



## EMOTIONS OF CHILD ABUSE VICTIMS: A STUDY ON THE NOVEL *KOIN ROKKA BEIBIZU*

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### Abstract

*There is a unique form of child abuse in Japan. Mothers abandoned newborn babies (alive or stillborn) in a coin locker, famously known as koin rokkaa beibizu (coin locker babies). This research aims to reveal the levels of Kiku and Hashi's (the coin locker babies) angry emotions from the least intense to the most intense. This research applied a qualitative method as a process of research and understanding based on a methodology that investigates social phenomena and human problems. Data analysis utilizes Parrot's theory of emotions. In conclusion, Kiku and Hashi's emotions are all explicit. Kiku and Hashi underwent three levels of anger, from tertiary to primary. The children's anger implicitly derives from their mothers' negligence. As the victims of child abuse, Kiku and Hashi became emotionally disturbed children. Kiku and Hashi experienced a phase of anger (primary emotion) and became depersonalized. Kiku and Hashi's anger continued to spread massive damage.*

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## INTRODUCTION

It is undeniable that the phenomenon of child abuse has occurred in all parts of the world. There is a unique form of child abuse in Japan (Kouno & Johnson, 1995). This form of child abuse does not directly injure the body. Instead, the parents/mothers who have just given birth immediately throw their babies away (alive or dead), wrapped and locked in a rented locker. These abandoned babies are also known as coin locker babies. Kouno and Johnson (1995) explained that these abandoned babies were mostly male. Not many babies survived; they were usually found dead.

It turns out that this phenomenon has occurred in Japan from the 70s to the present. It is known from *BBC NEWS* (2018) that a 49-year-old woman turned herself in and confessed to the police that she had kept her baby's body wrapped in plastic in a rented locker at the Tokyo station for 4 or 5 years and continued to pay rent in coins during this time. A Japanese news media reported that in June 2022, the Hokkaido police had arrested an unemployed 22-year-old woman who had put her baby son still with the umbilical cord in a cooler box and kept it in the station's rented locker. The baby's body was found by station cleaners one week later (*The Japan Times*, 2022).

Murakami Ryu was inspired to raise the phenomenon that occurs in this society in his novel titled *Koin Rokkaa Beibizu*. This novel tells the story of two boys who were victims of child abuse when they were babies and were dumped in a rented locker at the Yokohama station by their respective mothers. These two baby boys survived, "They were able to overcome subconscious fears in the face of death several tens of hours after being born" (村上龍., 1984). The story also revealed from 1969 to 1975, abandoned babies were found as

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many as 68 throughout Japan. Most had decomposed into corpses in lockers or died upon arriving at the hospital.

With this gloomy background, Kikuyuki Sekiguci and Hashio Mizouchi (after this, referred to as Kiku and Hashi) experienced emotional disturbances. The word emotion comes from French, from the word *emouvoir*, excite, based on the Latin word *emovere*, consists of the words e- (variant ex-), which means out, and *movere*, which means to move. Thus, etymologically, emotion means "moving out" (Sarwono, 2012). Another definition states that emotion is a response to a stimulus that causes physiological changes accompanied by strong feelings and usually contains the possibility of erupting. This response occurs due to external and internal stimuli (Ali, 2017).

Parrott (2001) stated, "Emotion is a human feeling that belongs to everyone when people get a reaction to something. Emotions can be expressed verbally (words or phrases) and non-verbally (attitude, behavior, gesture, body language, face). Kiku and Hashi's traumatic experience resulted in them developing autism syndrome as children. The reactions of these two children were in the form of disturbances, which can be said to be unusual since they could not tolerate the separation from their biological mothers. The events they experience in life trigger human emotions such as fear, sadness, anger, surprise, joy, and love.

In this article, the writers focus more on discussing the anger of the two children (Kiku and Hashi). As the victims of child abuse, their anger becomes more dominant. These emotions will not only damage themselves, but also the places, and the people around them. Pashupati and Dev (2012) explained anger as an emotion that involves physical and psychological changes in one's health. Although considered a normal emotional reaction, anger can create many physical and psychological disorders and ailments.

Parrott has divided emotions into three levels: primary, secondary, and tertiary. The emotions and their classification proposed by Parrot are in Table 1.

**Table 1.** Parrott's Classification of Emotions (2001)

Primary Emotion	Secondary Emotion	Tertiary Emotion
Love	Affection	Adoration, affection, love, fondness, liking, attraction, caring, tenderness, compassion, sentimentality
	Lust	Arousal, desire, lust, passion, infatuation
	Longing	Longing
Joy	Cheerfulness	Amusement, bliss, cheerfulness, gaiety, glee, jolliness, joviality, joy, delight, enjoyment, gladness, happiness, jubilation, elation, satisfaction, ecstasy, euphoria
	Zest	Enthusiasm, zeal, zest, excitement, thrill, exhilaration
	Contentment	Contentment, pleasure
	Pride	Pride, triumph
	Optimism	Eagerness, hope, optimism
	Enthrallment	Enthrallment, rapture
	Relief	Relief
Surprise	Surprise	Amazement, surprise, astonishment
Anger	Rage	Anger, rage, outrage, fury, wrath, hostility ferocity, bitterness, hate, loathing, scorn, spite, vengefulness, dislike, resentment,
	Disgust	Disgust, revulsion, contempt

