



**HEGEMONY AS THE EFFECT OF ORIENTALISM**

**IN CHIYO'S *CONFESSIONS OF LOVE***

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submitted in partial of the requirements  
for the degree of *Sarjana Sastra*  
in English

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## **MOTTO AND DEDICATION**

*“Choose, Take a Chance and Take a Risk”*

This final project is dedicated  
to: My beloved parents, (Mr.Suhartono and Mrs.Darmawanti) who  
always support me unconditionally,  
My beloved sister, Khusnul  
Khotimah Junita, and my beloved friends,  
Them who always love me

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## ABSTRACT

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This final project is about Western Hegemony as the effect of Orientalism through Eastern country specifically in Japan which is reflected by characters, and setting in the novel "*Confessions of Love*". The objectives of this final project are to find out how Orientalism described in Japanese society, and what is the author's mind towards Western Hegemony as potrays on the novel. The analysis of this study applied Orientalism approach. The main source of this study is the novel written by Uno Chiyo "*Confessions of Love*", and I compared it with Japan social condition and history, and also Uno Chiyo's background. This study is qualitative descriptive study because the data were in the form of sentences, dialogue, phrases, and narrative. The data were collected by reading the novel thoroughly, identifying, classifying, and selecting. After identifying the data, I classified the data into a table, and then I selected the data that available to answer the problem. The procedure of analyzing the data includes showing the West domination effect, showing Binary opposition between West and East as reflected on the novel, and the last one describing the effect of West superiority towards East inferiority reflected on the author's mind as potrays on the novel. The result indicates that Chiyo's work reflected Japan social condition at the time when she wrote this novel where many of Japanese were hegemonized by Western culture. It was because of Orientalism as the trigger of Hegemony effect. Moreover, the Hegemony effect also influenced the author's mind in writing the novel by showing Western superiority and Westernized characterization. In the end, I hope this study give additional knowledge about Japan society, Orientalism, and Hegemony effect, and I hope this study will be able to help literature student, and this study could be the references for them in their future research.

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# CHAPTER I

## INTRODUCTION

Chapter 1 presents introduction of the study, which consists of background, reason for choosing the topic, research questions/problem, purposes/objectives of the study, significance of the study, and the outline of the research report.

### 1.1 Background of the Study

The life and culture in every country must have differences with another. Each country has their own speciality about values, culture, traditional values, and social condition. However, those terms above can change in anytime depends on the influences from inside or outside. This condition happened in some country such as Japan. Japan has its traditional values, custom and identity. However, this condition changed and influenced weather by internal or external influences. As we may see that Japan has the constitutional monarchy government system which means that they have the Emperor's period. The Emperor's role is defined by the Constitution to be as "the symbol of the State and of the unity of the people". Those emperor periods were Yamato (c.a 400- 645), Nara (c.a 710-794), Heian (794-967), Kamakura (1185-1333), Meiji (1867-1912), etc. During the time before Meiji period, Japan traditional culture mostly drived from China. Japanese classical language was Chinese. The indigenou religion of Japan was known as Shinto. Moreover, untill 1550 Buddhism had been Japan's most powerful religion. Confusianism was Japan's philosophy where it had its place in formulation of

Samurai's code (Bushido). After over the centuries most of those things had been naturalized towards Japanese society, and Japan finally accepted them as their own culture. Moreover, the Samurai's code was very strong in Japan. Therefore, it can be said that during that time Japanese culture was Eastern culture without any Western influences or modernization because Japan was in the isolation from Western world, and Japan was still closed country. Hence, contact with the outside world was very limited. Isolation has ironically caused the Japanese to be acutely aware of anything that comes from outside and to draw special attention to its foreign provenance (Reischauer: 1977: 32).

However, this condition changes as the Western world arrived in Japan and influenced Japanese culture. Meiji period was a trigger for the opening of Japan towards Western world. Black ships from America came to the shore of Yokohama lead by Commodore Matthew C. Perry and forced Japan to open their access for their ships (Reischauer: 1998: 78). After the opening of Japan towards Western world as Burman (2007:184) said that there is no consensus within Japan whether it belongs to Asia, the "West," the "East," or represents a unique "in-between" phenomenon, because according to Koyama (2014 :1) four cultural strata can be found in Japan: the top stratum is Western culture; the second is Chinese culture, including Confucianism; the third is Buddhism; and the last is animism. At this point, Japan's identity seemed to be at stake. Japanese identity and self-images have long been connected to how the West described, understood and represented Japan as a country in the Orient (Harada on Husiman: 2001: 25).

Moreover, in 1813 and 1814, Thomas Stamford Raffles tried to initiate a British trade with Nagasaki under the Dutch flag. Then, Russians began to appear in Japan. Moreover, the Dutch establishment in Deshima also taking public interest of European life. In addition, Burman (2007:182) emphasized Japan is generally portrayed as having a distinct and separate set of cultural traditions and as being a place of radical otherness. This portrayal often cites the centuries of Japan's isolation from the West in the pre-Meiji era (i.e., before 1868). This happened because there was a Western challenge that Japan had to respond. In addition, if Japan were to avoid China's failure in the Opium war, her people must study what the West had to teach in a variety of fields. This era continued into Meiji era in Japan, then Sakuma Shozan (on Beasley: 1995: 25) also added a slogan in that era which was 'Eastern ethics, Western science'. However, there is no clear dividing line between techniques, institution, and values.

This was happened because of Western image through Japan as "the others" or "Easterners". Moreover, as Nishida (on Arisaka: 1999: 3) optimistically claimed, up to now Westerners thought that their culture was superior to all others. Other peoples, such as Easterners, are said to be behind. This kind of phenomenon is considered as Orientalism. Very generally, Orientalism can be said to be the dominant Western discourse about the Orient, or the countries in "the East" which do not belong to "the West". It is as a system of knowledge or discourse receives its strength and durability partly through cultural hegemony and partly through its reliance on the basic distinction between "us" Westerners and "them" non-



Westerners. Although Japan is different from the Orient as described by Said, the discourse of Orientalism can – and has been – used and applied to Japan (Said on Huisman: 2011: 13).

