



**MORAL CRISES IN POST-WORLD WAR II JAPAN  
DEPICTED IN OSAMU DAZAI'S *THE SETTING SUN***

Final Project

submitted in partial fulfillment of the requirements

for the degree of *Sarjana Sastra*

in English Literature

by

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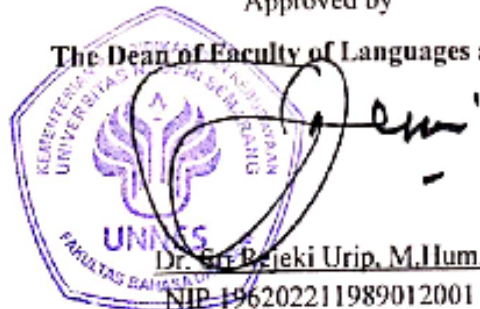
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## PERNYATAAN

Dengan ini, saya

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menyatakan bahwa skripsi berjudul *Moral Crises in Post-World War II Japan Depicted in Osamu Dazai's The Setting Sun* ini benar-benar karya saya sendiri bukan jiplakan dari karya orang lain atau pengutipan dengan cara yang tidak sesuai dengan etika keilmuan yang berlaku baik sebagian atau seluruhnya. Pendapat atau temuan orang atau pihak lain yang terdapat dalam skripsi ini telah dikutip atau dirujuk berdasarkan kode etik ilmiah. Atas pernyataan ini, saya secara pribadi siap menanggung resiko/sanksi hukum yang dijatuhkan apabila ditemukan adanya pelanggaran terhadap etika keilmuan dalam karya ini.

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## **MOTTO AND DEDICATION**

For indeed, with hardship [will be] ease.

Indeed, with hardship [will be] ease.

(Quran 94:5-6)

For my beloved

Mamak,

Bapak,

Family,

Friends ,

Readers,

Myself.

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## ABSTRACT

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Keywords: Moral Crisis, Post-World War II, Worldview.

Moral crisis has become a complex global issue. Many cases such as racism, discrimination, corruption, even mass killing still linger in since traditional to this so-called open-minded modern era. This final project discusses the moral crises that happened in the post-World War II Japan as depicted by Dazai Osamu in his masterpiece *The Setting Sun*.

The objectives of this study are including: 1.) to explain the forms of the moral crises depicted by the world war II generation in *The Setting Sun* and 2.) to reveal worldview related to moral crises of Osamu Dazai's as reflected in his novel *The Setting Sun*.

The methodology used in this study was the qualitative method. The study analyzed the novel by using Lucien Goldmann's theory of genetic structuralism. The object of the study consists of two components, namely *The Setting Sun* a novel by Dazai Osamu as the material object and the theory of Genetic Structuralism by Lucien Goldmann as the formal object. The data are categorized into primary and secondary ones. The primary data are directly taken from the novel entitled *The Setting Sun* whereas the secondary data are the supporting information about the topic or the theory which are taken from books, journal articles, the internet, etc.

This study identified that the characters in the novel expressed their moral crises through drug addiction, alcoholism, killing innocents and infidelity. The correlation of the novel with the of Dazai's real-life events and the crises that happened in Japan at the time indicates that the novel was the manifestation of Dazai's bitter experience and people around him in the desperate time of Japan after the war. From his real-life experience, Dazai's personal struggles seemed to influence the characterization and background story of all the three characters, Kazuko, Uehara and Naoji. As for the historical background of the novel, Dazai portrayed the destructive effects of the defeated war and the transition of Japan in being westernized socially and morally. As a member of Japan society, Dazai seemed to convey his worldview that those acts of moral crisis are the only way for people to escape from the their suffering.

In conclusion, the moral crises during the post-World War II depicted by the characters in *The Setting Sun* show the despair and exhaustion of Japanese society by the war. He wanted to imply that people saw the acts of moral crises that have been mentioned in the novel as something acceptable at the time.

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## **CHAPTER I**

### **INTRODUCTION**

Chapter I is the introduction of the research which consists of background of the study, reasons for choosing the topic, research questions, objectives of the study, significance of the study, and outline of the study. The descriptions of the sub-chapters are as follows.