	Envy Torment	Envy, jealousy, Torment
Sadness	Suffering Sadness  Disappointment Shame Neglect  Sympathy	Agony, suffering, hurt, anguish Depression, despair, hopelessness, gloom, glumness, sadness, unhappiness, grief, sorrow, woe, misery, melancholy Dismay, disappointment, displeasure Guilt, shame, regret, remorse Alienation, isolation, neglect, loneliness, rejection, homesickness, defeat, dejection, insecurity, embarrassment, humiliation, insult Pity, sympathy
Fear	Horror  Nervousness	Alarm, shock, fear, fright, horror, terror, panic, hysteria, mortification Anxiety, nervousness, tenseness, uneasiness, apprehension, worry, distress, dread

Abbasi and Beltiukov (2020) have explained Parrott's emotions and the classification in their article. Primary emotions are independent emotions. Secondary emotions depend on primary emotions, whereas tertiary emotions depend directly on secondary emotions and indirectly on primary emotions. Furthermore, both of them explained that emotions at the tertiary level are usually short-term and mild. If tertiary emotions exist longer, they move to a higher and more extreme level of emotions, secondary emotions. Secondary emotions have their characteristics, plus the characteristics of the tertiary emotions that follow them. When secondary emotions exist longer at this level, they move to the highest and most intense emotional level, named primary emotions. Primary emotions are intense and long-lasting and are mainly irreversible. Reversing them involves a long time. Primary emotions contain their nature and the characteristics of secondary and tertiary emotions.

This study aimed to identify and reveal changes in Kiku and Hashi's emotional levels of anger from mild to intense. Both of these children have been victims of child abuse by their respective biological mothers. Each of their mothers dumped them in coin lockers at the same station. They grew up at the same orphanage and were adopted by the same family as siblings. Even though they were treated lovingly by the Catholic sisters at the orphanage and by the adopted parents, the Kuwayama, both of them still harbored anger. The anger towards their respective mothers who had abandoned them was not known until they were 17 years old.

Several previous studies on the novel *Koin Rokkaa Beibizu* exist. All previous studies on this novel used a literary psychology approach to analyze Kiku's character, Hashi's character, and the character of others. Yulia et al., (2019) have also revealed Kiku and Hashi's two dominant emotions: anger and sadness. The novelty of this research is to analyze changes in Kiku and Hashi's emotional level of anger from the lowest level, tertiary emotions that are short-term and mild to reach later the highest level, the primary emotions that are long-lasting.

## **METHOD**

The research method used is qualitative. A qualitative approach is a process of research and understanding based on a methodology that investigates social phenomena and human problems. Qualitative methodology is a research procedure that produces descriptive

data in written and spoken words from people and observed behavior. Qualitative methods try to understand and interpret the meaning of the interaction of human behavior in certain situations and aim to understand the studied object in depth (Murdiyanto, 2020).

Data collection techniques are related to data sources (Ratna, 2011). This study utilizes documentation techniques to collect data from the novel as the primary source. The writers collected data that express Kiku and Hashi's anger as victims of child abuse. The data selected and filtered for this research are 10 data on Kiku's angry expressions and 8 data on Hashi's angry expressions. The data used are words of emotions (anger) proposed by Parrott. The data was sorted according to the events that triggered these waves of anger and based on their childhood years to the age of 17. The source of the research data is the novel titled *Koin Rokkaa Beibizu* by Murakami Ryu and published by Koudansha Internasional Ltd, in 1984.

The data analysis technique used some excerpt data from the novel to reveal the level of anger. The data analyses used explicit and implicit methods to reveal the anger at the highest and most intense levels. The explicit method means analyzing data explicitly to explain concepts in detail. Meanwhile, the implicit method is analyzing data that is indirectly explained but can be understood. The implicit data contained in the novel with indirect meaning is explained explicitly.

## RESULTS & DISCUSSION

Changes in the emotional level of Kiku and Hashi's anger as victims of child abuse are known from the mildest (tertiary) to the most intense (primary) level. The following is a table of quotations and translated data and a table of emotional levels of anger for each child.

**Table 2.** Data of Kiku's Emotion

No.	Data	
1	<i>Tsugi wa Shinyokohama desu. Anaunsu ga kurikaeshita. Nandomo kurikae suru node Kiku wa iyana kibun ni natta. Yokohama o omoidase, to kikai ga shabette iru, Yokohama to iu gokan wa koin rokkaa no kioku to tsunagatte iru.</i>	Next stop, Shinyokohama Station, the train's loudspeaker system announces this over and over until Kiku gets irritated because the engine talks as if it reminds him of Yokohama, the only memory connected to it is the lockers.
2	<i>Kiku to Hashi ga Miruku no koto o urayamashiku omotta koto ga aru. Miruku ga hahaoya to deatta no da.</i>	Kiku and Hashi were jealous of Milk in one way or another. Milk has a chance to meet his mother.
3	<i>Ooi, bachan Kuyama no kaachan to machigaete gomen shite ne. Kiku ga sono doukyuusei o hangoroshi ni shita. Kiku wa kono toki ni bouryoku ni mezameta. Kuyama mo Kazuyo mo sisutaa futari o naguru koto ga nakatta node, Hashi wa mochiron Kiku mo bouryoku ni wan arete inakatta no da. Kiku wa umarete hajimete ken o kataku nigiri shimete tanin no ago o utta. Ippatsu de aite wa suittobi ha nihon otta. Amari ni akkenakatta node Kiku no kimochi wa osamarazu, ki o ushinau made hara o kette.</i>	Hey Grandma, I am sorry. I thought you were Kuwayama's mother," the boy shouted again. He looked overjoyed before. Finally, Kiku also intervened in the fight and punched him. Kiku clenched his fist and punched someone in the chin for the first time. He knocked the boy down with one punch and caused two of his (that person's) teeth to fall out. The fight was over, but Kiku was disappointed and kicked his opponent's body until the boy fainted.
4	<i>Hadaka no ashi ga doa no sukima kara tsukidete kunekune to ugoite iru. Kuroi onna ga kooto no mae hadakete miseru tabi ni</i>	Bare feet inched zig-zag through the crack in the door. The black woman who hugged the front of the coat,