Western images of Japanese tradition clustered around two main approaches: they either emphasised Japan's feminine quality and its elegance, or stressed the inherently violent nature of its society (Nihei: 2010: 87). Moreover as Levick emphasized (Levick on Husiman: 2011: 22) that there are some types of bias that have long persisted in American news accounts of Japan. In the first place, Japanese people are often presented as caricatures, which regard Japan for example as a “warrior society” and contemporary Japanese as samurai (“samurai in suits”). Secondly, Japanese society and culture is more often than not presented as homogenous and/or monolithic, lacking any diversity and moreover having remained unchanged over the past few hundred years. The last is Japanese society is often regarded as irrational and inferior compared to the United States or the West in general.

Therefore, it is important to learn about Hegemony as the effect of Orientalism especially in East country such as Japan. It has influenced Japanese society in many fields, such as culture and society. Those influences also represent in many Japanese literature, such as novel, short story, play or film. There were many literary works that imitated and valued Western manner, such as *The Drifting Cloud* written by Futabatei Shimei in 1887. The novel told about the

changes in the relations of the four characters and it begins with a description of office workers and their weird mix of Western and Japanese beards and clothes.

The next novel was *I am a Cat* written by Soseki Natsume in 1905. The novel *I am a Cat* told about human nature and the society through cat's lens. The cat observed humans, his master, and the society during Meiji era where there were uneasy mix of Western culture and Japanese tradition. The last novel was *The Wild Geese* written by Ogai Mori published in 1913 which told about a young woman who puts her father's happiness before her own. Otama agrees to become a mistress for a usurer, a position she regards with scorn later. It was a story of uncomplete love story against a background of social change and Westernization.

In conducting the research, the writer used the novel entitled *Confessions of Love* written by Uno Chiyo published in 1935 as the object of this research because it contains the aspects of Hegemony as the effect of Orientalism in the setting and characters. Then, I analyze the Hegemony effect as reflected on the novel in Japanese society

## **1.2 Reason for Choosing the Topic**

There are three main reasons the writer uses for choosing the topic:

1. Analysis of Hegemony as the effect of Orientalism in Japanese society is important to make the readers know about Western and Eastern phenomenon. Western Hegemony has the biggest influences to Eastern

country, such as Japan. The understanding on this topic is important as the Western Hegemony is very powerful especially in Eastern countries.

2. The writer chose the novel entitled *Confessions of Love* as the object because it contains the aspects of Western Hegemony as the effect of Orientalism that is shown on the characters and its setting.
3. There are many aspects mentioned about Hegemony as the effect of Orientalism on the novel. Therefore, I used Orientalism approach to analyze the novel.

### **1.3 Research Questions/Problem**

The writer would like to state two research questions, which are going to be discussed in this final project. Those questions are:

- a. How is Orientalism phenomenon described in Japanese society as reflected on the novel?
- b. What is author's mind toward West and East Hegemony as reflected on the novel?

#### **1.4 Purposes/Objectives of the Study**

Based on the problems discussed in this final project, the objectives of this study are:

- a. To describe Orientalism phenomenon in Japanese society as reflected on the novel.
- b. To explain author's mind toward West and East Hegemony as reflected on the novel.

#### **1.5 Significance of the Study**

The writer hopes that the result of the study will be beneficial to either writer or readers. Some significances of the study are stated as follows:

For literature students the writer wants to explain about Orientalism phenomenon. It is used to explain knowledge about "West" and "East" phenomenon. Moreover it is used to explain Orientalism which appears to be the trigger of Hegemony effect based on the evidence that can be found in Japan literature. Moreover, the writer wants to explain the phenomenon around the society in order to increase the knowledge from the reference of Eastern literature and understand about Orientalism, Hegemony, and "West" and "East" term in Japanese society as reflected in *Confessions of Love*.

For teacher or any other readers who want to use this research as a references the writer hopes that this study can help them to understand more about Eastern literature especially Japan's literature that mostly influenced by West custom. Moreover, the writer hopes this research can explain Orientalism and the Hegemony phenomenon as the effect that revealed inside Japan's literature.

### **1.6 Outline of the Research Report**

This study is systematically organized as follows:

Chapter I provides an introduction that consists of the background of the study, reasons for choosing the topic, statement of the problems, the purpose of the study the significance of the study, and outline of the study.

Chapter II is about review of related literature. It contains review of previous research, then it followed by review of related theories, which consists of review of the novel intrinsic elements, the novel background, the writer background, Orientalism, and the last one is the framework of analysis.

Chapter III deals with methodology. This chapter consists of the research design, object of the study, techniques of collecting the data, techniques of analyzing the data, and techniques of reporting the data.

Chapter IV presents analysis of the study. It covers the discussion of data taken from the novel.

The last chapter which is chapter V will present the conclusion and suggestion about this reseach.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter presents the theories supporting the topic of the project. This chapter consists of three subchapters. The first subchapter is about review of previous research. The second one is about review of related theories, which consists of review of the novel intrinsic elements, the novel background, the writer background, and Orientalism. The last one is the framework of analysis.

#### 2.1 Review of Previous Research

In this subchapter, the writer would like to present some researches dealing with the topic of this project.

The first research is from James Kirkup (1996) who wrote an article about Uno Chio's. This research is aimed to give the reader information about Uno Chiyo's personal experience when she wrote the Novel. Even though some characters in the novel are fakes, the atmosphere of the story still reflects a little part of Uno's personal experience.

The second one is a research conducted by Juliana Choi (2011) in her paper, she reconsiders the relationship between gendered subjectivity, love, and violence in imperial Japan by analyzing the performative narration of Uno Chiyo's *Confessions of Love*. Moreover, she said that Uno's text is not just a masked female-voiced parody of a

man's confession but works to displace Jōji (the main character in the novel) into the self-affirming world of women's love.

The third research is by Dr. Phil. der (2007) in his research entitled *Reality, Identity, Truth. Images of Japan in American Literature Before, During, and After World War II* said that Japan was facing difficult situation with the sudden challenge of Western democratic principles, technology and thought, and with the Western way of social conduct, which many Japanese saw as superior, the national identity seemed to be at stake. In order to survive in the new world order, Japan had to both adopt the concepts of "civilization and enlightenment" (*bunmei kaika*) (Der: 2007: 11). Moreover, according to Phil (2007:13) as he quotes from Ian (2003) that the Japanese elite knew more about America than Americans knew about Japan. Indeed, despite their relative isolation, the Japanese knew more about the West than most other Asian countries did, including the Chinese.

