknowledged a real difference between infantile
and adult sexuality, his ideas were highly repugnant to his contemporaries. Nevertheless, subsequent observations of children have shown the ubiquity of masturbation and other indicators of sexual interest and activity (Stone and Church, 1957: 166-167).

One of the factors influences that emerge of Oedipus complex is personality development. It is related to the age of a person. There are four distinct stages of personality development that are linked to particular areas of the body.

1. Oral.

   During this stage, the mouth is the major erogeneity zone. All of the organism’s activities are aimed at satisfying the needs of this section of the body. Since this stage materializes when the child is totally dependent upon the environment, especially the mother, feelings of dependency appear that may last for a lifetime.

2. Anal.

   The youngster slowly acquires a sense of relief, or pleasure, during the excretory function since a source of “unpleasure” is removed. If the youngster is praised when he is successful during this stage, he may become the creative, effective type of individual that contributes greatly to any society.

3. Phallic.

   A growing awareness of the genital organs emerges during this stage (about three to five years), which is accompanied by a tendency to
masturbation and by manifestation of the Oedipus complex. For the male, the stage is marked by a sexual desire for the mother and a feeling of hostility toward the father. So personality development can be the cause of that emerges of Oedipus complex.

4. Adolescent.

In adolescent phase, a child has awareness of sexuality. He or she is achieving mature relations with the opposite sex, achieving a masculine or feminine sex role. He or she is accepting and using one’s body and preparing for an occupation, preparing for marriage and family life (Travers, 1970:85). Stone and church also added that the experience of the sexual capacities that come with puberty is not the same for boys and girls. In boys, sexual desire is highly specific and is clearly centered in the genitals. It can easily be aroused by a variety of external stimuli – words, pictures, etc (Stone and Church, 1957:309).

Another factor that influences Oedipus complex is the environment of exciting related person passion. Such an example is if a boy has an opportunity matching parts of the body susceptible to sexual stimulation on his mother. It is closely related to the age of a person that is called as adolescence stage (Travers, 1970: 339).

In a child’s development, Freud asserts that the pleasure principle basically controls the child. Being self-centered, sadistic, and assertive, the child cares for nothing but his or her own pleasure (Bressler, 1999: 151). All the conditions stated above can stimulate the emerge of Oedipus Complex.
There is another Freud’s theory that contributes to modern psychology. It emphasizes on the unconscious aspects of the human psycho. According to Freud, the child reaches the stage of genital primacy around age five, at which time the Oedipus Complex manifests itself. In simple terms, the Oedipus Complex derives from the Boy’s unconscious rivalry with his father for the love of his mother. Because of strict authority in all forms from his father may originate fearness on a child. As a result his relation to his father is ambivalent and he becomes closer to his mother. Such condition can emerge the Oedipus Complex on him (Guerin, 1999: 127-134).

According to Freud, the first object of the oral component of the sexual impulse is the mother’s breast, which satisfies the hunger of the infant. The oral impulse becomes auto-erotic, just as the anal and other exogenous impulses are from the very beginning. The first object is derived from its relation to the object of the oral pleasure impulse. It is, if not the mother’s breast, the mother herself. The mother is the first object of love. When the mother becomes the object of love, the psychic work of suppression which withdrawing the knowledge of a part of his sexual goal from his consciousness has already begun in the child. The selection of the mother as the object of love is called Oedipus Complex.(Freud, 1920: 284-285).

In selecting the object, a child would like to have the mother all to himself, that he finds the presence of his father disturbing him. It means that he becomes jealous against his father and has a selfishness attitude. A child has sexual curiosity about his mother, and he wants to sleep with his mother at night, and
insists upon being present while she is dressing. He also shows egoistic attitude as parents should be careful when there are a number of children.

The Oedipus Complex expands and becomes a family complex when other children appear. It becomes the motive force, revived its brothers and sisters with aversion and to wish to remove them without more ado (Freud, 1920: 289).

Because of the presence of brothers and sisters, as an egoistic child, has unhappy feeling and he thinks that his brothers and sisters become his rival. He thinks that the mother is all to himself. As a result he hates his brothers and sisters.

In Freudian theory about development of personality, the oral stage becomes the infant’s primary source of pleasure. The pleasure in oral activities develops through the connection between nursing and being fed. He is crying when hungry but rapidly quiet when he gets the nipple into his mouth and begins sucking. This kind of activity makes the relationship between the infant and the mother closer though it happens unconsciously. It is the infant’s instinct.

The development of the libido is happened on oral pleasure for the infant. Through the association of oral stimulation and the gratification of feeding, the sensations of the mouth became pleasurable in their own right. The development of oral pleasure is stated as analytic on eating.

Regardless of how oral stimulation becomes pleasurable, Freud assumed that infants universally get libidinal satisfaction from stimulation of the oral region. The satisfaction is revealed overfly in the infant’s tendency to mouth any object which he gets his hands on, to suck his thumb, and to engage in other sorts of spontaneous oral activity (Baldwin, 1967: 354).
The conclusion is that the development of the libido on infant life is focused or happened on oral pleasure. All the activities through his mouth can be satisfaction and pleasurable for the infant.

Another explanation about the child’s source of libidinal pleasure is phallic stage. It is also called early genital stage. During this stage, the child is interested in and curious on the differences between sexes. On this stage the child’s feature has been focused on love and affection on the mother, particularly by boys. He says he wants to marry his mother and gets sexual relations. By experiencing such features can emerge the Oedipus Complex (Baldwin, 1967: 362-364).

Freud also offers psychoanalytic theory of personality development. Related to the title of the research, the writer focuses on the libido and sexuality. In this case, Freud stated that the basic libidinal instinct was not sexuality in the common meaning of the word. It involves the pleasure the child obtains in nursing, in the activities of his bowels, in looking, in curiosity and exhibitionism, as well as in sexual activity in the narrower sense.

Much of the infant’s activity is earthy and unsocialized. It would not be acceptable in polite society. The existence of such uncivilized pleasures during childhood was not recognized by psychiatrists and psychologists, but by now the existence of childhood sexuality is widely acknowledged. It is commonly recognized that children will on occasion engage in bathroom talk, will openly peep at people who are undressed, will masturbate and engage in other sexual activity.
Under the pressure of social standards or external reality, the libidinal energy may be bottled up and allowed no expression. This is repression. Only a portion of the energy can be so handled, repression is never entirely successful (Baldwin, 1967: 541).

Neurotic and psychotic symptoms are the results of such complicated defenses, and defenses against defenses. The symptom is the final outlet of the libidinal energy. The neurotic does not really gain genuine satisfaction from his symptoms because so much of the energy is repressed and has no real outlet. At the same time the neurotic’s outlets are tired so closely to the original aim that they may themselves be socially unacceptable (Baldwin, 1967: 537-541).

It has been stated before that there are four distinct stages of personality development that are linked to particular areas of the body. One of them is anal stage. When anal sensations are the predominant source of pleasure and when holding in or letting go are the chief modes of action, the child enters the genital stage, in which the primacy source of libidinal satisfaction is the genital region. The genital period begins during the late nursery – school period, and ends temporarily about the beginning of school and reappears only with the onset of adolescence. The preschool genital period is called the early genital stage. Adolescence ushers in the late genital stage.

The early genital stage the period of the Oedipus complex, according to the psychoanalytic theory of psychosexual development. This pattern of emotional relations involves – at least for the boy – a love for his mother and feelings of rivalry with his father. Its name recalls Oedipus, who killed his father and married his mother (Baldwin, 1967:550).

During the genital stage the child becomes interested in sex. He becomes interested in the difference between the sexes, he watches other people undressing. He is also interested in marriage and he may say that he is going to
marry his mother. All of this is the conscious outcropping of a much more intense and more obviously sexual set of unconscious feelings and fantasies. In the child’s unconscious these factors result in the fear of castration. The boy fears the father will castrate him. This fear of castration is the force behind the repression of all these incestuous dreams which the child has during this period. (Baldwin, 1967:549-550).