*waki no shita to fuku no aida kara suppai nioi ga todoku. Kiku was ono tsuyoi nioi de furimuki haizara o nagetsukete.*

when she opened it between her armpits and her clothes, smelled sour. Kiku turned around because of the strong smell and threw the ashtray at the woman.

5

*Kiku wa arai iki de, ore wa hashi no tomodachi da, to sakenda. Donna nimo toosuna to iwarete imasu. Kiku wa, Hashi wa ore no ootoo nan da, to mou ichido sakenda.*

Kiku shouted loudly, " I am Hashi's friend, shouted.

Nothing can pass. We have ordered, and Kiku screams again, but Hashi is my brother!

6

*"Tomare" to iu koe ga shita. Futari no keibihei ga kochira e hashite kuru. Gitori ga sora e mukete kanjuu o utta. Tetsujoumou o koeyou to shita Kiku no karada ga ikakushageki no tame kuuchuu de gurari to yureta. Hidari te ga pooru kara hanare karada wa baransu o ushinau katamuite shimatta. Kiku wa me no mae ni tessan no toge ga ookiku semaru no o mita. Tada naifu no youna toge ga kuchibiru no waki o tsuranuita. Niku ga hikichigirareru no o fusegu tame ni muishiki ni tetsujoumou o tsukamu. Kiku wa yuushitessen no naka hodo ni tsuri sagatta toge o nuku. Herumette o kabutta keibihei ga mashita de juu o kamete iru. Kuchi no nak ani chi ga nureru. Shita de kizu o fusagou to suru ga shibirete umaku ikanai.*

"Stop," a voice said. Two guards ran towards him. One of them fired a gun toward the sky. As he tried to pass through the barbed fence, a warning shot broke through the air, making Kiku's body tremble and shake. His left hand let go of the pole, his body lost balance, and he leaned back. The barbed wire serrations flashed before his eyes. Kiku hurriedly turned his body around, but a thorn as sharp as a knife pierced the side of his lips. Instinctively Kiku gripped the fence wire to avoid the flesh being torn apart and dangling from the barbed wire strands. Damn it. It is annoying when it almost works, Kiku thought as he removed the barbed wire from his cheeks by lifting himself with his arms. Directly below, guards wearing helmets pointed their rifles at him. Blood flowed from his mouth, Kiku tried to cover his wound with his tongue, but he was numb and could not do anything.

7

*Oite kibori o kutta kibun datta. Kiku wa, Hashi ni mo, misutaa D ni mo hageshiku shitto shita. Atarashiku Hashi ni tayotte moraeru D to, tayoreru chichioya noyouna otona o eta Hashi o netamashiku omotta. Sou omou jibun ni mouretsu ni hara ga tatta.*

Kiku felt left out. Kiku feels very jealous of Hashi and Mr. D. Jealous of Hashi, who has found a more mature, father-like man, and Mr. D, who has also found someone who needs him. Thinking of himself, he became furious.

8

*Dete ike yo! Hashi wa donatta. Shiroku nigotta daeki ga Neva no kao ni tonda. Neva wa kanashisouna hyoujou de suieki o nugutta. Kata ga furuete iru. Neva wa Kiku no hou o mita. Kiku ha totsuzen futari no onna o omidashita. Kazuyo to, Kiku o sute Kiku ni korosareta onna da. Futari tomo ima no Neva to onaji hyoujou no toki atta to omotta.*

"Get out," snapped Hashi. Cloudy white saliva flew to Neva's face. Neva wiped the saliva with a sad look on her face and shaking shoulders. Neva glanced at Kiku. He suddenly remembered two women, Kazuyo and the woman who left Kiku and was killed by Kiku. According to him, Neva had the same expression as the

*Dete ike, hashi ga mou ichidou natta toki Kiku wa kanaami gosh ini naguri tsuketa. Kanama ini pittari kao o yosete ita Hashi wa kabe made tsuittonda.*

two of them at that time. Go out! When Hashi snapped once more, Kiku punched him through the wire barrier—punched Hashi's face through the wire so that Hashi fell against the wall.

9 *Kiku wa yukkuri juu kazoete otoko o tsukitobashita. Me no mae ni atta aisu pikku o tsukanda, otoko wa yuk ani ochita megane o hirotte tachi agerou to shite iru. Ase to abura de betbeto erikubi o kaedende furi mawashi aisu pikku no sentan o nodo ni kotsuke. Kiku wa koubun shite ita no de te ga furue aisu pikku kobu nit suki sashite shimatta. Chiisana ana ga hiraita. Saisho kurai chi ga wazukani shibaraku suru to nebari ke no aru toumeina shiru ga tare hajimeta.*

Kiku casually counted to ten, then pushed the man onto the floor. As the man struggled to stand up after taking his glasses off, Kiku grabbed an ice pick. Grabbing his collar sticky with sweat and grease, he picks the ice off the counter with the other hand. He swung the tip of the ice pick near the man's throat. The tip of the ice pick poked the lump, opening a small hole dripping dark blood little by little, and soon a wisp of clear, sticky liquid flowed out.