The fourth research by is Ravi Arvind Palat (2000) who conducted research entitled *Beyond Orientalism: Decolonizing Asian Studies* said that:

*"The unchallenged hegemony of Western intellectual traditions meant that indigenous modes of knowledge were marginalized. Unbroken traditions of learning in Chinese, Japanese, Korean, Persian, or Sanskrit had been so subverted by the influence of Western knowledge that they survived only as antiquarian curiosities."*

In addition, as Ravi quotes from John Dower (Palat: 2000: 117) in his research, it is said that the Orientalist assumptions of the American occupation forces were manipulated by the Japanese elite to create a state structure more powerful than



before. Prior to that it had denoted 'tools of civilization' and had often been similar with 'Westernization' by the Meiji reformers (Palat: 2000: 123).

The fifth research is by Sunshuke Sumikawa (1999) who conducted a research entitled *The Meiji Restoration: Roots of Modern Japan* which said that the Meiji Era brought major changes in the economic, social, and political sectors that became the foundation of modern Japan. The composition of Meiji's ruling class was very similar to that of Western industrial countries. Japanese society at this time has two main characteristics. First, there was a substantial gap of wealth between the urban and rural areas, and secondly, the difference between the upper and lower class. The upper class was well educated and rich, while the lower class was poor and uneducated.

Based on the reseachs above, there was no research focusing on the topic of Hegemony as the effect of Orientalism in Japanese society as reflected on *Confessions of Love*. That is why the writer conducts this study to find and describe Hegemony as the effect of Orientalism as reflected on the novel.

## **2.2 Review of Related Theories**

In this subchapter, the writer would like to present the review of related theories that is divided into five main points. The first point is the intrinsic element of the novel that is divided into plot, setting, characters, and theme. The second one is background of the novel. The next one is background of the writer. the fourth one is Orientalism, and the last one is the framework of the analysis.

### **2.2.1 The Intrinsic Element of the Novel**

According to Rendy (2013) Intrinsic Elements (intrinsic) are the elements that build the literary work itself. Elements are what because the literary present as a work of Martial Arts. Intrinsic elements of a novel element (directly) participate and build the story. The intrinsic elements of novel are plot, setting, characterization, point of view, and theme (Rendy: 2013: 9). However, the writer only emphasized the four points of the intrinsic element in the novel *Confessions of love* which are plot, setting, characters and theme.

#### **2.2.1.1 Plot**

According to Oxford dictionary, a plot is the main events of a play, novel, film, or similar work, devised and presented by the writer as an interrelated sequence. Moreover, according to Forster (1927) in his book *Aspect of the Novel* said that a plot is a narrative of events, the emphasis falling on causality. *Confessions of love* has a chronological flowing plot which means that the main events are chronologically ordered which means that the plot is handled systematically. It is

a complicated love story of Yuasa Jōji. He's an artist who had just returned to Japan from his living abroad for about seven years. He had wife named Mastuyo and a child named Kaname, but they divorced at the end; Tsuyoko and Tomoko finally turned Yuasa Jōji's fate upside down. Moreover, the plot inside this novel is a combination of a forward and flashback events. However, it is forward to the changing of the life events of the main character. It can be seen from the first time Yuasa Jōji returned to Japan and met Tsuyoko. Then, after the first meeting with Tsuyoko, lots of things happened in Jōji's life to pursue Tyusoko's love. Those things above were a divorce, a rejection, a betrayal, and sacrifice in Jōji's life.

#### **2.2.1.2 Setting**

According to Clark Stevens (1990) on his book *Elements of the Novel*, setting is the environment in which the story takes place. It can be time, place, date, political situation, and cultural situation. *Confessions of Love* sets its setting of a main place at Japan country. The place mostly at Shibuya, Osaka, Hokkaido, Hiroshima, and Tokyo, although there is some other place that appear inside the novel such as America. However, this place setting only appears in a small part inside the novel. The setting of time is set at 1935. In this period 'Modern girls' or moga is a phenomenon that started in Japan.

### 2.2.1.3 Characters

Characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation (Bennet: 2004: 60). They are also the product of a particular set of material and social forces and conditions. Moreover, characters can be defined as flat and round characters according to Forster (2002: 5). Flat characters were called “humours” in the seventeenth century, and are sometimes called types, and sometimes caricatures. Usually, flat characters are minor characters. Round characters are capable of surprise, contradiction, and change; they are representations of human beings in all of their complexity. Usually, Round characters are major characters.

There are many characters inside of this novel. However, the major characters are only three. However, each of them has important role to the content of the novel. The major characters are Yuasa Jōji, Saijō Tsuyoko, and Tomoko which has different characterization.

#### a. Yuasa Jōji

Yuasa Jōji was a famous Western-style painting artist. He had lived abroad during his career as a painting artist for about ten years, leaving his wife and a daughter in Japan. After his return to Japan, lots of things happened in his life. The character of Jōji inside this novel can be seen as a weak man irresistible to woman. It can be seen from the way Jōji tried to pursue Tsuyoko's love. He would do anything to pursue Tsuyoko's love, and in the end he agreed to do

suicide with Tsuyoko because their love affair was failed. Moreover, based on the evidence above Jōji can be described as a selfish, coward, and a capricious person. He was said to be a selfish person because he only thought of himself in pursuing Tsuyoko's love rather than caring about his former wife and children.

#### b. Saijō Tsuyoko

Saijō Tsuyoko was the second major character inside this novel. Saijō Tsuyoko was a daughter of Japanese admiral navy. Tsuyoko was rich woman as she had a two story western-style house. Tsuyoko was described as beautiful young lady with a blooming face that would stole Jōji's heart. She had strong charms that made Jōji kept on pursuing her. However, Tsuyoko was also described as a gentle independent woman which means that she was very soft and gentle in her behavior just like ordinary Japanese women, but she also had a strong rebellion through her family marriage arrangement for her. In Japan, Marriage arrangement from a family to a daughter is something usual even cultural. However, inside the character of Tsuyoko, it can be seen that she didn't want to accept her family plan as she tried to pursue Yuasa Jōji (the main character) to help her flee from her father house.