#### **1.1 Background of the Study**

Literature is etymologically derived from the Latin language, *litteratura* (*littera*) which means letters or written works (Taum, 1997: 11). However, the definition is still too broad and creates confusion regarding the type and form of writing that can be classified as literary writing. To avoid this confusion, the element of "aesthetics" is added to the literary definition. This is based on the views that the characteristic of literature is the use of beautiful language in it (Taum, 1997: 12). However, in practice, many literary works do not use beautiful language, even works with certain genres (such as horror and gore) use language that has a scary and dreadful impression. Therefore, almost all literary theorists agree to say that the definition of literature cannot be formulated universally. Furthermore, Taum (1997: 13) distinguished literary works from non-literary based on their functions. Non-literary texts function in practical communication, and are ready to use. Yet, the literary texts are not focused on fulfilling communal functions but rather aesthetic functions within a particular cultural sphere. To fulfill this aesthetic function, a literary work must be arranged under the aesthetic model that applies to its cultural environment. Simply put, literary text is a cultural module that expresses the values and norms of the culture.

Literature is classified into four categories or genres: 1) prose fiction, 2) poetry, 3) drama, and 4) nonfiction prose. Those include myths, parables, romances, novels, and short stories. (Roberts, 2003:2). This research is analyzing a novel as a prose fiction. Roberts (2003:2) also stated that originally fiction meant anything

made up, crafted or shaped, but today the word refers to prose stories based on the imaginations of the authors. The essence of fiction is narration, the relating or recounting of a sequence of events or actions. Fictional works usually focus on one or a few major characters who change and grow (in their ability to make decisions, awareness or insightful attitude towards others, sensitivity, and moral capacity) as a result of how they deal with other characters & how they attempt to solve their problems.

A novel can be a reflection of the actual events in reality. However, the events that happen in the novel can be exaggerated or even distorted compared to the real happening in everyday life. It depends on the purpose and imagination of the author.

It is normally a prose work of quite some length and complexity which attempts to reflect and express something of the quality or value of human experience or conduct. Its subject matter may be taken from patterns of life as we know it, or set in an exotic and imaginative time or place. The work may create the illusion of actual reality or frankly admit the artificiality of its fictional world in order to direct our attention to an imaginative relationship between the subject matter or theme of the work and the real world in which we actually live. (Taylor, 1981, p.46).

The aims of literature itself are not limited to give lessons or entertain its readers. Literature displays situations or issues faced by humans in real life. It provides us the interpretation or understanding of the authors towards some life-experience. Taylor (1981:2) stated that a literary work does not necessarily give us accurate information about the way life is lived in actual. It aims to make us recognize the truths about human existence through some experiences that are presented. It does not tell us about the way people act and feel but it tries to involve us in the issues presented in the story and directs our responses to them.

The researcher herself is interested to analyze the issue of moral crises represented in a Japanese novel entitled *The Setting Sun* by Osamu Dazai. When we talk about moral crises, foremost, we should identify the definition of the moral

and crisis itself. Crisis is described as a time of great disagreement, confusion, or suffering (Cambridge Online Dictionary, 2019). According to Daroeso (1986: 23), morals are a whole the norms that govern human behavior in society. Therefore, moral crisis can be described as a time when people in a community or society have great disagreement or confusion in deciding what is good and what is bad anymore.

Now, the world is surely under moral crisis. It can be seen from the number of violations of human rights and laws that have been done everywhere even though the world prohibits such deeds. For instance, racism and discrimination of particular religion in some countries around the world. Islamophobia is still growing rapidly in America, Europe, and Australia. The recent mass shooting in two mosques in Christchurch, New Zealand on March 15, 2019, by an Australian gunman has shown that morality has reached its downfall probably even long before the tragedy has not taken place itself. The other example is the phenomenon of corruption. This is still rife around the world. Based on the Corruption Perceptions Index (CPI) 2018 –which ranks 180 countries and territories by their perceived levels of public sector corruption according to experts and businesspeople, uses a scale of 0 to 100, where 0 is highly corrupt and 100 is very clean, more than two-thirds of countries score below 50 in 2018, with an average score of just 43. It reveals that most countries continued failing to significantly control corruption. While there are exceptions, the data shows that despite some progress, most countries are failing to make serious inroads against corruption. (Transparency International, 2019)

The phenomena above indicate that the raging moral crisis has been a recurrent issue. Such phenomenal issues must have given impacts to a great number of people in so many ways. Writers from around the world must have been influenced by some issues happening in their society. The issue will inspire them to write any literary works whether consciously or unconsciously.