10 *Kiku wa dokkyofusa ga ki ni haitte iru youni mieta. Ichinichi kabe ni motarete suwari tsuzukete mo kanryu ya kutsuu o uttaenakatta.. Yoru, yume ni unasarete oogoe o age kanshu ga kaktsukeru kotow a nando ga atta ga, nichuu no nando wa nyuusho shite irai kawaranakatta. Tsumari, tanin no anshoku ya kaiwa o kirai shoukyokuteki de nani mo kyoumi o shimesazu, shiji meirei ni wa fukujuu suru ga, jibun no ishi ya handan o houki shite iru ka noyou datta. Shokutaku no keishinkai wa hankouchokugo ni hatsbyoushi nyuuin o youshita hanare jinjou ga kanchi shite inai no da, to shindan shita.*

Kiku seems to like isolation. Kiku could sit leaning against the wall all day without complaining about pain to the instructor or the prison warden. At night, his screams would often send the guards running to his cell, but despite having bad dreams, Kiku's condition had not changed since he arrived. He is a passive person who hates dealing with or talking to others and takes no interest in anything. He followed the orders of instructions, but he did not seem to listen to them. The psychologist assigned to investigate the criminal case at that time diagnosed that Kiku's depersonalization which caused him to be hospitalized, apparently had not fully recovered.

(Murakami, 1984)

Table 2 shows quotations of Kiku's anger. The quotations were sorted in order of his appearance in the story, which also means according to the age of Kiku's development from childhood to adolescence. Kiku is a child who has a strong and muscular physical form. Kiku had loved physical education since childhood, especially in elementary school, when the Kuwayama family, a middle-aged and childless married couple adopted him. The sports he practiced were pole vaulting and running until Kiku gained accomplishment during his teenage years.

**Table 3.** Kiku's Level of Anger

No.	Tertiary Emotion	Secondary Emotion	Primary Emotion
1	Annoyance	Irritability	Anger

			(implicit) Sensory memories of the locker
2	<i>Jealousy</i>	<i>Envy</i>	<i>Anger</i> Hit the dam's leg
3	<i>Torment</i>	<i>Torment</i>	<i>Anger</i> Kick until unconscious
4	<i>Loathing</i>	<i>Disgust</i>	<i>Anger</i> Throw ashtray
5	<i>Fury</i>	<i>Rage</i>	<i>Anger</i> Shout once more
6	<i>Frustration</i>	<i>Exasperation</i>	<i>Anger</i> Numb
7	<i>Jealousy</i>	<i>Envy</i>	<i>Anger</i> (implicit) Angry at himself
8	<i>Fury</i>	<i>Rage</i>	<i>Anger</i> Punch
9	<i>Hostility</i>	<i>Rage</i>	<i>Anger</i> Kill
10	<i>Torment</i>	<i>Torment</i>	<i>Anger</i> Depersonalization

Table 3 shows Kiku's level of anger from mild (tertiary) to intense level (primary). The following are detailed descriptions of anger based on their level.

Data 1 shows the tertiary level of Kiku's mild anger. At this point, it is still at the level of annoyance (the feeling or state of being annoyed; irritation) (Waite, 2012). Kiku is disturbed by the repeated announcement of the next stop station from the loudspeaker on the train. Kiku has a feeling of discomfort (*いやな気分/ iyana kibun*). This level then moves to a secondary level, irritability. Kiku becomes sensitive because it evokes old memories of the Yokohama station where his mother dumped him in a locker. Kiku's sensory memories are connected to the rented locker and are the primary level of implicit anger (*語感はコインロッカーの記憶と繋がっている/ gokan wa coin rokkaa no kioku to tsunagatte iru*). Kiku's anger at his mother implicitly exists and is unknown to others because it happened inside himself.

Data 2 shows the tertiary level, jealousy (the state or feeling of being jealous). Kiku feels jealous (*羨ましい/ urayamashii*) of a puppy named Miruku/ Milk, who still has a mother, unlike him. This level moves to the secondary level to become envy (desire to have equality, possession, or another desirable attribute of belonging to someone else). Kiku feels a painful or resentful awareness of the benefits enjoyed by others related to the desire to have the same benefits. The same advantage as Milk has is that it still gets the chance to meet its mother again. Kiku's emotions reached the primary level because the novel explicitly

explained that she would kill the dam because she had bitten his neck, causing a deep wound. In the end, Kiku did not kill her; he just hit the dam's leg and caused disability.

Data 3 is an emotion that moves from the tertiary level of torment (cause to experience severe mental or physical suffering). For a moment, Kiku felt Hashi's mental anguish being teased by a kid. The kid teased Hashi by referring to an old homeless woman as his mother (桑山の母ちゃんと間違えてごめんしてね/ *Kuwayama no kaa chan to machigaete gomen shite ne*). Therefore, Kiku's emotions rose to a secondary level, still in the form of torment by clenching his fists and then punching the kid's chin until two of his teeth fell out. The pain Kiku felt in his fist after punching the kid caused his anger to rise to the primary level. Kiku then kicked the child in the stomach, causing the victim to faint, as his form of primary expression of anger (気を失うまで腹を蹴って/ *Ki o ushinau made hara o kette*). Explicitly, Kiku kicks the child's stomach, but implicitly it is a deep emotion of anger toward his mother.