#### c. Inoue Tomoko

Inoue Tomoko was an ordinary Japanese woman with unusually pretty, slender leg. She also had sweet womanly character inside her. Moreover, she had narrow cat like eyes. It is said that Tomoko had a lung illness that also

characterized her to be a soft, somehow fragile woman. In spite of her *fragility*, Tomoko betrayed Yuasa Jōji (the main character) in their marriage because their marriage was arranged by Tomoko's mother. In the end, Tomoko had a love affair with another man. It can be concluded that Tomoko also had the similarity of Tsuyoko's character which was a hidden rebellion.

Moreover, the novel has minor characters such as, Tomaki Takao, Matsuyo, Tomoko's father, and Baba which appear to be important minor characters lead to the main point of the conflict and the content of the novel:

a. Matsuyo

Matsuyo was the former wife of Yuasa Jōji (the main character) inside the novel. She was described to be a materialistic, and egoistic. Matsuyo was said to be materialistic because in the novel she kept on pursuing Yuasa Jōji (the main character) to fulfil she and her child's needs by giving his earning money every month until their child became an adult. Moreover, Matsuyo's character made Yuasa Jōji's (the main character) ways to pursue love more complicated because their divorce settlement was taking a long time.

b. Komaki Takao

Komaki Takao was a mysterious woman who sent a love letter to Yuasa Jōji (the main character). She was described to be a brave, arrogant, strong, selfish, envious, and fragile. Takao only appears in a small part inside the novel, but her small part triggered the meeting between Jōji (the main character) and Tsuyoko

that also lead to the main content of the novel. She was said to be brave woman because she was very brave in sending Jōji (the main character) a love letter, though she knew that Jōji had already married. However, she was also described as a selfish woman who didn't care about Jōji marriage and wanted to have Jōji's love.

c. Tomoko's father

Tomoko's father was also minor characters that happened to have important role in the major's characters life. Tomoko's father described as independent and liberal-minded father because he always thought of his child whises and allowing them to be independent and free.

d. Baba

Baba was another minor charcter in the novel. Baba was Jōji's best and close friend. He was also a Western-style artist just like Jōji. Jōji and Baba had been friend ever since when they were stil living aboard. Baba led a modern life with his wife. He was described as liberal-minded as he led a free and modern life.

#### **2.2.1.4 Theme**

According to According to Clark (1990), theme is the story's main ideas-the message that the author intends to communicate by telling the story. Themes are often universal truths that are suggested by the specific of the story. In addition,

Oxford dictionary defines theme as an idea that recurs in or pervades a work of art or literature. The major themes that we can see from *Confessions of Love* are love affair, marriage, and the family system. It can be seen from the way the author shows the story inside the novel. The whole story inside the novel is the love affair of the characters. For example the love affair that happened between Yuasa Jōji (the main character) with Tsuyoko. Another love affair that happened between Tomoko who had married Yuasa Jōji (the main character) in a family marriage arrangement with another man. Moreover, the writer also shows the marriage and the family system in Japanese society that implicitly reflected inside the novel.

### **2.2.2 Background of the Novel**

*Confession of Love* is a novel written by Uno Chiyo a Japanese writer in 1935. The novel was published in Japan in 1935 with Japanese language, and later it was translated to English by Pilyls Birbaum. During the time of the novel published, Japan was facing a new wave of era which is Modernism and influence by Western world. In 1871-1873 during the Meiji regime, there was Iwakura mission to send diplomatic to the West, to seek recognition for the new regime, and to examine elements in Western civilization that could most profitably be borrowed by Japan. It is because for those who live in the Orient, unless we want to prevent the coming of Western civilization with a firm resolve, it is best if we cast our lot with them. Why not float with them in the same ocean civilization, sail the same waves, and enjoy the fruits and endeavors of civilization? (Lu: 1997:



351). Hence, there was a massive Western cultural borrowing in Japan around 1860-1912.

Then, a decade later, Japan turned her attention to the European writers: Turgenev, Dostoevsky, Tolstoy, Isben, Victor, and Hugo. In addition, from 1876, Western art was taught in special school, and Western-style architecture was soon appeared for government office, banks, and railway stations. Western ceremonial dress was also appeared at the end of 1872, and in 1900 they were used universally among the upper classes on public and business occasion. Western food reminded luxuries to Japanese during this period, and it also followed with Western music that was performed in 1880 at the *Rokumeikan*, a hall built in Tokyo to provide a place where Japanese official could meet diplomats and other foreign residence (Beasley :1995: 89-91). Moreover, in this period was known also *Moga* girls or modern Japanese girls who were heavily influenced by Western fashion and life-style, financially independent, and sexually defiant.

### **2.2.3 Background of the Writer**

*Confession of Love* was written by Uno Chiyo, a Japanese novelist and short story writer, and she was born on November 28, 1897 at Iwakuni, Yamaguchi prefecture, Japan—died on June 10, 1996 at Tokyo. She also had several more occupations such as kimono designer. Uno Chiyo had a modern way of living; it was far from traditional. Like many young Japanese of the 1920s, Uno was fascinated with American and European culture and dress and was one of the first women in Japan to bob her hair like a flapper. In 1936, she established Style Co. Ltd. and

published Japan's first fashion magazine, *Style*. She also appeared in the magazine as a model and became the heroine of the times. She was awarded the Noma Literary Award with her outstanding work *Ohan* in 1957. Uno also began to pursue the life of a free-spirited woman. She led her life as free as she whises. She wanted to be a *moga*, or modern girl; she was also called as "modern girl" by her appearance. Moga followed a Westernised fashion and lifestyle. They were usually independent, financially and from their family. Moreover, she could not stand having just the role of supportive wife and mother. She became part of the Bohemian world of Tokyo, having liaisons with other writers, poets and painters.