Oedipus Complex is something normal in every child personality development. As Freud said in his book *Introduction to Psychoanalysis* that all people experience Oedipus Complex, even those who are normal have passed through this experience.

But since all people have such preserve, incestuous and murderous dreams, and not the neurotics alone, we may conclude that even those who are normal have passed through the same evolutionary, through the perversions and the direction of the libido toward the objects of the Oedipus Complex (1920:293).

3. The Relation between Literature and Psychology

In the book *Psychology and its Allied Disciplines vol. 1* edited by Bornstein, states that literary is the best at describing the human condition in dramatic form, while the psychology has the strength to investigating human character or behavior in systematic ways (1984:144). Both psychology and literature have one common purpose that is to describe human condition. Literature tries to depict human condition into drama while psychology studies human characteristic systematically and scientifically.

According to Wellek and Warren, psychology and literature have a very close relation in which some of literary works talk about literary cases. They say
that people can learn theory of psychology that maybe revealed in works of literature by analyzing the works. Furthermore, the important is the application of the psychological laws within the work of literature (1956:81).

In some aspect, literature and psychology has a close relationship with each other, according to Rene Wellek and Austin Warren in their book *Theory of Literature* stated that literature must stand in recognizable relation in life such way that is in case a selection in life. Literature is an expression of life and this expression has the power to move the reader’s heart, it can be happiness or sadness. In this case, a literary work must be creative and imaginative to bring the reader mind to understand what the author’s intention or purpose in his or her work (1956:212).

C. Theoretical Framework.

It is necessary for the writer to possess knowledge of theory of character and characterization, and theory of Oedipus complex in order to do the analysis of the thesis correctly. The theory of characterization provides information and limitation on how the main character performs and personifies him in a work of literature. Meanwhile theory of Oedipus Complex will be used to analyze the Oedipus Complex which found in Noboru’s character.
CHAPTER III

METHODOLOGY

A. Object of the Study

The object of this study is Yukio Mishima’s *The Sailor Who Fell from Grace to the Sea*. The novel was originally published in Japanese as *Gogo no Eiko* which means *Afternoon of Glory*. It was first written and published in 1963 in Japanese. In 1965 it published in English edition by Alfred A. Knopf, Inc. The novel which the writer used was translated by John Nathan and was published by Charles E. Tuttle Company, Inc. the thirteenth printing, 1995. Stewart, an admin in an internet forum called “World Literature Forum”, gave a good compliment on the translation. (http://www.worldliteratureforum.com/forum/ asian-oceanic-literature/40-mishima-yukio-sailor-who-fell-grace-sea.html)

The best thing about this novel is the language. The translator, John Nathan, has done a wonderful job and not a page passes without hitting you with a warm wash of sea-spray. Metaphors and similes are drenched with watery goodness as they add to the novel’s appeal. The prose is warm during the *Summer* section but as the book turns to *Winter* the turns of phrase become icier and tend to sting more. The dialogue is nice and realistic and doesn’t smart of stereotypical Japanese honour; the way the characters interact completely plausible.

The novel contains 181 pages divided into two chapters, summer and winter. The novel was also made into a film with the same title in 1976 in Sweden, directed by Lewis John Carlino, starring Kris Kristofferson and Sarah Miles. The film was nominated for 2 Golden Globes.
The novel *The Sailor Who Fell from Grace to the Sea* talked about a sailor called Ryuji who idealized living in sea searching for glory. Later Ryuji met and fell in love with Fusako, a widow woman who lived with her only son. After fell in love with Fusako, Ryuji became more and more withdrew with the sea and forgot to find glory at sea. Noboru, Fusako’s son who at first idealized the sailor and his glory at sea, fell betrayed after Ryuji decision to marry her mother and became a land’s man. For this betrayal, Noboru planned a murder to Ryuji with help of his fellow gang.

**B. Approach of the Study**

To analyze the problems formulated in this study, the writer applied psychological approach. The writer uses the psychological approach because in this study the writer is going to analyze the psychological condition of the main character, especially his personality development and his symptom of Oedipus Complex. Psychological approach will be proper to get a better understanding of human’s self conflicts can be achieved. Psychological approach will reveal the issue of this study because it views a literary work based on psychological interpretation.

According to Rohrberger and Woods, psychological approach is an approach to literature which involves the effort to locate and demonstrate certain recurrent patterns and which refers to a different body of knowledge, which is psychology. It is applied when the intention is focused on psychological interpretation for entrancing the understanding and appreciation of literature.
Meanwhile, Rene Wellek and Austin Warren said that psychology is preparatory to the act of creation and in the work itself, psychologically the truth is an artistic value only if it enhances coherence and complexity – if, in short, it is art. (1956: 25).

C. Method of the Study

The method of study in gathering data for this thesis is literary research or desk research. Therefore, the writer develops his insight and idea concerning to the novel by reading and reviewing books and other documents. The writer analyzes the sources of data by employing some theories that are related to the topic of this thesis.

The sources of data that the writer uses in this research are divided into two, the primary and the secondary sources. The primary source is the work itself, *The Sailor Who Fell from Grace with the Sea* by Yukio Mishima. It is novel of 181 pages, published by Tuttle Publishing, translated by John Nathan and it is the thirteenth printing, 1995. The writer uses the primary source as reference to obtain evidence to support the answer to the question in the problem formulation. The primary data was obtained by reading and taking notes to compile the important data. The secondary data consists of criticism and review on Mishima’s *The Sailor Who Fell from Grace with the Sea*, theories of character and characterization, and theories of Oedipus Complex. The secondary data will help the writer in analyzing the novel.
CHAPTER IV

ANALYSIS

In this chapter, the writer presents the analysis of the novel to find out the questions stated in the problem formulation. They are the characteristics of Noboru, the psychological factors that causes Noboru’s Oedipus Complex, and Noboru’s Oedipus Complex causes his decision in killing his step father.

A. The characteristics of Noboru.

To find out the answer of the first question stated in the problem formulation, the writer analyses some characteristics of Noboru found in the novel based on the theories stated before. The term character may refer to the mixture of interests, desires, emotions, and moral principles that make up each of these individuals (Stanton, 1965:17).

At the early pages of novel Noboru was described as a boy who has a peculiar thought about death. He feels happy with his own father death. Even more, his father’s death is something to be proud of. At thirteen, Noboru was convinced of his own genius (each of the others in the gang felt the same way) and certain that life consisted of a few simple signals and decisions; that death took root at the moment of birth and man’s only recourse thereafter was to water and tend it; that propagation was a fiction; consequently, society was a fiction too: that fathers and teachers, by virtue of being fathers and teachers, were guilty of a grievous sin. Therefore, his own father’s death, when he was eight, had been a happy incident, something to be proud of. (p.8)
Noboru is the leading character of the novel. His appearance connects all the events and the relationship among the other characters. In the novel Noboru is described as a character that has controlled emotions. His anger is never shown in excessive way. He is easily able to control and counter his anger and he never shows angry to other people. His habit is writing his anger in his diary countering his anger energy.

But soon he began to feel ashamed of his anger. What good had been all that training in “absolute dispassion”? He carefully explored every corner of his heart to make certain not even a fragment of rage remained, and then reread what he had written. When he had finished, he was convinced: revision would not be necessary. (p.105-106)

Soon after he writes down his anger in his diary, easily he controls the anger and then makes sure there is no anger remains in his heart. Moreover he feels ashamed with his anger.

Noboru is also described as a genius and brilliant boy. He has a club consists of his friends. All of them are stated as genius boys and can be followed by other students as their adherent. His genius and interest are shown in the dialog with Ryuji’s while Noboru accompanied by his mother visiting a ship in the pier.

“I guess all those ships are waiting their turn for a berth”
“Right you are, sonny. Some of them may have to wait out there four or five days”
“Do they notify you on the wireless when a berth opens?”
“Right again. You get a cable from the company. There’s a committee that meets every day to decide berth priorities” (p.30)

The dialog above shows the conversation between Noboru and Ryuji in a ship. It shows Noboru’s interest and cleverness by stating his idea. It happens when Noboru gets a task from his school to make a study in a ship. He guesses something related to navigation and always correct. He and his mother are
accompanied by Ryuji, the officer of the ship. It shows his interest about ship navigation. Later their relationship becomes closer and will be intimate friends.