The issue of moral crisis itself was also discussed by seemed to influence Osamu Dazai in writing his masterpiece *The Setting Sun*. The researcher is interested in analyzing it because the researcher found that no student and researcher has analyzed the novel in the topic of moral crisis. The way Dazai presents the story with the setting post-world war II and the fact that it's his

masterpiece which has been known around the world made the researcher more convinced in analyzing it. And the researcher believes that the best way to understand the issue is by understanding the author's value and the historical background behind the story itself. Thus, the researcher decided to analyze *The Setting Sun* by Osamu Dazai by using Goldmann's genetic structuralism theory to find the worldview that the author wants to convey relating to the issue of the moral crisis.

## **1.2 Reasons for Choosing the Topic**

The researcher chose this topic based on the following reasons:

First, moral crisis has become an enduring problem of the society now and then. The researcher believes that analyzing the issue through some literary works will give us some enlightenment concerning the issue. It will give us a better picture of how worse the problem is. Even more so, some moral values might be found to overcome the issue of moral crisis in real life.

Second, the novel chosen seemingly hasn't been analyzed regarding the topic as the researcher could not find one on the online international journal sites. Therefore, the researcher takes the opportunity to analyze the issue within the literary work to add variety to researches that have been conducted related to the object, topic, and theory.

Third, the issue that is experienced by the society which is described from the perspective of the author with the influence of his ideology is for it pictures the real phenomenon that is happening in the world we live in. As people came from different origins and past, each of them will have different interpretations. Their way of comprehending and dealing with an experience or issue in their life will also be different. In understanding an issue displayed in a literary work, the author will become representative of his/her people. Therefore, the phenomena or issues in the novel might reflect the real occurrence and indicate the situation of the society in the real environment where the author lived in.

## **1.3 Research Questions**

The problems of the research are:

1. How are the forms of moral crises depicted in *The Setting Sun*?
2. What is Dazai's worldview as it is presented in Dazai's *The Setting Sun*?

#### **1.4 Objectives of the Study**

The objectives of the research are:

1. To analyze the forms of the moral crises depicted in *The Setting Sun*.
2. To reveal worldview related to moral crises of Osamu Dazai's as reflected in his novel *The Setting Sun*.

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

The research is conducted for several purposes as follows:

1. The research is conducted to fulfill the requirements for the degree of Sarjana Sastra in English. It also allows the researcher to test and apply the knowledge that has been obtained during the study as an English literature student. Moreover, doing this research will deepen the knowledge of the researcher both in analyzing and in understanding the topics and theories discussed.
2. The results of the research will provide information for the other researchers who want to do the studies which focus on the same topic and use the same theory. The research is expected to bring benefit in providing insight into how the analysis by means of Genetic Structuralism Criticism works in analyzing Osamu Dazai's *The Setting Sun* as the object. Further, this study will also provide information on how to understand the worldview or the ideology of an author in his/her work.
3. This study will add to the variety of research that has been conducted at Universitas Negeri Semarang. It can also be a reference for other students in conducting research which discusses similar topic or theory.

#### **1.6 Outline of the Study**

This study is systemically organized by five main chapters and followed by its sub-chapters.

Chapter one is introduction. It is followed by six sub-chapters, those are background of the study, reasons for choosing the topic, research questions, objectives of the study, significance of the study and the outline of the study.



Chapter two is review of related literature. It is followed by three sub-chapters, those are review of previous studies, review of related literature and theoretical framework.

Chapter three is methods of investigation. It is followed by six sub-chapters, those are research design, object of the study, role of the researcher, type of the data, procedures of data collection and procedures of data analysis.

Chapter four is findings and discussions. It is followed by two sub-chapters, those are the form of moral crisis depicted in the post-world war II Japan in *The Setting Sun* and the worldview related to moral crisis of Osamu Dazai as reflected in his novel *The Setting Sun*.

Chapter five is conclusions and suggestions. It is followed by two sub-chapters, those are conclusions and suggestions.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter presents review of related literature that consists of review of previous studies, review of related literature and theoretical review.

#### 2.1 Review of Previous Studies

This research uses previous studies related to the object, topic, and theory from various thesis and journals. The research on the object has been conducted by Mika Eka Widyanti (2014) in a paper entitled *The Forms of Westernization Reflected in Shayō (The Setting Sun) By Dazai Osamu*. Widyanti conducted a social background analysis through the literary sociology approach to describe westernization reflected in *Shayō*. The results of the analysis carried out by the author indicate that the form of westernization reflected in *Shayō* can be classified into two types of classification. The first classification is a form of westernization carried out in the interests of the state, namely transportation equipment and modern communication tools, medical science and medicine, and changes in nobility ranks. Whereas the second classification is a form of westernization as popular culture and not for the interests of the state including Western eating ethics, Western food and drinks, Western-style dressings, Western-style architecture and parks, opium and cigarette use, arts and literature and the spread of Christianity. The conclusions show that westernization was imposed by the Japanese government not only in the interests of the country but also part of the emergence of popular culture.