In her life time she had several husbands and lovers (Yuasa Jōji in *Confessions of Love* is based off the story of one of her husbands). After she was divorced by her first husband, she married again, but that marriage was unsuccessful as Uno achieved success with her writing and pursued other lovers. She was famous because of her novel *Confessions of Love*, a vivid, widely popular story of the love affairs of a male artist. The character was based on the painter Tōgō Seiji, well known in Tokyo for having attempted suicide with a lover; Uno had a five-year relationship with him after her second divorce.

#### **2.2.4 Orientalism**

Orientalism has, according to Oxford English Dictionary, been the term used for the subject and the works of the Orientalists, scholars versed in the cultures, histories, languages and societies of Asia or the Orient, since the 18th century when the tradition was born (Hübinette: 2003). Moreover, the term of Orientalism

became famous after Edward Said published his book entitled *Orientalism* to the world in 1977. Edward's book contains the meaning of "West" who sees the "East" on different point of view. "East" is something that needs to be researched, revealed, or even changed as the "West". "East" is "uncivilized" that needs to be civilized by the "West, and "West" has the best custom and it where the best moral even truth is from.

Edward Said, on his book *Orientalism*, said that the Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences (Said: 1997: 1). *Orient* means all about East whether it is the East zone, or even East culture. The word *Orient* is opposed with the word *Occident* which means "West". The relationship between the Occident (Europe), or "the Orientalizer", and the Orient "the Orientalized" was far from equal. Said writes that the Orient was Orientalized not because it was discovered to be "Oriental", but also because it *could be*—that is, submitted to being—*made* Oriental. Then, anyone who teaches, writes about, or researches the Orient—and this applies whether the person is an anthropologist, sociologist, historian, or philologist—either in its specific or its general aspects, is an Orientalist, and what he or she does is Orientalism.

Moreover, he adds that Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles (Said: 1997: 2). In addition, Orientalism is a

style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident." Thus a very large mass of writers, among whom are poets, novelists, philosophers, political theorists, economists, and imperial administrators, have accepted the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, "mind," destiny, and so on (Said: 1997: 3). Then, Edward said in conclusion that Orientalism is a Western style for dominating, restructuring, and having authority over the Orient or "East". Orientalism is academic study from the West to the East about all of East. This happens from Western point of view about its own custom that more superior than the East.

The purpose is for constructing the East as what the West wants. For West, East is something that exotic and different from them. A wide variety of hybrid representations of the Orient now roam the culture. Japan, Indochina, China, India, Pakistan: their representations have had, and continue to have, wide repercussions, and they have been discussed in many places for obvious reasons. Moreover, the relationship between the Occident and the Orient is a relationship of power, domination, a varying degree of complex hegemony. Therefore, the term Orientalism cannot be separated with Hegemony. Edward Said observation on the relationship between modern and Western culture and imperialism have definite connections with Gramscian paradigm of Hegemony (Nagar: 2013: 7). In any society not totalitarian, then, certain cultural forms predominate over others,

just as certain ideas are more influential than others; the form of this cultural leadership is what Gramsci has identified as hegemony, an indispensable concept for any understanding of cultural life in the industrial West (Said: 1997: 6-7). It is the domination of a culturally diverse society by the ruling class, who manipulate the culture of that society that can be the beliefs, explanations, perceptions, values, and mores. For example, people's identities are always produced within the society and culture. It is also happened through the culture of Japanese people. Before the coming of Western to Japan, the traditional culture were preserved. However, after the Western influence spread all over Japan, Japanese people begun to change their perspective about their traditional values. In addition, According to Harada (2006) Japanese people passively accepted what the Western world are imposing on them and somehow giving up the effort to spontaneously consider and evaluate their own society and culture.

### **2.3 The Framework of the Analysis**

In analyzing Hegemony as the effect of Orientalism in Japanese society as reflected on the novel, I used Orientalism approach. First, I described Orientalism phenomenon as the trigger of Hegemony in Japanese society. Second, I analyzed the Hegemony effect that reflected on culture, economic, ideology, and political as reflected on Japanese society portrays on the novel. Finally, from the meanings that have been analyzed, it could be seen how Orientalism constructed Hegemony in Japanese society.

Here is a hierarchy diagram of this framework of the analysis:

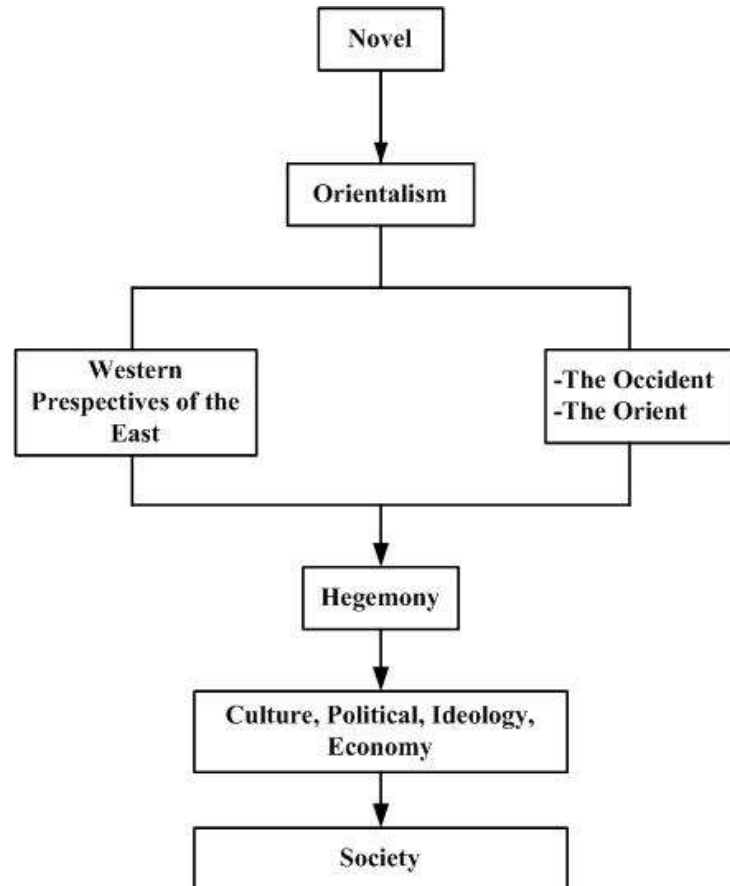


Figure 2.1 Framework of the Analysis

## CHAPTER III

### METHOD OF INVESTIGATION

Method of Investigation is used to collect and analyse data in order to solve the problem. It presents four points: (1) Object of the Study (2) Data of the Study (3) Role of the Researcher (4) Procedure of Collecting Data (5) Method of Analyzing Data.