Because his deep interest toward sea life, sailor, and ship, Noboru is still stating many questions toward Ryuji. He guesses many kinds of condition and situation related to the ship and navigation. His guess is always correct.

“The Rakuyo is a tramp steamer, isn’t she, Mr. Tsukasaki?”
“Yes, that’s right.” Ryuji admitted half heartedly: his pride was hurt a little.
“I guess most of your routes are between Japan and China and then India, right?”
“You do know what you’re talking about, don’t you? Sometimes we ship wheat from Australia to England too.”
Noboru’s question were precipitate, his interest leaped from one to another. (p 66-67)

To show his interest Noboru asks many questions toward Ryuji about navigation and sometimes guesses subjects found in the ship. His answers are always correct and such condition makes Noboru become more and more interested in ship navigation.

In the beginning of the novel, Noboru is curious with the things around him. In his room Noboru incidentally found a hole in his drawer that next to his mother room. The peephole is not easily found, hidden in special place of the drawer and it is a very small hole. He began to think what the hole was made for and began curious the used of it.

Then strange idea assailed him. Did the peephole just happen to be here, an accident? Or – after the war – when the soldiers’ families had been living together in the house…. He had a sudden feeling that a larger body, larger than his, a blond, hairy body, had once huddled in this dusty space in the wall. (p.5-6)
His curiosity also arises when his mother takes his first time trip to a ship. It is when he and his mother first meet with Ryuji. Noboru who is very interested in sailor life is very curious to know how a ship is able to move, and how it works. His head begins thinking how the ship works when he is in the pilothouse of the ship.

When they went into the pilot house, Noboru wanted to touch everything: the speaking tube to engine room and the automatic-pilot gyro; radar screens; the electronic selector. The indicator reading STOP – STAND BY – AHEAD and countless other gauges and dials seemed to summon vision of peril on the open sea. In the chart room next door, he gaped at shelves stacked with maps and tables, and studied an erasure-smudged chart still in the drafting. The chart laced the sea with capricious lines which appeared and reappeared according to some curious un-geometry.(p.31)

As thirteen years old boy, Noboru has an ideal person, which is a sailor. Even he likes to imagine the condition of a ship in detail. The description is as follows

A large iron anchor with standing the corrosion of the sea and scornful of the barnacles and oysters that harass the hulls of ships, sinking polished and indifferent through heaps of broken glass, toothless combs, bottle caps, and prophylactics into the mud at harbor bottom—that was how he liked to imagine his heart. Someday he would have an anchor tattooed on his chest (p. 9).

The dialog above shows that Noboru is a romantic and an idealistic person. He wants to be a sailor later. He thinks a sailor is a hero. He likes to imagine some descriptions related to navigation. Noboru pays attention very much about the ship. Even he wants to make an anchor tattooed on his chest.

To be a sailor is Noboru’s wished. Noboru often imagine romantic things such as a life of a sailor with all of his adventurous experience. He believes that a sailor is a man with lots of experience.
...but Noboru still believed in the adventure lurking in some tropical backland. And he believed in the many-colored market at the hub of clamor and confusion at some distant seaport, in the bananas and parrots sold from the glistening arms of black natives.

“You’re daydreaming while you eat, aren’t you? That’s a child’s habit.”

The quotation above shows Noboru’s romantic imagination about sailor life.

Here is another example of Noboru’s idealist. Noboru’s mother said that she wanted to invite Tsukazaki for dinner in the evening. It was for showing her thank for he had guided them in showing around the ship. Ryuji at last fell in love with Noboru’s mother and took over night in Noboru’s home.

Noboru was very proud of such happening. He told to his chief that Ryuji, the sailor, was very terrific. He still thought that Ryuji was a hero. He took over night in Noboru’s home and it made him very proud. He told to his chief but the chief didn’t believe in what Noboru told. Even the chief mocked him.

“Don’t you realize there is no such thing as a heroin this world?”

“But he’s different. He’s really going to do something.”

“Oh? Like what, for instance?”

“I can’t say exactly, but it’ll be something…………terrific.” (p. 50)

Noboru held his own opinion and he didn’t care of the chief’s mocking. Noboru was very proud of Ryuji and he still thinks that the sailor is a hero. In his thought, a sailor is his ideal person. Though his chief doesn’t believe in what he tells him, Noboru still has hard opinion that Ryuji, a sailor is an extra ordinary person. The hard thought in keeping his opinion shows that Noboru is an idealistic boy. He is only thirteen years old boy but he keeps his opinion tightly.

According to Little (1981:93) in his book Approach to Literature, a character also can be studied from his mental qualities and social relationship. The quotation above also shows about Noboru’s mental condition. His mental stays
balanced and unprovoked by the chief opinion about his hero. He does not even feel down or feel irritated. Even the chief gives extra opinion about how bad is Noboru’s hero, Noboru is still unprovoked. Here’s another chief opinion about Ryuji, Noboru’s ideal hero.

“Are you kidding? A guy like that never does anything. He’s probably after your old lady’s money; that’ll be the punch line. First he’ll suck her out of everything she’s got and then, bang, bam, see you around, ma’am—that’ll be the punch line.”

“Well even that’s something isn’t it? Something we couldn’t do?”

“Your ideas about people are still pretty naïve,” the thirteen-year-old chief said coldly. (p. 50)

Instead of feeling down and low caused by the chief’s cold opinion, Noboru continued defends his idea about his hero and his ideal world. Noboru keeps on questioning the chief about sea and ship, in short, a sailor life which Ryuji lives.

“But how about the sea?” Noboru persisted. “How about a ship? Last night I’m sure I caught the meaning of the internal order of life you talked about.”

“I suppose the sea is permissible to a certain extent.” The chief took a deep breath of the salt breeze blowing between the sheds. “As a matter of fact, it’s probably more permissible than any of the few permissible things. I don’t know about a ship, though. I don’t see why a ship is any different from a car.”

“Because you don’t understand.”

“Is that right?...” An expression of chagrin at this blow to his pride appeared between the chief’s thin, crescent-shaped eyebrows. (p.51-52)

The quotation above shows Noboru’s persistence to the chief’s mocking, moreover the chief feels annoyed by Noboru’s persistence.

In his social life Noboru only has small relationship to other people. He only makes relationship between several friends of his schoolmates. Noboru and these fellow schoolmates made a gang without a name. The gang has commander called “the chief” and the other members remain unnamed by the author. Among
of his friends, Noboru is not very talkative boy. The members of the gang are only called numbers. They are number one, number two, number three (which is Noboru), number four, and number five. Nevertheless of their bizarre thoughts about death and murder, but by the teacher they are regarded as smart students.

The chief, number one, number two, Noboru (who was number three), number four, and number five were all smallish, delicate boys and excellent students. In fact most of their teachers lavished praise on this outstanding group and even held it up as an encouraging example to poorer students. (p. 49)

The quotation above explains the information of the gang member and show how the teachers give good credits on them. However no one knows about their regular secret meeting discussing their bizarre thoughts about life especially about death and murder.

Influenced by his friends, Noboru also describes as a boy with sadistic habit. One day after the meeting, the gang planned to kill a cat as a representation of their bizarre imagination about murder. Noboru plays role as the executor, he kills the cat by smacking the cat on a log. In killing this cat, Noboru feels like a giant of man. He feels that he has a power over other existences.

What Noboru lifted between two fingers was no longer a kitten. A resplendent power was surging through him to the tips of his finger and he had only to lift the dazzling arc seared into the air by this power and hurl it again and again at the log. He felt like a giant of a man. Just once, at the second impact, the kitten raised a short, gurgling cry. The kitten had bounce off the log for the final time. Its hind legs twitched, traced lax circles in the dirt floor, and then subsided. The boys were overjoyed at the spattered blood on the log. (p.58)

Noboru and his gang have no fear of killing the cat, instead of a regret they feel overjoyed with what they have done. After the killing, Noboru shows no regret of killing the innocent creature, but in contrast he enjoys examining the
view of the death cat with its blood all over. He enjoys his habit of sadism. He enjoy sadistic things such as blood, death, and slaughter.

