CHAPTER I

INTRODUCTION

1.1 Background of the Problem

No Longer Human is a novel about Oba Yozo, a man who has lost his humanity. Oba Yozo is a man who suffers from psychological issues, the majority of which are brought on by his anxiety. According to Ibrahim, Wuntu, and Lolowang (2021: 113) "Life is beautiful. This is a common sentence used by young people who have few problems in their lives". However, life is full of both beautiful things and happy moments, as well as difficulties. These difficulties have been experienced by Oba Yozo at such a young age. Yozo experienced a lot of things, from his father, who forced him to follow all of his rules, to his family, who still live the ancient Japanese way of life and also a lot of event in his life that torturing him. Even though Yozo had already experienced all of this pressure since he was a child, he still could not keep it up. He could not do anything except follow what his father said and his family rules. Because of all of these things, he started wearing a 'mask'.

He does not like to show his true feelings; he always jokes around to cover them. This is related to Japanese culture, which is called *tatemae.* According to T Ishii, JR Saravia Vargas, JC Saravia Vargas (2011: 85–86), *Tatemae* can be understood as "that which one puts before oneself" and refers to the official stance or public attitude that the Japanese adopt when confronted or threatened with confrontation. It can also be interpreted as an act of humanity to hide their true side in public and act like the

standardization of Japanese society. As long as the line of the story continues, Yozo then moves to Tokyo to fulfill his father's demands. He continues his education there at one of Tokyo's reputable universities. But the truth is, Yozo feels a lot of pressure because it contradicts what he wants. In order to fulfill his own desires, Yozo rarely attended classes. Yozo spends his time reading books and going to painting workshops. Ever since then, Oba Yozo has started to plunge deeper into the misery of his life.

No Longer Human, also known as Ningen Shikkaku or *Gagal Menjadi Manusia,* is a Japanese novel by Osamu Dazai. This is a novel about a protagonist who finds himself "disqualified from being human" as a result of the conflict between Japanese ancient tradition and western ideas. He stated in the novel that he lacks the capability of a human being because humans are creatures with a lot of falsity within them. Osamu Dazai is a novelist who is famous for the doom and gloom in his works, which were inspired by his own real-life events. Osamu Dazai has a feeling of suffering from guilt and the isolation feeling that surrounds him that comes from the 'world' and 'family." This is according to Brudnoy (1968: 457). *No Longer Human* is his last work before he died, and the main character of the story has the closest personality to Osamu Dazai.

This novel is considered as one of his masterpiece, which is ranked as the second-best-selling novel in Japan after Natsume Sōseki's novel title *Kokoro*. Even though it just being second best in Japan and it still famous now, this novel already has a lot of remakes like Anime and movies. This novel was first published in 1948 in Japanese and published in English translated and discussed by Donald Keene in 1958.

This novel is portrayed as an autobiographical basis but is categorized under the semi-autobiographical genre since the character in this book is fictional.

The study "Protagonist's Anxiety in Osamu Dazai's Novel *No Longer Human"* describes the protagonist's anxiety problem that appears in the novel. Anxiety is a human emotion that can make people feel worried or overthink things. It can appear in anyone, whether they're young or old. According to Almokhtar A. Adwas (2019: 580) "anxiety disorders are the most common or frequently occurring mental disorders." Anxiety can be defined as a problem of fright in the human brain that can be anticipated. But, on the other side, fright can be meant as a reaction to some danger that can happen. According to Freud, as cited by Andri and Yenny Dewi in *Majalah Kedokteran Indonesia* Vol. 57 No. 7 (2007), there are three kinds of anxiety: reality or objective anxiety, neurotic anxiety, and moral anxiety.

The writer is interested in particularizing this novel because, in the plot of the story, Oba Yozo, the protagonist character, often feels anxious, which causes him anxiety because he can't be living his social life normally like other humans. He always covers his fright by pretending in front of a lot of people. The inability of Oba Yozo to socialize is causing him to think he is disqualified from being a human, and this thought in the end makes him unable to overcome his life problem.

1.2 Statement of the Problem

The writer has two problems in her study that will be the subject matters analyzed in chapter four of this research. They are formulated as follows:

1. What are the forms of anxiety experienced by the protagonist in the novel?

2. What are the factors causing anxiety experienced by the protagonist in the novel?

1.3 Objective of the Study

The objective of this study derives from the statement of the problem. Therefore, there are also two objectives that will uncover the problem. They are as follows:

1. To describe the forms of anxiety that experienced by the protagonist.

2. To describe the factors of anxiety being faced by the protagonist.

1.4 Scope of the Study

According to the statement of the problem and objective of the study, the writer limits her research to be analyzed. They are focused on the form and cause of anxiety that are faced by the protagonist. The writer wants to rise the protagonist's character's anxiety which is caused by his social life that finally makes him afraid of society, and tends to pretend to cover his fright.