Data 4 is Kiku's emotions at the tertiary level: loathing (a feeling of intense dislike or disgust; hatred). When a foreign woman (a black woman) entered the room, Kiku did not like the sour smell that emanated from the woman's body when she took off her coat. Kiku's secondary emotion appeared when he felt disgusted by a strong nose-piercing odor (強い匂い/ *tsuyoi nioi*). Finally, anger rose to the primary level manifested by Kiku when he threw an ashtray at the woman (灰皿を投げつけて/ *haizara o nagetsukete*). The explicit anger, throwing an ashtray, led to the implicit anger because he still smells the unwelcome smell of cramped rented lockers in the summer, where he was abandoned.

Data 5 shows fury (violence or energy displayed in natural phenomena or someone's actions) as the tertiary level of emotion. Kiku spoke loudly to the guard who forbade Hashi from entering. On the secondary level, rage (feeling or expressing violent, uncontrolled anger) when Kiku argues with a guard. Kiku's primary level of anger is shown by shouting once again at the guard, saying that Hashi is his younger brother (ハシは俺の弟なんだ、ともう一度叫んだ/ *Hashi wa ore no otouto nan da, to mou ichido sakenda*). Explicitly, screaming once again is a more intense emotion and is implicitly angry because they feel abandoned, like their background, an abandoned child.

Data 6 is an emotion from the tertiary level, namely frustration (preventing the progress, success, or fulfillment of something). Kiku felt frustrated when he injured his cheek with a wire fence while trying to enter the site of a polluted former factory in Yakujima by jumping over a high fence with a pole, but the guards noticed him. The secondary level, exasperation (intense irritation or annoyance), is shown by cursing silently because he felt annoyed being caught by the guards. Kiku's primary emotion level is anger by covering up the blood coming from the wound in his mouth, feeling numb, unable to do anything (舌で傷を塞ごうとするが痺れてうまくいかない/ *shita de kizu o fusagou to suru ga shibirete umaku ikanai*). Kiku felt numbness was the emotion of explicit anger, while the implicit one was highly disappointed with his situation. Having lost his newly deceased adopted mother and searching for Hashi in that place was unsuccessful.

Data 7 is Kiku's emotions of jealousy (the state or feeling of being jealous) at the tertiary level. Kiku feels jealous because Hashi has a Mr. D figure who protects him. This level moves to the secondary level to become envy (desire to have equality, possession, or other desirable attributes of belonging to someone else). Kiku also wants someone to protect him because his adoptive mother had passed away. Kiku's primary emotional level of anger is fulfilled by the anger and burning emotion inside him (そう思う自分に猛烈に腹が立った/ *Sou omou jibun ni mouretsu ni hara ga tatta*). Implicitly, Kiku's anger is due to the disappointment of not having a protector. Kiku felt angry with himself.



Data 8 shows Kiku experiencing a tertiary level of emotions, fury (violence or energy displayed in natural phenomena or someone's actions). Kiku's fury appears when Hashi shouts at Neva during their visit to the prison. Neva glanced at Kiku. Seeing her reminds him of Kazuyo, his deceased adopted mother, and his biological mother whom he finally killed. These emotions progress to a secondary level, rage (feeling or expressing violent, uncontrolled anger). Kiku's rage goes out of control, and he punches the barbed wire (キクは金網越しに殴りつけた/ *Kiku wa kana ami goshi ni naguritsuketa*). Kiku's anger reached the primary level. He punched Hashi through the barbed wire, therefore making Hashi fall against the wall (金網にぴったり顔を寄せていたハシは壁まで吹っとんだ/ *kana ami ni pittari kao o yosete ita Hashi wa kabe made suittonda*). The emotion that Kiku felt explicitly was punching Hashi, who snapped at Neva but implicitly showing he could not control the anger within himself towards the mother who had abandoned him. Neva's gaze reminded him of his adopted mother, Kazuyo. Neva cared about Hashi, and Kazuyo cared about Kiku and Hashi, unlike their biological mothers.

Data 9 is emotion from the tertiary level, namely hostility (hostile behavior; unfriendliness or opposition). Kiku lashes out at another inmate. He tried to suppress his anger by counting to ten and then pushed the inmate. The anger is raised to the secondary level, rage (feeling or expressing violent, uncontrolled anger), Kiku grabs the man's collar and grabs an ice pick. Kiku's primary level of anger is in the form of stabbing the person's throat (小さな穴が開いた。最初くらい血がわずかにしばらくすると粘り気のある透明な汁が垂れ始めた/ *Chiisana ana ga hiraita. Saisho kurai chi ga wazukani shibaraku suru to nenari ke no aru toumeina shiru ga tare hajimeta*). Even though his action did not kill anyone explicitly, Kiku's emotion of anger in the form of violence in prison was out of control. He implicitly could not control his anger toward everyone.

Data 10, emotions that Kiku feels at the tertiary level are tormenting (cause to experience severe mental or physical suffering). Kiku often has nightmares while in prison (夜、夢にうなされて大声をあげ看守が駆けつけることは何度があったが、.../ *yoru, yume ni unasarete oogoe o age kanshu ga kaketsukeru koto wa nando ga atta ga, ...*). Both mentally and physically, Kiku suffers because he accidentally killed his biological mother at the television station when the meeting between a mother and her abandoned child was about to be broadcast. Kiku comes to the station to protect Hashi, who is about to meet his biological mother after 17 years. However, the commotion causes the studio lights to shine on Kiku, causing him to panic and accidentally shoot the woman. It turned out that she was not Hashi's biological mother but his biological mother. Kiku's torment continued to a secondary emotional level. He suffers mentally by being passive in prison, not wanting to have anything to do with other people (会話を嫌い/ *kaiwa o kirai*). Kiku's primary level of anger is depersonalization (離人症/ *hanare jinsho*). Depersonalization (the process of losing a sense of personal identity) (Indonesia, 2017) in Kiku explicitly explains the primary level of anger.