Now his half-dazed brain envisioned the warmth of the scattered viscera and the pools of blood in the gutted belly finding wholeness and perfection in the rapture of the dead kitten’s large languid soul. The liver, limp beside the corpse, became a soft peninsula, the squashed heart a little sun, the reeled-out bowels a white atoll, and the blood in the belly the tepid waters of tropical sea. Death has transfigured the kitten into a perfect, autonomous world. (p.61)

In the quotation above Noboru was enjoying the feeling of slaughter, he began imagining about a good view of a beautiful landmark. He began imagining about landmark of sea, something that he also idealized.

Although the chief is the leader of the gang and has a big influence to Noboru, but both seems has an equal level in the group. Noboru is described as does not easily agree with all the chief opinions. It already had been shown at the early pages of the analysis Noboru persistence on the chief’s opinion about hero. At any other opinion by the chief, Noboru does not easily agree. Even more, when the chief seems lose the debate with Noboru, in the end of the debate the chief always mock Noboru. As usual, Noboru is never affected with the chief mocking. Instead of feels “losing the game of the debate”, he feels it is not necessary to react the mocking, it would be look silly and immature if he reacted to the chief’s mocking.

The chief maintained that there was nothing new to be found anywhere in the world, but Noboru still believed in the adventure lurking in some tropical backland. And he believed in the many-colored market at the hub of clamor and confusion at some distant seaport, in the bananas and parrots sold from the glistening arms of black natives. “You’re daydreaming while you eat, aren’t you? That’s a child’s habit.” Noboru didn’t answer; he wasn’t equal to the scorn in the chief voice.
Besides, he reasoned, getting mad would only look silly because they were practicing “absolute dispassion.” (p.54)

The quotation above shows how Noboru’s feeling on the chief’s mocking. He feels that it is no importance to react to the chief’s mock. He felt that he wasn’t equal to the chief’s scorn. This “equality” does not mean that Noboru’s level is below, but in contrast he thinks that he is somehow more mature than the chief.

Even tough Noboru is described as a smart boy with bizarre fantasies about death, but he is also described as a fearful boy. He is easily frightened, especially while being alone.

Noboru had never seen so many entrances and exits, so many prim chilly rooms. The house even made him afraid to go to the bathroom alone: foghorns in the harbor echoed emptily from room to empty room. (p.56)

M.J. Murphy said that a character also can be studied from the characters past life. Noboru was eight years old when his father died and became dependent to the mother ever since. He lives with his mother in Yokohama. He loves his mother so much and he needs her so badly for the only he has is his mother.

As he lay in bed, ships’ horns often screeched like nightmares through his open window. When his mother had been gentle, he was able to sleep without looking. On those nights, the vision appeared in his dreams instead. (p. 9)

A nightmare is frightful thing to a child. It is impressed in Noboru’s thought before sleeping. But suddenly he feels quite calm because of his mother’s attitude heartily. Such condition is carried away in his dreams for he loves his mother so much and needs her gentleness badly.
Noboru didn’t want to make his mother disappointed for he loves his mother so much. When his mother asks him to call Ryuji Tsukasaki “papa” he sits silently without saying any comments.

“Noboru dear, I want you to listen carefully to what mother is going to say because it’s something very important” Fusako began finally. “You’re going to have a papa again. Mr. Tsukasaki is going to be your new father” (p. 144)

While listening to his mother saying, he still keeps silent. He can hold his emotion though he doesn’t agree with what his mother wishes. Though he does not object to what his mother asks, he has known that something unpleasant will happens on him. He does not care of what his mother saying further. He thinks that what his mother saying further is only a nonsense affection.

Being too dependent with his mother affection, leads Noboru to a bad habit of spying his mother naked body. His mother is the closest opposite sex he can easily reach. His room is side by side next to his mother’s room. The very first time of desire of examining a body of opposite sex also comes from his mother. His mother’s habit is sitting naked before going to bed, and by a small peephole he incidentally found.

He discovered that it was her habit, though the nights were not yet uncomfortably hot, to sit completely naked for a few minutes before going to bed. He had a terrible time when she went near the wall mirror, for it hung in a corner of the room he couldn’t not see.(p.7)

According to Stanton in An Introduction to Fiction (1965:17), most stories contain a central character, which is relevant to every event in the story. Usually the events cause some changes in him or in our attitude toward him. Thus the meaning of character can be both the actor in the story and the characteristics of
the characters. Noboru character changes after knowing that Ryuji’s come back to Sibuya and meets his mother at the first place. He knows that his mother and Ryuji have a special relationship. Ryuji’s return from the sailing means that something will happen, and it could be Ryuji became settled at his house afterward. It means that his heroic sailor will not be sailing anymore and becomes a landsman. Moreover it is obvious that Ryuji will marry his mother. This married consequently will bring changes in his house. He even becomes angrier after knowing that his mother and Ryuji decided to marry.

Red with his rage and coughing violently, Noboru pulled his diary from under the pillow as soon as they had left, and wrote short entry.

**CHARGES AGAINST RYUJI TSUKASAKI**

THREE: answering, when I asked when he would be sailing again: “not sure yet.”

Noboru put down his pen and thought for a minute while his anger mounted. Then he added:

FOUR: coming back here again in the first place. (p.105)

Noboru becomes angry after knowing that Ryuji’s chance not to sailing again and begins to love her mother. Noboru feels that he has been betrayed by Ryuji. He will become a landsman and marry with his mother and will become his step father. Noboru was influenced by the chief idea of a father. The idea is that a father is an evil for they always have power to rule over their children, force their idea to the child.

Fathers! Just to think about it for a minute – they’re enough to make you puke. Fathers are evil itself, laden with everything ugly in Man. “There is no such thing a good father because the role itself is bad. Strict fathers, soft fathers, nice modern fathers – one’s as bad as another. They stand in the way of our progress while they try to burden us with their inferiority complexes, and their unrealized aspirations, and their resentments, and their ideals, and the weakness they’ve never told anyone about, and their sins and their sweeter-than-honey dreams, and the maxims
they’ve never had the courage to live by – they’d like to unload all that silly crap on us, all of it! (p.136-137)

This idea of father influenced Noboru so much that after Ryuji’s return from the sailing his hero who will become his father is not a hero anymore. As told by the chief a father is an evil who will bring badness to life and force the child to follow the fathers’ thought.

Noboru anger becomes intents when Ryuji acts like the father and tells something that Noboru must do. It happens when his mother knows his habit of peeping his mother from his room. His mother later tells Ryuji to act like a father, gives Ryuji the father’s role and gives punishment to Noboru. Though Noboru was not beaten by Ryuji, but still Ryuji’s words irritated Noboru.

What you did was wrong, there’s no question about that, but from now on I want you to direct that curiosity toward your school work, do you understand?(p.157)

Hearing the Ryuji’s speech, Noboru becomes so much angrier than before. From that point Noboru realizes how father roles, and hates the present of Ryuji as father.

Noboru listened feeling as though he were about to suffocate. Can this man be saying things like that? This splendid hero who once shone so brightly?

Every word burned like fire. He wanted to scream, as his mother screamed: How can you do this to me? The sailor was saying things he was never meant to say. (p.158)

The other reason why Noboru was so afraid of the present of a father is that his mother’s affection will decrease and the fact that the mother also belongs to the father annoyed him. Though he knows that his mother becomes more
affectionate after Ryuji’s role as the father, but Noboru feels it just a sign that he will lose her.

His mother’s attitude changed. She became more affectionate, devoted more time to looking after his needs. Obviously this was the prelude to something he was going to find difficult to accept. (p.141)

From the quotation above, we can conclude that Noboru was uneasy with his mother changes toward him. His mother becomes more affectionate and devoted more time to looking after Noboru. For Noboru, this change of attitude is a prelude to something he can not easily accept. His uneasiness is due to feeling of losing her because the present of Ryuji as the father.