#### 3.1 Object of the Study

There were two objects in this study. The first is the material object and the second is the formal object.

##### 3.1.1 The Material Object

The material object of this study was the study of novel *Confessions of Love* written by Uno Chiyo in 1935. In this novel I presented the Western Hegemony that emerge inside Japanese society as the effect of Orientalism. Those Hegemony were emerge in the setting and characterization on the novel.

The novel told about Yuasa Jōji's complicated love story, a native Japanese people who was Western-style artist, and he had lived aboard for many years before returning to Japan to reunited with his wife and child, but in the end they

divorced. However, after returning to Japan, Jōji found out that he had lost his connection to Japanese society and he felt that he didn't recognize Japan anymore. Then, he found out that he had been sent letters by young woman named Komaki Takao, who was a trigger for Jōji to meet Saijō Tsuyoko. Komaki Takao was an open-minded woman who always spoke and acted as she wished, and even she went too far by involved in Jōji's marriage life. Tsuyoko would be turning upside down Jōji's life, but their love wasn't enough, because there was a marriage arrangement for Tsuyoko planned by her father. This made Jōji and Tsuyoko arranged to flee and live together.

However, their plan was failed, and Tsuyoko was sent to America. After that scene, Jōji met with Tomoko, and because Jōji was asked by Tomoko's mother, Jōji married her. However, Jōji and Tomoko's marriage life wasn't going well because Tomoko was having affair with Kurota. Moreover, it was surprisingly that Tsuyoko went back to Japan, and made Jōji's love grown bigger for her. In spite of Tomoko's love affair, Jōji acted careless, and he would rather chase for Tsuyoko's love. In the end, Tsuyoko and Yuasa's love story failed and reached an end. Then, they decided to suicide together, but it was failed as their life saved.

### **3.1.1 The Formal Object**

The formal object of this study was the study of the novel seen from Hegemony as the effect of Orientalism in Japanese society. There were many data related to Hegemony as the effect of Orientalism reflected in the novel. Therefore I use



Orientalism approach by Edward Said to analyze the Hegemony effect inside the novel.

### **3.2 Data of the Study**

The data in this research are qualitative data. According to Bogdan and Biklen (on Sugiyono: 2008: 13) the data collected is in the form of words of pictures rather than number. Therefore, the data in this research are in the form of words, phrases, sentences and implicit meaning found in the novel *Confessions of love* written by Uno Chiyo.

### **3.3 Roles of Researcher**

The roles of the researcher in this research are as data collector, data analyser, data organizer, and data reporter.

#### **3.3.1 Data Collector**

As the data collector, I collected the data by reading the novel and identifying the selected data in the forms of words, phrases, sentences and paragraphs related to the topic. I also collected the data from other sources, such as, books, e-journals, e-books, final projects, dictionaries and internet.

### **3.3.2 Data Analyzer**

As the data analyzer, I analyzed the previous collected data thoroughly based on the research problems.

### **3.3.3 Data Organizer**

After collecting and analyzing the data, I organized the data based on the problems in my research.

### **3.3.4 Data Reporter**

The last role was as data reporter. I reported the result based on the research problems.

## **3.4 Procedure of Collecting Data**

In collecting the data, the writer uses some steps:

### **3.4.1 Reading the Novel**

The very basic step in collecting the data is by reading the novel in the first place. It is used to understand the content of the novel itself and to reveal the phenomenon that happened in the novel.

### 3.4.2 Identifying the Data

Identifying data means that the writer spreads data into some categories by reading the novel carefully. Then, the writer identifies them into some categories that related to Orientalism approach and Hegemony by quoting the data.

### 3.4.3 Inventorying the Data

After indentifying the data, the writer listed the data into columns. The writer uses table to store all the data. Here is the example of the table:

No	Data	Location			Answer Question Number
		Page	Paragraph	Line	

### 3.4.4 Classifying the Data

After inventorying the data, the writer classified the inventoried data into some criteria based on the research problem.

### **3.4.5 Selecting the Data**

The writer selected the data from those classified data that are related to the research problem.

### **3.4.6 Reporting the Data**

After finishing all the steps, the finding will be presented in the form of qualitative descriptive research.

## **3.5 Procedure of the Data Analysis**

In this study, I applied Orientalism approach to show Hegemony towards Japanese society that reflected on the novel. There were some of the procedures of data analysis as follows:

- a. I selected the data by showing the West domination effect as reflected on the novel.
- b. I selected the data by showing Binary opposition between West and East as reflected on the novel.
- c. The last one is I described the effect of West superiority towards East inferiority reflected on the author's mind as potrays on the novel.

## CHAPTER V

### CONCLUSION AND SUGGESTION

In this last chapter, the writer presents the conclusions after conducting the study. It encompasses the main points which cover the whole idea from the previous chapters. Besides, I also provide some suggestions for the readers who want to conduct a research in literature.

#### 5.1 Conclusion

Based on the analysis the conclusions that can be stated as follows:

- a. Orientalism phenomenon in Japanese society is described by Western prejudice of the East. The West is represented by the term of the Occident where they thought themselves as superior, higher rank, and civilized from all of the Other. In this case, the Other represents the East, including Japan because it was the part of the Orient, and the Orient is always inferior, oppressed and different.
- b. The author's mind towards West and East Hegemony are about Western superiority and Westernized characterization. In this case, the author was heavily influenced by Western superiority in writing *Confessions of Love* by mentioning about Western product, food, Western-style occupation, Western-style houses and interior, Western-style clothing and Western literature. Moreover, the author also characterized many of characters in the

novel in Western manner, where they were all independent, modern, defiant, matrealistic, egoistic, modern woman, liberal-minded, free, and fearless.