1.5 Significance of the Study

The significance of the study is divided into two types, namely, theoretically and practically. Theoretically, this study can be useful as a reference for another researcher to strengthen the theory of anxiety in particular. This study is also expected to provide information for the reader who wishes to pursue the same subject as the author regarding the fundamentals of anxiety.

Practically, this study can be used as a moral lesson or life lesson for the researcher herself and the readers of this research to learn and understand about anxiety, especially about the forms and causes of anxiety. It also improves literary comprehension of psychological themes in literature.

CHAPTER II

REVIEW RELATED LITERATURE

2.1 Psychological in Literature

According to Sapardi Djoko Damono on the *Badan Pengembangan dan Pembinaan Bahasa* website (2022), literature can be defined as a social institution that uses language as its medium as well as the reality display of human life in society. Literature on its own is a provider of general insight into human life, as long as humanity has problems, social life, and intellectual life in its own unique way. An author creates a living work of literature from the character they make, and the character has a different personality that was deliberately created so the work that the author makes can be more alive. According to Abram (1981: 76), "character is a person who appears in a narrative prose or novel, and it is interpreted by the readers as a person who has moral quality and certain tendencies, such as being expressed in what they say and what they do".

Related to the statement above, if it is talking about character and personality in literature, the problem is not much different from the problem related to the psychology and conflict that humans experience in real life. According to Meiliana (2020: 2), "There is a very strong correlation between literature and psychology for the fact that both of them deal with human beings and their reactions, perceptions of the

world, miseries, wishes, desires, fears, conflicts, and reconciliations; individual and social concerns, by means of varied concepts, methods, and approaches."

To analyze a literary work, there are various approaches that can be used, and one of them is the literary-psychological approach. Endraswara (2003: 97) viewed psychology in literature as a study that considered it an activity of psychology study because literature works cannot be separated from human daily life and viewed a lot of human personality. Psychology in literature has the purpose of understanding every psychological aspect that is contained in the work through the characters in the work.

Psychology in literature is a study of psychological phenomena that are faced and how the protagonist's character handles them. This study, according to Siswanto and cited by Setianengrum (2008: 14), is a study of psychological phenomena experienced by the main character in a literary work when responding or reacting to themselves and their environment so that psychological symptoms can be expressed through the behavior of the characters in a literary work. Psychology in literature relies more on the ability to interpret and reconstruct in psychological terms, which is why psychological literature is a study that involves the inner world of the character.

According to Wellek and Warren (1995: 90), the term of psychological in literature has four possible meanings, namely: (1) the study of the psychology of the author as a type or as a person, (2) the study of the creative process, (3) the study of types and psychological laws applied to literary works, (4) the study of the impact of literature on readers (reader psychology). Roekhan (1990: 88) explains that the psychological approach to literature is divided into three approaches, namely:

1. A textual approach or an approach that examines the psychological aspects of characters in literary works,

2. A receptive-pragmatic approach or an approach that examines the psychological aspects of readers as connoisseurs of literary works that are formed from the influence of the works they read and the reader's reception process in enjoying literary works,

3. An expressive approach or an approach that examines the psychological aspects of the writer when carrying out a creative process that is projected through the work, both the writer as a person and as a representative of a community environment.

According to the statement above, the writer uses a textual approach in this study because the data being examined in this study concerns the protagonist's anxiety. As explained earlier, the psychological approach in literature is an approach that is used to research the study or psychological laws that are applied to a literary work. Therefore, it is very appropriate to use it in this research, where the writer wants to examine the anxiety experienced by the protagonist character, where anxiety is part of the study of psychology.

2.2 Anxiety

Anxiety according to Freud through his clinical observation that is cited by Andri, Yenny Dewi in *Majalah Kedokteran Indonesia* Vol. 57 No. 7 (2007) Anxiety is the result of "the libido that precipitates." On the other hand, according to the Natiobal Institute of Mental Health website, anxiety also means a negative emotion that is

marked by signs of tension, such as a fast heartbeat, sweating, and difficulties breathing, which are very similar to fear but less specific. Where fear occurs because of some immediate threat, anxiety occurs because of unpredictable dangers that lie in the future. Anxiety is a human emotion that can make people feel aware when danger comes. This anxiety can affect young or old people. According to Almokhtar A. Adwas (2019: 580), "anxiety disorders are the most common or frequently occurring mental disorders." Anxiety in Freud is a conflict developing between the systems Id, Ego, and Superego. Superego is the one that controls the physical energy that appears; it reminds us of the danger that might come. But on the other hand, according to Freud, anxiety is different from fear, even though sometimes people who feel this realize that they're scared.

The emergence of anxiety encourages people to do things in order to overcome it, either by getting away from the place that causes anxiety or by preventing it from protracting by thinking of solutions and following their conscience (Suryabrata, 1993: 162). According to Alwisol (2004:21), anxiety functions as a sign of imminent danger, a threat to the ego that must be avoided or resisted. In this case, the ego must reduce the conflict between the will of the id and the superego. These feelings of anxiety and panic interfere with daily activities, are difficult to control, are out of proportion to the actual danger, and can last a long time.