B. Psychological factors which caused Noboru’s Oedipus Complex.

One of the factors influence the emerge of Oedipus Complex is personality development (Freud in Stone and Church, 1957:166). As an infant, a child has close relationship with his/her mother. When he/she is hungry, he/she will be satisfied with his/her mother’s breast. Related to the age development his/her need is different. In adolescent phase, a child has awareness of sexuality.

Noboru is a thirteen years old boy, it means that he is in adolescent phase. In adolescent phase, a child has awareness of sexuality. He or she is achieving mature relations with the opposite sex, achieving a masculine or feminine sex role. He or she is accepting and using one’s body and preparing for an occupation, preparing for marriage and family life (Travers, 1970:85). Stone and church also added that the experience of the sexual capacities that come with puberty is not the same for boys and girls. In boys, sexual desire is highly specific and is clearly
centered in the genitals. It can easily be aroused by a variety of external stimuli – words, pictures, etc (Stone and Church, 1957:309).

In this phase, Noboru begin aware of his sexuality and libido. Since Noboru’s mother is the closest of opposite in his life especially in his house, Noboru’s object sexuality is his mother. He has a bad habit of peeping his mother before going to bed, his mother naked body makes him tremble as his libido rise. Travers said that another factor influencing Oedipus complex is the environment exciting related person passion. Such an example is if a boy has an opportunity matching parts of the body susceptible to sexual stimulation on his mother. It is closely related to the age of a person that is called as adolescence stage (Travers, 1970: 339).

Noboru’s room is placed side by side with his mother’s. Unintentionally, there is a little hole on the wall between both of their rooms and he likes to peep through the hole in order that he can watch his mother’s habit sitting in front of the mirror in naked condition. It is the beginning Noboru feels happy and satisfied watching such condition. It was done many times as though he had been addicted to such condition.

Never had he observed a woman’s body so closely. Her shoulders, like the shoreline, sloped gently downward. Her neck and arms were lightly tanned, but at her chest, as if an inner lamp were burning, began a zone warm, fleshy white. Her haughty breasts inclined sharply away from her body; and when she kneeded them with her hands, the rosy nipple danced apart. (p.7-8)

While watching such condition, Noboru felt trembling. He saw everything about his mother’s naked body in detail and it was done many times. It shows the beginning of the adolescent phase. He is very interested in watching such
condition as though he felt in love with his own mother. Such happening can be a sexual stimulus on him. As an adolescent child who has known sexuality, gets sexual stimulus, can be the factor that emerges Oedipus Complex on Noboru. The psychological development goes further.

As he lay in bed, ships’ horns often screeched like nightmares through his open window. When his mother had been gentle, he was able to sleep without looking. On those nights, the vision appeared in his dreams instead. (p.9)

It shows that in the opportunity in getting sexual stimulus can be psychological factor influencing the emerge of Oedipus Complex condition. Even such condition can appear in his dream. Because of his mother gentle attitude, Noboru can sleep well and even his vision appears in his dreams.

In a child’s development, Freud asserts that the pleasure principle basically controls the child. Being self-centered, sadistic, and assertive, the child cares for nothing but his or her own pleasure (Bressler, 1999: 151). Noboru learns sadistic idea from the chief when he was told to kill kitten. He learns that by killing the cat, he has the power over other existence, a power that makes him more self confidence in doing anything he wants, no matter how awful. He even dream of an award by killing the kitten, a prize should be given to him.

*I killed it all by myself* – a distant hand reached into Noboru’s dream and awarded him a snow-white certificate of merit – *I can do anything, no matter how awful.*

The chief peeled the squeaky rubber gloves and laid one beautiful white hand on Noboru’s shoulder. “You did a good job. I think we can say this has finally man a real man of you – and isn’t all this blood a sight for sore eyes!”

The quotation above shows Noboru’s self-centered and sadistic side. He really confident after killing the kitten, he feels that he can no anything no matter
how awful it would be. His pleasure of feeling power over other existence makes him self centered and he doesn’t care if it is awful or not.

Surprisingly he compared the kitten peeled body with his mother’s naked body and the sailor naked body. To normal people the naked body and a dead body is somehow contrast, beauty versus a tragedy, warm sexuality versus cold death body. But for Noboru, both things are beauty. He thinks that the dead kitten compared with naked body of his mother and the sailor is something marvelous, though both are in the different level.

“What do you think? Doesn’t t look to naked? I’m not sure that’s such a good thing: like it was bad manner or something.” The chief peeled aside the skin on the trunk with his glove hands.

“It sure is naked,” said number two.

Noboru tried comparing the corpse confronting the world so nakedly with the unsurpassable naked figures of his mother and the sailor. But compared to this, they weren’t naked enough. They were still swaddled in skin. Even that marvelous horn and the great wide world whose expanse it had limned couldn’t possibly have penetrated so deeply as this . . . the pumping of the bared heart placed the peeled kitten in direct and tingling contact with the kernel of the world. (p.59-60)

In the early meeting with Ryuji, Noboru was very excited and idolized Ryuji. He adored Ryuji so much as a hero he dreamed of, perfect sailor with all his glorious adventure and knowledge about ships. Noboru also noticed that his mother and Ryuji have a special relationship. In sailor life, a sailor life is not perfect without the role of woman who meets the sailor and then left behind. Furthermore, when Ryuji and his mother had their sleep together Noboru consider this as a perfect moment of a sailor which he somehow is part of it.

Assembled there were the moon and feverish wind, the incited, naked flesh of a man and a woman, sweat, perfume, the scars o a life at sea, the dim memory of ports around the world, a cramped breathless peephole, a young boy’s iron heart – but these cards from a gipsy deck were scattered,
prophesying nothing. The universal order at last achieved, thanks to the sudden, screaming horn, had revealed an ineluctable circle of life – the cards had paired: Noboru and mother-mother and man-man and sea-sea and Noboru…. (p.13)

That was the first time Ryuji saw the sailor and his mother slept together. Noboru feels that was the perfect moment of a sailor, a destiny that sailor life supposes to be lived.

Although it is a perfect situation for Noboru dream of a sailor life, a sailor life and now his own mother has its role in this idea, Noboru was actually jealous with Ryuji. Noboru is not jealous to the idea of heroic life Ryuji has. Noboru was jealous to Ryuji relationship to his mother. Noboru was uneasy to Ryuji as person who has a romantic relationship to his mother. He was jealous because he also loves his mother. As a lover Noboru feels jealous Ryuji who become a rival.

Never before, not as far back as he could remember, had his mother ever stayed out all night. The development itself was no surprise, but he flushed with rage and apprehension. He had been looking forward all day to the peephole: there was no telling what revelations, what miracles it might have disclosed again tonight. He wasn’t at all sleepy, on account of the nap he had taken in the afternoon. (p.78-79)

The quotation above shows Noboru’s anger and uneasiness when knowing that Ryuji and his mother spend the night outside and would be not sleep in her room that night. As usual of his bad habit on peeping his mother going to bed, Noboru was really disappointed with the fact that his mother was taken by somebody from him. Moreover he was well prepared by preparing his fitness in order to stay awake that night, he was taken a rest in the afternoon.

His jealousy did not end that day, Noboru still preserve his anger in the next morning when he met Ryuji. Noboru also has a habit of writing his
incontrollable anger to his diary. After meeting Ryuji in the next morning Noboru
write his jealousy to his diary.

CHARGES AGAINST RYUJI TSUKASAKI
ONE: smiling at me in a cowardly, ingratiating way when I met him this
noon.
TWO: wearing a dripping-wet shirt and explaining that he had taken a
shower in the fountain at the park – just like an old bum.
THREE: deciding arbitrarily to spend the night out with Mother, thereby
placing me in an awfully isolated position. (p.81)

The quotation above shows the Noboru’s writing on his diary. He was angry and
jealous with Ryuji because Ryuji had left Noboru in his room alone while Noboru
desperately wanting his mother to be home in her room as usual. Moreover
Noboru feels that Ryuji “stole” his mother from him so that he can not do his
habit as usual.