**Table 4.** Data of Hashi's Emotion

No	Data	
1	<i>Kiku to Hashi ga Miruku no koto o urayamashiku omotta koto ga aru. Miruku ga hahaoya to deatta no da.</i>	Kiku and Hashi were jealous of Milk in one way or another. Milk has a chance to meet his mother.
2	<i>"Boku wa kono machi ga suki da yo, Kiku, keshou o shitari, sawaidari uta o utau no sukida. Boku wa homo nan da yo. Kiku, ha itsu date tsuyokattaro? Urayamashikatta yo, Kiku wa boku mitai ni yowamushi janai</i>	"Kiku, I love this city. I love dressing up, dancing, and singing. I am gay, Kiku, you are strong, and I am jealous because Kiku is not weak and running away like me. Remember,

*karasa, hora, itsuka shogakkusei no saigo no undoukai de baku hashirazuni kengaku shitetaro? Htori de zutto kyoushitsu ni ita desho? Are kebyou dattan da yo, mitsu tomonaku hashitte minna kara warawareru no ga iya datta no, zutto sousa, kebyou bakkari tsukatteru, nigete bakari itanda, Kiku wa kirei datta yo, boutaka tobi wa, kirei da mono, Kiku no hat ani iru no wa taerarenakattan dayo, jibun ga hazukashikunattanda."*

3 *Omuraisu o chuumon shita. Oishikunakatta. Weitoresu ga Hashi o miteru. Hashi no kao o fusete weitoresu wa jitto Hasho o mite shikari ni kubi o hinette iru. Douryou o yobi Hashi o yubi sashite nanika mimiuchi suru. Futari de Hashi ni chikazuite kita. Anta ga iinasai yo, iya anta ga iinasai yo. Hashi wa kao o agenai. Anou, shitsurei desuga, anata wa kashu no Hashi janai? Weitoresu ha wa yori o akaku shite sou kiita. Hashi wa, chihau yo, to iou to shita.*

4 *Hashi wa sonna shi o roudoku shite dou omou ka to Neva ni kiita. Neva wa henji o sezuni Tenshi no fuku o dezain shite iru. Hashi no ishou dewanaku hara no naka no akanbou no gaishutsugi da. Dou omou ka, mou ichido Hashi wa oogoe de kiita. Neva wa damatte ita. Hashi wa teeburu ni atta jagaimo to beekon no nokotta sara o Neva ni mukatte nage tsuketa. Sara wa Neva no kami o kasumete kabe ni ware, beekon to jagaimo wa shiroi burausu o bettori to yogoshita.*

5 *Onna no ko ga koronde itomaki no tou o kuzushita toki, Hashi wat obi kakatte kubi o shimeyou to shita.*

6 *Hashi omae wa koji nan da yo, Tooru wa warainagara sou itta. Ofukuro o shiranai kara, ima sore yattenda, buyobuyo no, toshiyori tachi no hifu o shabutte, mama, mamatte yatten dayo. Hashi wa kaoiro o kaeta. Beddo no wak ini atta haizara o Tooru ni nagetsuketa. Tooru*

on the last day of the sports festival in elementary school, I was watching and not running, right? Continue in class alone, right? I was pretending to be sick. I hate being laughed at by the others because I cannot run. I have always been a weak person who always runs away from anything. Kiku is handsome and good at pole vaulting. I cannot stand being under your "flag," Kiku. I am ashamed.

Hashi had ordered omurice, which did not taste good. One of the restaurant's waiters looked at him. Hashi lowered his head as the waiter craned his neck to see clearly. Finally, the waiter called his colleague and whispered something pointing at Hashi when the two waiters approached his table. Hashi could hear them coaxing each other. You said it, no, ah, you. Hashi did not lift his face. Sorry to bother you, but you are Hashi, the singer, right? one of them started to say. The maid's face turned red. Hashi wanted to tell them that they had the wrong person.

Hashi finished reading the poetry aloud and asked Neva for her opinion, but Neva was busy designing the angel costume designs without distracting her. The angel in her mind was not Hashi but the baby in her stomach. What do you think? Hashi asked again in a loud voice. When Neva still did not answer, Hashi lifted a plate containing the remains of potatoes and bacon, then threw the plate at Neva. The plate missed Neva and shattered against the wall, but the potatoes and bacon stuck and stained Neva's white blouse.

A poor girl tripped and broke the spool tower. Hashi lunged and almost strangled the girl.