Besides Widyanti, there is Lutfi Handayani (2009) whose research using the same object which entitled *The Declining of Japanese Aristocracy After World war II Represented by Kazuko's Family in Osamu Dazai's The Setting Sun*. Handayani is using a socio-historical approach in his study to analyze the main characters and depiction of the decline of Japanese aristocracy. The findings of his research show that the social conditions which show the decline of Japanese

aristocracy are the arranged marriage, the loss of the power and the treasury. Kazuko represents an aristocrat woman who fights against planned marriage which is usually done by the aristocrat. Naoji represents an aristocrat who loses power and treasury. The mother represents an aristocrat woman who is still proud of being an aristocrat although she is poor.

Some researchers have taken the same topic as my research. One of them is Nirwani Jumala (2017) with the paper entitled *Understanding the Human Spiritual Rank In Detecting Moral Crisis Values*. She tried to examine things that causes the moral decline from the Islamic spiritual point of view. In the view of Islam, there are seven levels of human spirituality from the egoistic to the sacred according to God's command. The level consists of *anger nafs*, *nafs lawwamah*, *nafs mulhimma*, *nafs muthmainnah*, *nafs radhiyah*, *nafs mardhiah* and *nafs safiyah*. The causes of the moral value crisis include laxness of religion, lack of internalization of moral values through character education, the rapid flow of materialistic, hedonistic and secularistic culture and the misuse of some moral teachings and technological developments. The goal of the research is to determine the spiritual level of humans that affect the moral value, the cause of moral crisis, and solutions to the problems of moral values.

Jonathan Smith (2016) also have discussed the topic of moral crisis in his paper titled *The Nature of Moral Crisis in Verga's Il marito di Elena*. He attempted to investigate the anatomy of the moral crisis depicted in the novel by examining the narrative discourse of the novel. *Il marito di Elena* is also a dialogical text in which Verga submits it to its readers to reject the code of sexual morality and the structure of economic relations with which the main characters are particularly involved in the conflict. The novel can be interpreted in a variety of ways for there are numbers of gaps which it is for the reader to fill in or preserve as such. For example, whether the main character, Elena commits adultery with some different partners or not, it ambiguously explained in the novel.

The researcher also found that the topic of morality itself is more commonly discussed by researchers around the world. Demiri and Bajrami (2019) have done

a paper on such topic entitled *Ethical Relativism and Morality*. In their paper, they were focusing on the moral seen from ethical relativism in which morality is different for every human being, depending on the viewpoint of the person affected and the conditions a person is placed in. In conclusion, it seems that ethical relativism is a rather complex problem, given that morality is not subjective. Rape or murder is not a matter of taste. It cannot be taken as a truth that an act is wrong if society sees it like that or right because a society suddenly sees it as acceptable. It is obvious that acts such as murder or rape are wrong not only because we see them as wrong but because there are some objective truths about these actions. In short, some actions are simply mistakenly created, not because someone sees it so. At the same time, it must be assumed that cultural relativism does not only include issues such as murder, cannibalism, genital mutilation, etc. but culture is a wide spectrum of actions and beliefs that without any problem may be different from culture to culture. It is a moral thing to believe that an action is right if it benefits everyone who is affected and the action is wrong if it will hurt the same. This principle should rightly be acceptable to all people, at all times and in all places no matter what people believe or think.

Winget and Tindale (2019) have also discussed morality in their paper entitled *Stereotypic morality: The influence of group membership on moral foundations*. Moral foundations theory holds groups use the same moral foundations to guide their judgments and decision making, but there has been little research on how the perception of these foundations differ within and between groups. They examined how moral foundations operate from a group perspective and potential outgroup moderators of moral foundations. Participants rated the extent to which various groups used moral foundations in one of two conditions. Each condition contained an ingroup and three outgroups that conformed to the quadrants of the stereotype content model. Results showed significant differences in the harm, fairness, and loyalty foundations between ingroups and outgroups. Moreover, the type of outgroup significantly influenced moral foundations scores. These findings demonstrate the importance of considering moral foundations at the group level.