Noboru’s ambiguity of a heroic Ryuji and the jealousy toward Ryuji also
revealed when Ryuji is about to leave the harbor to continue his sailing.

For the moment, as a man leaving a woman behind to voyage around the
world, as a sailor, an as a Second Mate, Ryuji was perfect. So was his
mother. As a woman o be left behind, as a beautiful sailcloth full-brown
with happy memories and grief of parting, she was perfect too. Both had
blundered dangerously during the past two days but at the moment their
behavior was beyond reproach. If only Ryuji didn’t say something
ridiculous and spoil it all before he was safely under way. Peering from
beneath the broad brim of his straw hat, Noboru anxiously studied first one
face and then the other.
Ryuji wanted to kiss Fusako but he was intimidated by Noboru. (p.87-88)

For Noboru, that moment is also a perfect moment of a sailor. That’s a perfect
moment when the sailor left the woman behind, and the woman is his mother. But
in this perfect moment, Noboru which describes as a boy with controllable anger
can’t hide his jealousy toward Ryuji by intimidating him.
Another psychological factor that emerged Oedipus complex on Noboru was the though that a father is an evil, a bad thing that should not exist. Stone and Church said that a condition of Oedipus Complex on a child also comes from the fear of the presence of the father, the child’s sense of danger in competing with an all powerful father, and by contradictory impulses of affection for the father and resentment (as when he disciplines him) against the mother (1957: 166). His tough about this idea of a father is comes from his gang especially the chief. The chief always tells the bad side of his father, he tells his entire bad story about his father and transfers the idea of evil father.

“He slaps me across the face. Sometimes he even punches.”
“Why don’t you do something?”
“’Cause I’m not strong enough to take him.”
“Then you should – why don’t you – Noboru’s face was bright red and he was shouting – “butter his toast with potassium cyanide like that!” (p.138)

The quotation above shows Noboru’s responds toward the chief’s story about the cruelty toward the chief by his father. Noboru was angry with the fact that the fathers always do something bad to the children. Furthermore Noboru gives advice to the chief to kill his father by poisoning with potassium cyanide.

Unfortunately the two other gang member also has bad experience with each of their father’s. Indifferent with the chief experience with his father, number four often sees his mother is being bullied by his drunken father.

“My old man is always coming home drunk and bullying my mother,” number four said. “And when I stood up for her one time he got white as sheet and grinned and said: ‘Keep out of this. You want to take away your mother’s pleasure’ But this time I’ve got something on him. He’s got three mistresses.”(p.139)
Not only the chief and number four who experience the evil father, there is number five who also experience such father. Number five give evidence how a good father could turn to silly father. Number one explains how too good father became too weird when his father told the family not to waste the food on the plate by licking the plate when dinner is over. The father also orders to give the mice food so they would not consider as sinner because stealing the food. The father also influences the mother to thinking the same thing.

“All my father ever does is pray to God,” said number five. Noboru asked what he prayed for.

“Well, the family’s safety, peace on earth, prosperity – stuff like that. He thinks we’re a model home or something. The bad part is he’s even got my old lady thinking the same thing. The whole house is spic and span and everybody supposed to be real honest and full of what he calls ‘the good.’ We even leave food out for the mice in the rafters so they won’t have to sin by stealing. And you know what happens when dinner’s over? Everybody hunches over and licks his plate clean so none of God’s grace will be wasted.”(p.139)

The discussions about father always become an exciting topic among the gang. The fact some of the member of the gang had a bad father keep the discussion about the idea of a bad father continues. Noboru’s gang is the only social relationship Noboru’s makes. There is no counter of the idea of a bad father which influences Noboru idea’s of a good father. Noboru also learns that powerful father able to bully the mother, at this point Noboru also realize that his mother also could be the victim of the father if there would be a father present in his life. Even a good father could turn to something bad by teaching the family to do silly thing such as licking the plate after eating and feeding the mice so mice would not sinner by stealing the food.
The chief said that Noboru’s condition which no father at home is a good thing, a condition Noboru must be thankful to such condition.

“He never makes you do anything. He starts doing all this crappy stuff himself and everybody else is sort of in the habit of copying him. . . . You’re really lucky, Noboru. You should be thankful.”(p.139)

One day in the end of the discussion, chief ends the discussion with an opinion about how Noboru must be thankful of Noboru’s condition with no presence of a father in his life. With the absence of the father Noboru’s case become special, because Noboru never had experienced of a bad father or good silly father as other friends experienced. The chief also add that there are worse thing that being beaten, the worse thing that Noboru do not have. Noboru should be thankful of it.

“There are worse thing than being beaten.” The chief’s thin red upper lip curled. “There are lots of things worse than that, only you don’t know about them. You’re one of the fortunate ones. When your father died your case became special. But you’ve got to know about evil in the world too; otherwise you’ll never have any real power.”(p.138-139)

This idea of evil father leads Noboru to hate Ryuji who trying act like the father. As usual on the night before Noboru going to bed, his mother was going to lock Noboru’s room. Unfortunately, Ryuji give advice to his mother not to lock Noboru’s room. Rather than thankful to Ryuji’s advice of giving Noboru’s “freedom”, Noboru reads that Ryuji is acting like a father who force maturity to him as a child. He feels betrayed by Ryuji’s action.

As soon as he found himself alone, Noboru was uneasy. He had seen through the deceit. But there was no comfort in that at all. It was a trap – a rabbit trap. The grownups expected the captive animal’s rage and the familiar odors of his lair to transform themselves into the resignation and tolerance of a creature who has confined himself. A hideously subtle trap: the rabbit, ensnared, was no longer a rabbit. (p.142)
Noboru also come to remember of the chief idea of a father who trying to give “good” education of a father to his son. He become aware he would be the victim of the forcing of a father’s ideal thoughts.

His uneasiness at being in the being in the unlocked room made him shiver even after he had buttoned his pajamas to the neck. They were beginning his education, a terrific, destructive education. Trying to force maturity on a thirteen-year-old boy. Maturity or, as the chief would call it, perversion. Noboru’s feverish brain was pursuing an impossibility: is there no way that I can remain in the room and at the same time be out in the hall locking the door. (p.142-143)

This form of authority which the father has, in this case Ryuji’s act of a father to Noboru, emerged the fearness on Noboru. As Guerin said, strict authority in all forms from the father may originate fearness on the child. As a result his relationship to his father is ambivalent and he becomes closer to his mother. Such condition can emerge the Oedipus Complex on him (Guerin, 1999: 127-134).

Noboru become more and more afraid of Ryuji presence. One day, after Noboru, his mother, and Ryuji going to the movie, Noboru’s mother wants Noboru to call Ryuji “papa”. Noboru who were frightened with the present of Ryuji as his new father, become very worried about what his mother going to say. Now his mother wants him to call Ryuji “papa”, it means that Ryuji will marry his mother and Ryuji will be his father. At this moment, Ryuji offers a handshake to Noboru as an approval of a father son relationship. Noboru who afraid of his fearness become reality feels that the handshake is something very hard to do, but finally he does the handshake to please his mother.

“Fair enough. Then I won’t call you Noboru any more. From now on, it’s Son. What do you say, Son. Shake hands with Dad.” Ryuji placed one hard open hand on the table; Noboru struggled toward it as though he were paddling under water. No matter how he stretched, Ryuji’s fingers seemed
just beyond reach. At last their hands met, thick fingers grappled his own, and the hot, calloused handshake began. Noboru felt a whirlwind catch him up and spin him away toward the tepid, formless world he dreaded most…(p.146)

In Noboru’s room after going home from the movie, Noboru still can not believe that his mother wants Ryuji to be his father. In his room, he hopes that the mother would back to see her and tells that it was not real.