Hashi, you are an orphan, said Toru, laughing. Because you never knew your mother, and now all you can do is suck the jelly-like dented skin of older women, can only call mama, mama. Hashi's face changed, he grabbed the ashtray from the bedside table then

	<i>wa mi o kagamete kawashi touki no haizara ha kabe ni atatte yoiketa. Henna koto iu to yurusanaizo! Hashi wa sakenda.</i>	threw it with all his might towards Tooru, but Tooru was able to avoid it, and the ashtray hit the wall and broke into pieces. I will not forgive you for speaking strange things, Hashi shouted.
7	<i>Hontou ni unda haha dattara daki tsukazuni koroshichau kami shirenai ne.</i>	However, on second thought, if she were my biological mother, I probably would have killed her.
8	<i>Buta ini deru toki wa itsumo douji Hashi nante desuka. Sono ta wa ichinchi juu hey ani toji komottemasu. Nani ka hitori koto o iinagara heya no sumi de jitto shite imasu, hanashi kakete mo henji shinai shi, saikin ja heya no mado ni kuroi kami o hatte usuguraku shite imasu.</i>	When on stage, he returned to being his usual Hashi, but when he was done, he went back to locking himself in his room all day and huddled in a corner talking to himself. When I came in and tried to talk to him, Hashi did not reply. He had recently covered all the windows with black paper so the room would be dark.

(Murakami, 1984)

Table 4 shows quotations of Hashi’s anger. The quotations in the table depict some of Hashi's anger from childhood to youth. Unlike Kiku, Hashi's physique is not as strong as his adoptive brother's. When his mother dumped him into a coin locker, his weak body reacted to the cramped and hot atmosphere. Baby Hashi could not cry loudly like baby Kiku. Baby Hashi, who was allergic and unwell, vomited, causing the seepage and smell of vomit from the locker to be sniffed out by police dogs and found him. In school days, Hashi often did not attend sports lessons. When he was 17, Hashi fled to Tokyo, running away from his adopted family to find his biological mother. During his life in a bad environment, Hashi became a homosexual and bisexual. Hashi became a famous singer because of his talent to stir up the feelings of those who heard his songs.

**Table 5.** Hashi’s Level of Anger

No	Tertiary Emotion	Secondary Emotion	Primary Emotion
1	<i>Jealousy</i>	<i>Envy</i>	<i>Anger</i> X
2	<i>Jealousy</i>	<i>Envy</i>	<i>Anger</i> Hate himself
3	<i>Annoyance</i>	<i>Irritability</i>	<i>Anger</i> (implicit) Want to answer “No”
4	<i>Bitter</i>	<i>Rage</i>	<i>Anger</i> Throw plates
5	<i>Fury</i>	<i>Rage</i>	<i>Anger</i> Intend to strangle
6	<i>Torment</i>	<i>Torment</i>	<i>Anger</i> Shouting would not forgive

			Tooru
7	Hatred	Rage	Anger Will kill biological mother
8	Torment	Torment	Anger Depersonalization

Table 5 shows Hashi's level of anger from a mild level (tertiary) to an intense level (primary). The following are detailed descriptions of anger based on their level.

The first data, similar to Kiku, Hashi also shows the tertiary level, jealousy (the state or feeling of being jealous). Hashi feels jealous (羨ましい / *urayamashii*) of a puppy named Miruku/ Milk, who still has a mother, unlike him. This level moves to the secondary level to become envy (desire to have equality, possession, or other desirable attributes of belonging to someone else). The same advantage as Milk has is that it still has the opportunity to meet its mother again even though it is currently separated from its mother. Kiku forcibly took Milk from its mother to give this puppy to Hashi. From data 1, Hashi's emotions only pass through the tertiary and secondary levels.

Data 2 shows the tertiary level of Hashi's emotions, which was mild at first, still in the form of jealousy (the state or feeling of being jealous) when the children already felt jealous of Kiku's achievements in sports. Anger continues to a secondary level, becoming envy (desire to have equality, possession, or other desirable attributes of belonging to someone else). Hashi has a desire to achieve like Kiku. Hashi finally reached the primary level of anger, which is feeling ashamed (自分が恥ずかしくなったんだ / *jibun ga hazukashiku nattannda*). Explicitly, this highest level of anger makes him hate himself and destroy himself (become homosexual) because he has harbored this anger for a long time since he was still in an orphanage. Implicitly is the emotion of anger because of jealousy for children who have biological mothers.

Data 3 shows that the tertiary level of Hashi's emotions is mild, still in the form of annoyance (the feeling or state of being annoyed; irritation), feeling annoyed when people know him when he is in a public place, a restaurant. Hashi's secondary level of anger, irritability, is increasingly felt when fellow restaurant servers talk about it and want to make sure. The primary level of anger only occurs implicitly in his heart. No one knows. Hashi wants to argue and explain that he is not a famous singer (ハシは、違うよ、と言おうとした。 / *Hashi wa chigau yo, to iou to shita*). It also implicitly stated that Hashi did not want to acknowledge his status as the child left in the locker.

Data 4 is tertiary levels of bitterness (anger and disappointment at being unfair; resentment) because Neva did not respond to Hashi's question about his appearance after reading the poem. Hashi reached a secondary level, rage (feeling or expressing violent, uncontrolled anger), asked again in a loud voice (もう一度ハシは大声で聞いた / *mou ichido Hashi wa oogoe de kiita*). Hashi's primary level of anger is when he finally threw a plate filled with leftover food at Neva because she, who was busy with stage costumes, did not respond to Hashi, (ハシはテーブルにあったじゃがいもとベーコンの残った皿を二ヴァに向かって投げつけた / *Hashi wa teeburu ni atta jagaimo to beekon no nokotta sara o Neva ni mukatte nage tsuketa*). Although it did not hit Neva, the plate shattered into pieces after hitting the wall, and the white blouse that Neva was wearing was stained with food. The violent expression of throwing plates at Neva was explicit anger, while the implicit one was because Hashi felt neglected. Similar to Kiku's background, Hashi is also a coin locker baby.