Freud in Andri, Yenny Dewi (2008: 234) state that anxiety is an important part of the personality system, which is the basis and center of the development of neurotic and psychotic behavior. Freud said that the prototypical cause of all anxiety is birth

trauma. The fetus, while in the womb, feels in a comfortable, stable, and safe world, with every need being satisfied without delay. Suddenly, at birth, the individual is exposed to a hostile environment. The individual must then adapt to reality, namely, that instinctual needs cannot always be met. A newborn's nervous system, still raw and unprepared, is suddenly bombarded with persistent, loud sensory stimuli.

2.2.1 The Forms of Anxiety

According to Freud that being cited by Andri, Yenny Dewi in *Majalah Kedokteran Indonesia* Vol. 57 No. 7 (2007) there are three kind of form anxiety, namely:

1. Reality or Objective Anxiety

   Reality or objective anxiety is an anxiety that occurs because of a real or external threat or because of the outside world. This anxiety includes, for example, the fear of fires, drowning in the sea, earthquakes, darkness, and many more. This form of anxiety teaches someone how to behave when they feel threatened by something outside of themselves. But the fear that comes from this infrequently became extreme; as an example, when someone is afraid of an insect, they can be scared to come out of their home to avoid the insect.

2. Neurotic Anxiety

   Neurotic anxiety has its basis in conflict in childhood life; as an example, sometimes a child experiences punishment from their parent due to impulsive fulfillment of id needs. Anxiety is developing because of the hope of satisfying certain Id impulses. The neurotic state that arises is the fear of being punished

for showing impulsive behavior that is dominated by the Id. Things that need to be noted are fears that show up because of the instincts, but that fear will not happen if the instinct is satisfied. The conflict that occurs is between the Id and the Ego, which we know has a basis in reality. According to Freud, neurotic anxiety is divided into three categories, that is:

a) Anxiety that is acquired because of fearful internal and external factors

b) Anxiety that is associated with a specific object that manifests like a phobia

c) Neurotic anxiety that is unrelated to internal and external harmful factors.

3. Moral Anxiety

Moral anxiety is caused by the personality of humans. This anxiety is the result of conflict between the Id and the Superego. It also means "moral anxiety," which is a fear that comes from the individual conscience. When individuals are motivated to express instinctual impulses that are contrary to the moral values referred to in their superego, they will feel ashamed or guilty. In everyday life, he will find himself "*conscience-stricken*". Moral anxiety explains how the superego develops inside humans. The basis of this anxiety is real life, just as with Neurotic anxiety.

2.2.2 The Causes of Anxiety

Anxiety in a person often develops over a period of time and mostly includes human life experiences. Events that occur in a person's life can accelerate the emergence of anxiety.

According to Savitri Ramaiah (2003:11) there are some factors that can make anxiety occur, namely:

1. Environment

   The environment around the place where the individual lives influences the way the individual thinks about themselves and others. This is due to unpleasant experiences with family, friends, or co-workers that make the individual feel insecure about their own environment.

2. Emotion that being repressed

   Anxiety may occur because the individual is unable to find a way to get their own feelings out. Especially, if the individual is repressing the emotions of frustration and anger that they have had for a very long time.

3. Physical causes

   Physical and mental systems are constantly interacting with each other. This is one of the causes that can cause anxiety in individuals. This can be seen during conditions such as pregnancy, adolescence, and recovering from illness. During these conditions, mood swings are very common, which can cause anxiety.

2.3 Protagonist Character

Character is a "person" created by the tale's author who has the core essence and values of an individual's figure and participates in the storyline of the story. Nugriyantoro (1998: 167) "Characters serve as carriers for the story's message, moral, or other information that is intended to be conveyed to the reader." As a crucial part of the plot, the writer should provide enough information on each character so that the reader can visualize them. This can be accomplished by describing the character's physical appearance and psychological attributes. Every story should have a protagonist. The main character in the novel that defines how the plot will evolve and is usually the one who solves or includes in the conflict.

This research is a about protagonist character, according to Nugriyantoro (1988: 176-194) Protagonist character is a character that can be seen using the character appearance feature. A protagonist is a figure who makes the reader feel sympathetic and empathic; an antagonist, on the other hand, does the opposite. The protagonist, often known as the main character or the hero or heroine, is the main figure who drives the plot along. They are the persona around whom the story is built and whose activities or trip move the story along. In most stories, the audience or readers identify most strongly with and support the protagonist.

In order to accomplish their objectives or settle the story's central conflict, the protagonist frequently faces difficulties, conflicts, or other impediments. Their personal growth and character development are essential to the story, and their choices and deeds have a big impact on the novel's overarching storyline and resolution. Even

while the protagonist is frequently portrayed as a good or moral individual, this isn't always the case. Sometimes protagonists are complex or flawed characters, which can give their portrayal more nuance and authenticity. The main characteristic that distinguishes a protagonist is their importance to the plot and the part they play in advancing the story.