He waited in the gradually mounting cold. And, weary of waiting, he abandoned himself to an absurd fantasy. His mother had come back and she was shouting: It was all a lie. I’m so sorry to have made a game out of fooling you. Will you forgive me? We are most certainly not going to get married. If we did a thing like that the world would turn to chaos: ten tankers would sink in the harbor, and thousand trains would be derailed; the glass in the windows all over the city would shatter, and every lovely rose would turn black as coal.

But she did not come back and finally Noboru contrived a situation in which her return would mean real trouble. (p.147)

Noboru was fantasizing that the mother was made a mistake by deciding Ryuji to be his father. But then, the reality took over. What he has been afraid of is become the reality. He has a father, and that means his will be in real trouble.

Hall said that in selecting the object, a child would like to have the mother all to himself, that he finds the presence of his father disturbing him. It means that he becomes jealous against his father and has a selfishness attitude. A child has sexual curiosity about his mother, and he wants to sleep with his mother at night, and insists upon being present while she is dressing. (Hall, 1920: 289).

With the presence of Ryuji in his house as his father, Noboru begins uneasy with his role as the child who supposes to be the only object of affection of his mother as it used to. It has been stated before that Noboru jealous to Ryuji, and the fact that Ryuji trying to be the father makes Noboru become more and more
jealous toward Ryuji. Now his mother tells him to accept Ryuji to be his father. It means that there will be major changes in his house. He now can no longer freely doing his habit of peeping his mother naked body because the present of Ryuji. Noboru also fears Ryuji will bully his mother and teaching the family the bad silly idea as he learns the idea of a father from his gang mates.

C. Noboru’s Oedipus Complex Influences His Decision in Killing Ryuji.

A boy that experiences Oedipus Complex sometimes has a feeling that his father is his rival for he loves his mother so much (Baldwin, 1967:550). Noboru, as thirteen years old boy, experiences Oedipus Complex condition. Formerly Noboru thinks Ryuji, a sailor heroic sailor. Since Ryuji fell in love with his mother, Noboru thought changed rapidly. He thought that Ryuji became his rival.

This feeling of rivalry makes Noboru become aware of the danger in competing with Ryuji. Stone and Church said that naturally Oedipus Complex arises because of the child’s sense of danger in competing with an all powerful father, and the contradictory impulse of affection for the father and resentment (as when she disciplines him) against the mother (1957:166). Noboru’s sense of danger of the rivalry with Ryuji influences on Noboru acts.

**CHARGES AGAINST RYUJI TSUKASAKI**

ONE: *smiling at me in a cowardly, ingratiating way when I met him this noon.*

TWO: *wearing a dripping-wet shirt and explaining that he had taken a shower in the fountain at the park – just like an old bum.*

THREE: *deciding arbitrarily to spend the night out with Mother, thereby placing me in an awfully isolated position.*(p.81)
The quotation above shows Noboru’s reaction after knowing that Ryuji spend the night outside with his mother. Noboru is angry to Ryuji, not only because he is jealous to Ryuji but he is also angry because he is left alone at the house. This is the early stage of Noboru’s sense of danger on Ryuji’s present. He writes on his diary that Ryuji has placing him in an awfully isolated position.

After the early stage of sensing the danger of Ryuji, Noboru’s fear of loosing his mother and the fear of Ryuji’s power are increasing. On the night when Ryuji and his mother spend the night outside, Noboru is uneasy with the fact that he can not do his peeping habit. When the housekeeper closes the curtain in his mother’s room while Noboru is going to sleep, Noboru describes that moment as the blackest thing in the world. He feels like he is in the large dark coffin.

Noboru pressed his eye to the peephole. When the door had opened before, he realized, it had been the housekeeper going in to draw all the curtains. Gradually the pupil strained open and he discerned around the brass bedsteads a glimmer of light, a wisp of brightness hardly more than a trace of mold. The room as a whole, feverish with a vestige of noon heat, was as black as the inside of a large coffin, everywhere a shade of darkness, and alive with jostling particles of something Noboru had never seen, the blackest thing in all the world. (p.82)

Noboru’s imagination about coffin is the representation of his fear of his death. In other word, he is fear that Ryuji’s power would kill him someday.

Noboru also blames Ryuji for preventing his peeping habit. Noboru notices that after Ryuji come back, he can not peep at his mother since then. Noboru’s habit of peeping his mother is the only sexual pleasure he can get.

He hadn’t touched the dresser since the night Fusako had stopped locking his door. There was a reason: shortly after Ryuji’s return on the morning
of December 30, he had observed them through the peephole and managed to watch the progression of merging shapes to its dazzling climax; but the danger in sneaking into the wall in broad light, with the door not even locked, had discouraged him from risking the adventure again. (p.148)

Freud said that a child who experience Oedipus Complex has sexual curiosity about his mother, and he wants to sleep with his mother at night, and insists upon being present while she is dressing (1920:289). Freud also said that the pleasure principle basically controls the child. Being self-centered, sadistic, and assertive, the child cares for nothing but his or her own pleasure (Bressler, 1998: 151).

Although Noboru is fear of Ryuji’s Power, Noboru shows a little resistance on his fear. When Ryuji gives Noboru a present after his long journey, Noboru gives impolite respond toward Ryuji’s kindness.

Noboru stared hard at the sailor. His sun-blackened face looked even more virile than before, the thick eyebrows and white teeth more sharply accented. But Noboru had sensed something unnatural about the sailor’s monologue, a forced attempt to relate to his own fancies, a truckling to the exaggerated sentiments he had set down in his frequent letters. There was something counterfeit about this Ryuji. When he couldn’t bear it any longer, Noboru spoke. “I don’t know – there’s something phony about this…” (p.103-104)

Noboru realizes that he should do something to counter his fear of Ryuji. His respond toward Ryuji’s kindness shows that Noboru begins fight back against Ryuji.

Stone and Church said that naturally the sense of danger arises because the contradictory impulse of affection for the father and resentment (as when she disciplines him) against the mother (1957: 166). Noboru’s sense of the danger increases rapidly when Ryuji begins dominating the house. When Noboru is caught while he is peeping her mother through the dresser, his mother tells Ryuji
to punish Noboru. Ryuji then follows Fusako instruction to punish Noboru. By then, Noboru realizes that his mother gives Ryuji the authority to punish him. Noboru is aware of Ryuji’s domination on his house. By dominating the house, it also means that Ryuji will dominate over her mother.

“I want you to punish him, father. If this child isn’t beaten within an inch of his life, the evil in him will keep getting worse. He was spying on us through a hole in the chest there.”

“Is that right, Son?” There was no anger in Ryuji’s voice. Still sprawled on the floor, his legs flung out in front of him, Noboru nodded.

“I see…. Well, I suppose the idea just sort of hit you all of a sudden and you tried tonight?”

Noboru shook his head emphatically.

“Oh? Then you’ve done the same thing maybe once or twice before?”

Seeing the boy nod, Fusako and Ryuji exchanged involuntary glances.

Following Fusako’s instruction to punish Noboru, Ryuji then blames Noboru for what has Noboru done. Ryuji said that Noboru was wrong. Ryuji also tells that since Ryuji came to the house, Noboru has to change his life. Freud said that in selecting the object, a child who experience Oedipus Complex would like to have the mother all to himself, that he finds the presence of his father disturbing him. (1920:289). Noboru is afraid that Ryuji continues his domination of the house and take-over his mother.

“You sit down too, Mother. I’ve been thinking, and it seems to me that Noboru isn’t the only one to blame for what’s happened. When I came into this house, Son, your life changed too. Not that it was wrong for me to come, but your life did change, and it’s natural for a boy in junior high school to feel curious about changes in his life. What you did was wrong, there’s no question about that, but fro now on I want you to direct that curiosity toward your school work, do you understand?”