Data 5 shows fury (violence or energy displayed in natural phenomena or someone's actions) as the tertiary level of Hashi's emotions when a girl breaks a tower from a spool of thread. Since childhood, Hashi has had a hobby of designing cities, buildings, and so on from the objects around him. The secondary level, rage (feeling or expressing violent, uncontrolled anger), and the primary level of anger in Hashi's explicit form are lunging (ハシは飛びかかって首を締めようとした。/ *Hashi wa tobikakatte kubi o shimeyou to shita*). The primary level of anger in the form of explicit is wanting to strangle the child. The implicit is that Hashi feels angry because someone has ruined his life, his biological mother, who threw him into a coin locker.

Data on 6 emotions felt by Hashi at tertiary and secondary levels are tormenting (cause to experience severe mental or physical suffering). Hashi changed his face because he was teased by Tooru (a band member) as an orphan without knowing a mother figure, and he is now a bisexual who likes older women. Hashi's emotional secondary level is grabbing the ashtray and throwing Tooru as hard as possible. Hashi's primary level of anger because Tooru avoided his throw was screaming that he would not forgive Tooru for those words (変なこと言おうと許さないぞ! ハシは叫んだ/ *henna koto iu to yurusanai zo! Hashi wa sakenda*). Hashi's screams at Tooru are an explicit form of anger, while the implicit is that he will not forgive his biological mother for making him an orphan.

Data 7 is emotions of hatred (intense dislike, ill will) as Hashi's tertiary level, it appears when he thinks about who his biological mother is. Hashi goes to the secondary level, rage (feeling or expressing violent, uncontrolled anger), he will not hug his mother if he has the chance to meet her and reaches the primary level by explicitly saying that he might kill his mother (殺しちゃうかもしれないね/ *koroshichau kamo shirenai ne*). Implicitly, Hashi harbored deep anger toward his biological mother, who had abandoned him.

Finally, data 8 is tormenting (cause to experience severe mental or physical suffering), felt by Hashi at the tertiary and secondary levels. After getting off the stage, Hashi, who became a different person on stage when he was performing with his band, would be alone and lock his room. The secondary level is the continuation of torment. Hashi talks to himself but does not respond to others. Hashi's primary level of anger is to cover the windows with black paper so that the room becomes dark (最近じゃ部屋の窓に黒い紙を貼って薄暗しています/ *saikin ja heya no mado ni kuroi kami o usuguraku shite imasu*). Hashi, who is alone in a dark room and does not want to communicate, has shown this explicitly as a symptom of depersonalization (losing a sense of personal identity). The implicit emotion of anger towards the mother makes him having no identity.

After identifying and classifying the emotions of child abuse victims represented by Kiku and Hashi in the novel *Koin Rokka Beibizu*, it can be revealed that changes in Kiku and Hashi's emotional levels of anger are from mild to intense. Kiku and Hashi have dominant emotions of anger starting from tertiary, secondary, to primary levels. Overall the child's emotions (Kiku and Hashi) are explicit. Kiku shows 8 forms of anger emotion explicitly and 2 forms of anger emotion implicitly. Hashi shows 6 forms of anger emotion explicitly, 1 form of anger emotion implicitly, and 1 emotion that only goes through the tertiary level to the secondary level, not reaching the primary level of anger. The anger for these two children is implicitly triggered by hatred for their biological mothers.

## CONCLUSION

As victims of child abuse, Kiku and Hashi are also emotionally disturbed children. Kiku and Hashi experience a phase of primary anger emotion by becoming depersonalized (losing a sense of personal identity). After going through the depersonalization phase, both continued the dominant emotion of anger to damage other things.

Kiku, who accidentally shot his biological mother on a television station, experienced depersonalization in a juvenile prison and finally, revolt to vent his anger to others. Fellow convicts assist Kiku in escaping while testing the ship at sea. Finally, Kiku and her lover, Anemone, plan to get back at the people in Tokyo and the buildings. Kiku and Anemone will set off a bomb in Tokyo, taking revenge on all. Hashi thought he should also kill his loved ones, like Kiku, who had succeeded in killing his birth mother. After experiencing depersonalization while becoming a famous singer, Hashi expresses anger to Neva, his wife, who is pregnant with their child. Hashi planned to kill them but to no avail. Hashi ends up in a mental hospital. When chaos occurs in Tokyo, Hashi manages to escape from the hospital. He still wants to tear his mother's chest for abandoning him and in the end, he ends up hurting himself by biting his tongue. Hashi tried to fight the voices in his head.

Victims of child abuse need therapy so that their emotions are controlled. When Kiku and Hashi were young and in an orphanage, they received scheduled therapy from a psychiatrist. The two of them were given therapy music to calm them down. However, their therapy with a psychiatrist stopped when they both moved to the island, adopted by the Kuwayama family. One of their primary levels of anger, namely depersonalization, can be assumed as "the voice of Japan's alienated youth, disconnected from history and tradition, seeking in a vacuum to forge a brand-new identity" (Ward, 1995). It is what causes *Koin Rokkaa Beibizu's* novel to be called ending with a vision of "nihilistic violence," Kiku plans to detonate a bomb in Tokyo, and Hashi still has the desire to take the heart of his biological mother and is still disturbed by the voices in his head. If someone goes through adolescence in a nihilistic frame of mind, then he or she, as a nihilistic person, believes that life is meaningless. It has happened to the two young victims of child abuse, Kiku and Hashi.

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