Sujadi (2017) through his paper entitled *The Ascetic Morality of Syekh Siti Jenar: A Study on Agus Sunyoto's Syekh Siti Jenar Novel* tried to explain the form of ascetic morality in the novel. The study aims to reveal and describe the ascetic morality of Sheikh Siti Jenar in the hepatology novels of *Shekh Siti Jenar* by Agus Sunyoto using the content analysis method. The results of this study indicate that the ascetic morality used in the novels is in the form of morality conditioned by humanism and bound by asceticism because it reveals the real issues of human life in religious issues and how they are socially constructed. The ascetic morality expressed through its main character, Sheikh Siti Jenar, has its own energy to convey the side of human life that is lived as other people live it.

Bajaj (2016) in his paper entitled *Morality in Hardy's novels: Tess of the d'Urbervilles and Jude the Obscure* tried to analyze the forms of morality contained in the novels which reflecting Hardy's view of morality. Thomas Hardy's Novels: *Tess of the d'Urbervilles* and *Jude the Obscure* mainly represent the morality of the time. The victorian period is known not only for much growth of science but also for many compromises. Hardy's impressions about life and morality seem to be the fundamental problems of mankind. In his novels, all the major characters are destroyed by the mechanical and legalistic aspects of society. They are defeated or ruined by the false social world. All the major characters of Hardy are defeated or killed for their authentic selfhood, for their difference. With relentless courage, Hardy has tried to communicate that life cannot be reduced to a system of mere rationalistic ideas.

Vaneesa and Raja (2017) conducted an analysis focusing on the displacement which influences one's morality in their paper entitled *Displacement and Morality in Sunetra Gupta's The Memories of Rain*. The paper attempted to comprehend the struggle faced by the migrants in maintaining their morality in their current place. The novel itself tells about an Indian migrant who struggles with the moral difference and finds peace after taking divorce with her English husband and returning to India. The migrants described for trying to comply with the laws of the land, though they are discriminated against and disadvantaged by them. They surrender to their societal norms in the matter of dress, food, education,

employment and style of life. And of course, the compulsion to remain submissive often makes them uncomfortable. In the novel, Moni the protagonist is depicted as a girl from an orthodox family. Unfortunately, after she fell for an English man and had to move to his country, she has to accept the fact that her husband has an affair with her friend. Further, she will learn that London is also not far from “immoral” filled with infidelity, unloyalty, incest and so on. Therefore, she decides to return to India to maintain her morality.

On the other hand, Kandri, Suhadi and Manugeran (2018) investigated the moral value in a famous work which was explained in their paper entitled *Moral Values in Andrea Hirata's Novel Ayah*. The research is conducted by descriptive qualitative method proposed by Creswell (2010). The results show that there are two points of moral values in the novel. The first is hard work and the second is self-confidence and both of the points are both are depicted through the words and actions of the major characters.

Meanwhile, Hambro (2015) in his paper entitled *Moral Belief in Barbara Honigmann's Soharas Reise* examines how moral beliefs are reflected in *Soharas Reise* and traces the varying consequences of each means for establishing moral belief. This paper aims to describe how some of the main characters both develop personal moral beliefs and seek to establish their moral credibility, as well as to ask how effectively they do each of these. The conclusion is that the novel should be viewed as an examination of the consequences of one particular way of grounding moral belief, namely belief through deference to moral authority. *Soharas Reise* considers the implications of relying on moral experts who are seen as having exclusive or privileged access to moral guidance. The novel highlights many negative aspects of deference to moral authority but also problematizes individual moral reasoning. Ultimately, the positive examples of Sohara and Frau Kahn suggest that constructive moral reasoning depends on a balance between religious rituals and the scrutability of reasonable obedience to moral obligations.

Yang (2018) also do a focus of moral in his paper entitled *Aesthetic Moral Metaphor in The Picture of Dorian Gray and Its Influence on Modern Chinese Aesthetic Literature*. The paper investigated the aesthetic moral metaphor in the