## 5.2 Suggestions

Based on the conclusion above, the writer would like to give some suggestions. Firstly, for the readers that it is important to learn more about the causes of Orientalism in Japanese society as reflected in the novel of *Confession of Love*, because the reader will understand and know more about what is Orientalism, what is the cause of it, and the reader will be able to reflect and take good and bad values from it. It introduces how people can be dominated by Western country.

Secondly, for the next researcher, the writer used Orientalism approach in doing the analysis the novel *Confessions of Love*, if the reader wants to analyse by using another approach, seek for the other right angle.

Thirdly, for the general readers, they are suggested or recommended to read and read more about literary works that will help them to understand the real meaning of a literary work. Moreover, by reading and analyzing literary work, they will be more aware about what around them, and it will also sharpen their critical thinking.

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## APPENDIX

### OVERALL DATA

No	Data	Location			Answer Question Number
		Page	Paragraph	Line	
1	I'd been living aboard and as soon as I returned home I rented small house in Kamata with three rooms downstairs and two rooms upstairs.	3	2	1	2
2	The barrage of letters continued for about a week until one day she switched from the long thin envelope she had been using to a large Western-Style envelope.	3	2	10	2
3	I followed her through the tunnel of rose bushes into a Western-style annex in the back garden. The rooms inside were already dark. When she turned the lamp on, the room was dimly lit but I could make out the chair with the tiger skin and the piano from the photographs, and also my photo, apparently from news paper clipping, pinned to the wall.	6	8	1	2
4	"Won't you have something to drink?" she said offering me some Westren liquor.	6	9	1	2

5	Close up, I saw that her expression was almost babyish and that she looked more like a child than a woman. That quality seemed to explain her lack of fear.	6-7	10	1	2
6	She eagerly checked the next day's newspaper and learned that I was the Western-style artist Yuasa Jōji, settled back home in Kamata after a long stay aboard.	7	10	8	2
7	"You see, I'm very good at being two completely different people depending on situation," she said. "When my father is at home I'm very well behaved and proper young lady. When he goes away I become troublemaker no one can control."	7	11	1-2	2
8	"Then you know I have a wife and child—"	8	3	1	2
9	"So? She pouted. "That's your problem. It doesn't bother me. I don't know what kind of wife you have, but I'm sure you'll like me much better."	8	4	2-3	2
10	"Well, what I mean is that you know Yuasa-kun is married and has a child."	10	5	1	2
11	"I know all about that, but it has nothing to do with me."	10	6	1	2

12	“You know who Komaki Yashiro is? He the famous Komaki Yoshiro of Mitsubitshi and you are letting such good luck slip away? That young lady’s not bad, by the way-what do you think? How many women would come out and say what they think so clearly?”	10	11	4	2
13	You won’t find too many woman from the lower classes with a flavor like that.	10	13	2	2
14	“Mama has her own way of having a good time.” Takao blinked as she said this, looking at me coldly. Later I found out that this arrogant, waywrad woman had learned all she know from her mother.	11	7	1-2	2
15	So that night, I, a man, already thirty-two, was taken by eighteen-year-old woman to a hotel-the same one her mother used for her tryts.	11	8	1	2
16	She opened the door to one of the rooms and after I followed her in she locked it firmly.	12	2	4	2
17	“This is schoking”, I said to her. “You are doing what the man supposed to do. I’m supposed to be doing this for you.”	12	3	1	2

18	“You are quite right.” She stood by the locked door with a hostile glint in her eyes, breathing hard. “But today I’m going to do everything. I’m going to do what the man is supposed to do.”	12	4	1-2	2
19	As a stood there too stupefied to move, she went over to the bed and began removing the light red kimono she was wearing. Once the obi was off, her whole kimono slipped down onto the bed and her naked body, without a stitch of clothing on, was astonishingly alluring.	12	5	1-2	2
20	“What are you dreaming about? Are you that much of coward?”	12	6	1	2
21	She was, after all, the kind of woman who after seeing a man on the train for a minute goes chasing after him. Bizzare behaviour like that rarely brings tragic consequences, I told my self dismissing the matter from my mind.	15	2	4-5	2
22	From the terrace of the hotel we went out to a wide lawn leading down to the sea. Soon Tsuyoko stopped short to exclaimed, “There she is!” Takao was noisily playing ball with some Western children.	17	3	3	2
23	“No. You’re just wasting your time coming out here				

	to get me. Tell that to my mother. I'm tired of people telling me to do this for my mother's sake, or do that for the family's sake. When I get good and ready, I won't have any trouble finding my own way home."	21	2	1-3	2
24	Hearing her speak like that made me see how ridiculous our position was, since she was going to do just what she wanted.	21	3	1	2
25	In the kitchen were leftovers from a meal of Western food that had been delivered, but other than that not so much as a single rice bowl.	23	3	4	2
26	She was the kind person who would brazenly tell lie after lie even if it went against her own self-interest. I was suddenly seized with pity for such a woman.	24	11	2-3	2
27	"You've got it all wrong. I'm not crying because he is dead"	30	4	3	2
28	Surprised, I averted my eyes. With this latest demonstration of a "spoiled young lady's perversity" she had managed to extinguish any feeling of sympathy that might have been aroused in me.	30	5	1-2	2
29	I had fallen right into Takao's trap and could only blame myself for becoming				

	so agitated.	31	1	5	2
30	“Something terrible. They are going to make me get married”	35	4	1	2
31	“I’ll never let you get married!” I embrace her firmly once again. “You’re going to upset the arrangements? Is it all right for you to do that?” “It’s fine with me.”	35	6	4	2
32	How could I ever declare myself as Tsuyoko’s lover? Even if my divorce were settled immediately and my child’s future made secure, if, above and beyond that, I couldn’t tell Tsuyoko’s father that a was a fine upstanding member of society with the economic means to secure at last a middle-class life for us, he’d simply laugh at me out of the room. I couldn’t decide what I was supposed to do.	36	2	7-8	2
33	“Tonight you seem to have become a totally different young lady.”	39	3	1	2
34	“Just exactly like Takao, wouldn’t you say? My aunt was so suspicious that I fell like doing something outrageous to shock her.”	39	4	1	2
35	Never having seen Tsuyoko behave like a high-spirited, mischievous child, I was swept along by the mood	39	5	1	2