“You have nothing to say about what you saw. And nothing to ask. You’re not a child any more and someday we’ll be able to laugh together and talk
about what’s happened here as three adults. Mother, I want you to calm
down too. We’re going to forget about the past and face the future happily,
hand in hand. I’ll seal that hole up in the morning and then we can all
forget this whole unpleasant evening. Right? What do you say, Noboru?”
(p.157-158)

Ryuji’s words make a great impact on Noboru. Not only blaming Noboru
for the bad habit and telling Noboru to change his life, but Ryuji is also going to
seal the peephole in the next morning. He realizes that he will not be able to peep
at his mother anymore, the only sexual pleasure he has experienced. Controlled by
pleasure principle of Oedipus Complex, on the next morning Noboru asks the
chief to call an emergency meeting, a meeting that discuss about how to kill
Ryuji.

In adolescent phase of Oedipus Complex, a child has awareness of
sexuality. He or she is achieving mature relations with the opposite sex, achieving
a masculine or feminine sex role. He or she is accepting and using one’s body and
preparing for an occupation, preparing for marriage and family life (Travers,
1970:85). By killing Ryuji, Noboru is also preparing his occupation over his
mother by killing Ryuji. With the absent of Ryuji, Noboru will has his mother all
to himself.

The gang’s meeting arranged by Noboru decides that Ryuji will be killed
by “poisoning” his tea. They agree to add high dosage of sleeping pills to the tea.
Noboru then invites Ryuji to join in the gang’s meeting. He said that his friends
wanted to listen to Ryuji’s story about his voyage. In a short time while telling his
story, Ryuji is offered a cup of tea.
“Want some tea?” The leader’s high, clear voice rang out behind him. “Okay…..” Ryuji mused on without even turning his head. (p. 180).

Noboru take part as the executor in killing Ryuji. He offers and gives the tea to Ryuji.

“Here’s your tea,” Noboru offered from behind him, thrusting a dark brown plastic cup near Ryuji’s cheek. Absently, Ryuji took it. He noticed Noboru’s hand trembling slightly, probably from the cold. Still immersed in his dream, he drank down the tepid tea. It tasted better. Glory, as anyone knows, is bitter stuff (p. 181).
CHAPTER V

CONCLUSION

This chapter is the end of the thesis and it presents the conclusion of the analysis presented in chapter four. Here, the writer draws conclusion from the three problems formulation. From the analysis it concluded that Noboru described as a brilliant thirteen year old boy, along with his gang mates he was regarded as smart student by the teacher. His interest, curiosity, and knowledge about sea life also show that he is not an ordinary school boy.

Though he is a thirteen year old boy, he is described as mature enough to face his friend’s mocking. He never showed his anger in excessive way, he can easily control his anger. He is a boy with good manner and has a strong determination. Though his gang’s idea has a major influence on Noboru thought, but Noboru was described as a boy who did not easily accept new idea presented by his mates. The chief of the gang often ashamed with the Noboru’s opposing idea.

Noboru is also described as a boy who has a peculiar thought about death. He feels that his father death is something he must be grateful and proud of. He learns from his mates that a father is a bad evil thing. There is no good thing in the figure of a father. He also learns sadism from the gang. He easily kills a little kitten. He is proud of it. By then he even believed that he could do anything, no matter how awful it would be.
Since Noboru’s father died when he was eight years old, he becomes very closed and dependent to his mother. His mother becomes his object of sexual fantasy. His habit is peeping his mother’s naked body through a peephole in his room which unfortunately his room is next to his mother’s room. This dependency and occupation of sexual feeling to his mother makes him jealous when his mother meets Ryuji the sailor. Noboru was afraid of loosing of his mother’s affection, since then Ryuji becomes Noboru’s rival. His love and occupation on his mother’s shows Noboru’s Oedipus Complex.

Noboru, who was at first idealized Ryuji’s sea life, turns out to hate Ryuji when he knows that Ryuji would marry his mother and would also be a father of Noboru. His love to his mother and feeling rivalry to Ryuji makes Noboru want to remove Ryuji. As a child who experiences Oedipus Complex, Noboru fears that Ryuji will dominate over his mother. He is afraid of loosing his mother.

This feeling of rivalry becomes worst after Ryuji seals the peeping hole to his mother’s room. Noboru is addicted to his habit of peeping his mother’s naked body. His habit of peeping his mother’s naked body is the only source of sexual pleasure Noboru has. Pleasure principle which basically controls the Oedipus Complex child, is controlling Noboru’s anger toward Ryuji. Noboru is angry because Ryuji prevents him from doing his habit. This pleasure principle of Oedipus Complex influences significantly on Noboru’s decision on killing his step father.
Noboru’s Oedipus Complex also triggers his sadistic side on influences his decision in killing Ryuji. This Oedipus Complex along with the idea of evil father influence so much on Noboru’s decision on killing Ryuji. Noboru then asks help from his gang to kill Ryuji. His gang who also believes that a father is an evil and should remove agree to help Noboru. Along with his friends, Noboru then killed Ryuji by adding the sleeping pills to Ryuji’s tea.
BIBLIOGRAPHY


Appendix: Summary of the Novel

Noboru is a thirteen years old boy. He is a genius and brilliant boy. His father dead when he was eight years old. He lives with his mother, Fusako, at the top of Yado Hill in Yokohama. The house is left by his late father. Noboru is also an idealist boy. He likes to be a sailor. He thinks a sailor is a hero.

Fusako, Noboru’s mother, is running a best known luxury shop in Yokohama, swank Motomachi district continuing her late husband business. She employed an elderly manager and four salesgirls. Her shop is very popular. She has many customers in the town she lives. Her goods are included in imported think quality. Her old manager’s name is Shibuya. Fusako has a customer names Yoriko. She is a popular actress in the town. For she buys many kinds of imported things many times finally they become intimate friends.

One day Noboru has a task from his school to make a study about a ship. Accompanied by his mother, both of them go to a pier and enter a boarding ship to watch the inner of the ship. They acquaintance with an officer names Ryuji. They are guided by Ryuji to walk around the ship. Noboru asks many questions related to navigation. He is very interested in such condition. Ryuji likes to explain what Noboru asked. For Noboru’s ideal is a sailor, he thinks Ryuji is a hero. They become close friends at last.

Noboru likes to peep into his mother’s room through a little hole. Formerly unintentionally he finds a little hole on the wall between their bedrooms.
Their bedrooms place side by side. Before going to bed Noboru’s mother has a habit to put off her all clothes and sits in front of a mirror for a few minutes in quite naked condition. Noboru watch such condition very often so that he had been addicted to such description. Noboru is a thirteen years old boy. While watching his naked mother, he feels happy and becomes trembling as though he had been falling in love with his mother.

One day Noboru’s mother tells him that she wants to invite Ryuji for dinner to thank him in guiding them around the ship. At ten o’clock Fusako came home accompanied by Ryuji. Noboru joined them in the living room. About thirty minutes later his mother lets him to go to bed. Noboru obeys with what his mother orders. At that night Ryuji took a nap in Noboru’s house. Later they fell in love to each other and such condition makes Noboru jealous. After that Noboru feels that his mother’s attitude has changed toward him. Formerly Noboru was proud of Ryuji. Later he thinks Ryuji becomes his rival.

A few days later, in a short conversation, his mother tells him that she wants to marry Ryuji and she asks Noboru to call Ryuji “papa”. Noboru still keeps silent but he doesn’t protest against his mother wishes. He has hated Ryuji very much and he has a good plan to destruct him. What he thinks is unchanged. He has a certain decision to destruct Ryuji. It was what he wanted.

One day Noboru asks the chief of the club to make an emergency meeting. It is the time to make revenge against Ryuji. The chief orders other members to prepare something they need to kill Ryuji. The chief orders Noboru to let Ryuji coming to the place where they want to finish their task. Noboru asks Ryuji to
follow him as though his club needed him to tell interesting story about navigation. Ryuji believes what Noboru wants and follows him to the place where the boys run the meeting.

All the boys show their interest in what Ryuji tells. Ryuji feels happy with such condition and doesn’t think and doesn’t know what they plan against him. He is offered some tea to drink. Actually they have put some pills in it. Clearly Ryuji saw Noboru’s hand trembling while offering him a cup of tea but he didn’t care of it. His feeling is still full of happiness telling his glory experience over the sea. Slowly he has been dead in happiness with his glory story at last.