	she had created.				
36	“Do you know some places where we can hide for a while?”	39	7	6	2
37	“I’m affraid it’s going to look as if I abducted her.”	39	12	1	2
38	“Listen, it comes down to kidnapping woman, doesn’t it? It’s a big important family and so I don’t think they would dare bringing the police, but don’t you think it’d be better if she just went home quitely to night.”	39-40	1	1	2
39	“I don’t want to go back.” Tsuyoko was stil smiling. “If I intended to go back, I’d never have escaped in the frist place...Is that what you want me to do, Joji?”	40	3	1-3	2
41	“Do you know who lived in that two-story Westren style house?” I asked the old woman downstairs.	46	3	1	2
42	“That one? It’s Saijō-san’s. He’s an admiral in the navy.”	46	4	1	2
43	Once out on the bright street, I walked along between the two men and could see what a pitiful creature I had become. Only once objective glance was required to make me realize that I was just a hopless fool who had lost his common				

	sense over a woman.	48	9	2	2
44	After about five days I was generally able to walk on my own and we decided in the next morning for our escape. As my eyes studied the familiar scenery I all at once understood what a great betrayal to flee with Tsuyoko.	62	1	2	2
45	The maidservant had by then come in through the back door carrying a Western-style vegetable basket; she had probably just returned from her morning shopping.	63	2	5	2
46	One day I suddenly thought, what if I went to America? I had heard much about wandering Japanese who were called "American Japs".	72	2	2	2
47	He had a fancy studio in Ushigome in Takadai and lived with his wife, a woman known for her beauty, but since this couple led a free extremely modern kind of life, there was always some kind of uproar underway in their house.	72	3	3	2
48	But three or four days later while shopping in Ginza department store I again ran in to Tomoko, the woman in the Western-style dress, at the next counter.	74	6	2	2
49	The houses in the area				

	looked American, but the shrubbery on both side the narrow stone paths leading to the front doors and the gardens, which I could see in the back, were vaguely Japanese. The lack harmony in the styles gave the area a modren air and her house, with a Chinese lantern hanging from the porch, suited the neighborhood.	76	2	2-3	2
50	Since he had lived in America for long time, he had adopted completely American habits and behaved more like a good friend to his children than a father. He let his children do whatever they wanted and always thought of their wishes befor proceeding.	78	10	3	2
51	“I’m going to take lessons in Western tailoring and open up a shop with a friend. Tomorrow, I’ll find a small house.”	84	10	5-6	2
52	I search through the residential section of Ōmori and soon found a suitable Western-style house which a foreign couple had vacated.	87	7	5	2
53	With all the household goods passed along to my wife, I had to arrange to buy everything I needed and that task took up one whole day of searching in second hand-shops specializing in Western-style households	88	10	2	2

	goods.				
54	And then I decided I would simply behave like that urbane husband I had seen in American films-the kind who makes cynical jokes about the goings on in his own households. Just like that urbane husband, I'd pretend not to have seen anything of my wife's romance.	89-90	7	1-2	2
55	"A modern and enlightened man like yourself will need these things to set up new household," he proclaimed, opening the company electric appliance and equipment catalog on the table and placing a mark by each item. I'll have them delivered to your house today."	93	2	1	2
56	"Let's go shopping for your new home. It reminds me of the time twenty or thirty years ago when Yasuko and I used to go walking in America."	94	3	4	2
57	"I won't let you threaten me. The situation has completely changed since then. Yes, it certainly has changed. Before, you didn't even have enough money to take a train to ride to Tokyo and now you've married this rich girl. It's like the difference between night and day. Did you think I was so deceived, that I was keeping quiet until now	97	4	1-5	2

	because I intended to follow meekly whatever you said? Did you think I had gone crying off to sleep after being deceived like that? I am not so good-natured”				
58	“I am already aware of that. But just for your information, let me tell you something. I may have married a rich girl but that doesn’t mean I’ve become rich. And tell me, how much thousand of yen do you want?”	97	5	1-3	2
59	I mean this sarcastically, but Matsuyo who was surprisingly simpleminded, took me seriously. “Let me think,” she pondered and the hardened expression on her face abruptly dissolved into a smile. “You know. I investigated. I found out what kind of family Tomoko comes from and the reason you married her. So I understand everything. I want a thousand yen”.	97	6	1-5	2
60	She wrote that her husband was nothing but a fat <i>Don Quixote</i> who only like to eat good food.	103	2	4	2
61	At that time, some of the young women who had taken to American ways liked using the English word <i>me</i> to describe themselves.	103	2	9	2
62	“She must have stopped there on her way home from hospital every day”, I				

	surmised.	112	4	1	2
63	“The Hospital? Momoko started to laugh. “Really, Yuasa-san, did you honestly think she was going to a hospital? Don’t you see that the hospital she was going to was Kurota?”	112	5	1	2
64	The driver recalled that he had taken them from the hotel to the foreign settlement area, eventually dropping them off at the foreigner’s cemetery.	116	1	2	2
65	The house, with a crude Western-style drawing room stuck on, looked like the kind of rented dwelling that could be found in any suburb.	109	5	2	2
66	I still had not made up my mind when I happened to look up and saw the backs of a young couple in Western clothes who had left their seats on the other side of the door just next to me to walk toward the dining car.	118	4	1	2
67	“My reaction would be the same whether Tomoko were here or not. I think that reasonable, don’t you? You know I haven’t spent a single day doubting your love for me. Whether you are still married or not, it doesn’t matter at all. Do you see what I mean?”	135	3	35	2

68	Carefree after my bath, I followed her to a room that was less a study than a formal Western-style receiving room on the second floor.	139	7	1	2
69	At first this appeared to be a reasonable solution to my distress, but as I worked I realized that after so many years away my work had lost its intimate connection to Japanese society. Japan had become more unknown to me than a foreign country.	143	2	9	2
70	The cloudy morning gave the rail road tracks a muted glow and I recalled the final scene at the railroad station in Anna Karenina, which I had read long ago.	149	1	5	2