novel and its influence on the modern Chinese aesthetic literature through analyzing the main characters. It is revealed that Chinese writers were not paying attention to Oscar Wilde, the author of *The Picture of Dorian Gray* until 1919. Since then, Chinese writers were attracted by Wilde and his works. However, its existence doesn't long last in modern Chinese literature. In the 1910s to 1940s most Chinese writers simply introduced him as the spokesman of British Aestheticism while the implied significance of his works was seldom mentioned. The researcher concluded that the main character of the novel, Dorian Gray is the representation of Wilde's aesthetic view of morality. Basil Hallward, the painter of the portrait, is the advocate for Wilde's aesthetic views on art. Lord Henry Wotton, typical of the dandies of the time, is the preacher of Wilde's aesthetic views on lifestyle. The portrait, which acts as the moral metaphor of Dorian Gray, carries Wilde's aesthetic views on art, lifestyle, and society. The self-destruction of Dorian Gray, the death of Basil Hallward and the sad solitary condition of Henry Wotton is Wilde's deliberate arrangements of the ending of the characters, which symbolizes the fate of Victorian intellectuals. Through these metaphors, Wilde conveys to his readers that if an intellectual fail to be a man of morals, fails to reach the integration of the body and the soul or fails to enjoy life artistically, he is doomed to have a tragic ending like the characters in his novel.

The research using the same theory as my research has been done by several researchers. There is Angga Kusuma (2012) with the paper entitled *Kipling's British Worldview on Colonization in Kipling's Kim*. Kusuma analyzes how Kipling who was known as the supporter of the British Empire expressed his British worldview towards British colonization over India through his novel *Kim*. It aims to reveal Kipling's British worldview and its impact on ex-colonial countries in the post-colonial context. Through the novel *Kim*, Kipling seems expressing his British worldview on colonization, persuading that British colonization, in essence, gave benefits to India. Lastly, the implication of the worldview has influenced the people of India, the representative of ex-colonial countries, both in thinking and behavior.

Sugeng Riadi and Emzir (2015) also did a paper with the same theory entitled *Sufistic and Transformative Pedagogic Values in Syaikh Siti Jenar Novel*

by Agus Sunyoto. In the research, they are focusing on the intrinsic and extrinsic structure of meaning in the novel. It aims to know and understand more deeply about mystical values and transformative pedagogic values in the *Syaikh Siti Jenar* novel written by Agus Sunyoto. The results of the study show several Sufistic values and transformative pedagogic values. Sufistic values include repentance, ascetic, indigent, patience, gratitude, pleasure, and trust. While the transformative pedagogic values include altruism, egalitarianism, pluralism, and eclectic. The findings of the author's world view include figures deconstruction of the teachings of Syaikh Siti Jenar, cultural missionary endeavor, the concept of superhuman, mystical literature, and literary history.

In the same year Fachriza Amalia Rakhman, Eko Suwargono, Meilia Adiana (2015) also wrote a paper entitled *Philanthropism in Charles Dickens' A Christmas Carol: A Genetic Structuralism Analysis*. They tried to analyze the world view of Charles Dickens in one of his works entitled *A Christmas Carol*. This research aims to describe the world view of Charles Dickens and his goals for inserting his world view in his novella. Moreover, this article explains several factors that made Dickens possessed that kind of world view. The results indicate that Charles Dickens had a world view of philanthropism inserted in his novella. The world view which is found in his literary work emerged because of his humiliating childhood, the suffering condition of the lower class in England and his religion. His aim by creating this novella is to bring back the balance between him and his environment. While his aim by inserting this kind of world view was to urge the upper class about the importance of being benevolent, celebrating Christmas and loving others. By doing those efforts, the gap between the upper and the lower could be reduced. Besides, Dickens wanted to bring back the morals of people which started to decay because of Capitalism.

Those researches that have been mentioned above have their similarity point compared to mine whether in the object, topic or the theory of the research. However, some different points make my research become original work. The difference between the research which analyzed the same object as mine is that my research is focusing on analyzing the forms of moral crisis of the characters in the



novel and is using Goldmann's genetic structuralism as the theory. Meanwhile, the research which is focusing on the same topic as my research above is different compared to mine for my research is focusing on the moral crisis as the effect of world war II. Furthermore, the difference of the research which uses the same theory as my research is seen from the aim of the research where my research is aiming to reveal the worldview of the author related to the moral crisis which happened in the post-war society.

## **2.2 Review of Related Literature**

### ***2.2.1 Genetic Structuralism***

Genetic Structuralism is research that looks at literature from two angles, namely intrinsic and extrinsic. The researcher will examine the intrinsic elements as basic data to be related to the reality of society. The work is seen as a reflection of the times that can reveal social, cultural, political, economic aspects and so on. Important events at the time will be connected directly with the intrinsic elements in literary works. Goldmann believes that literary works besides having autonomous elements also cannot be separated from extrinsic elements. Literary works can represent historical reality underlying the emergence of the literary work itself. Furthermore, literary works represent the author's worldview, not as an individual but as a member of society or a social class. Thus, it can be stated that genetic structuralism is literary research that connects literary structures with the structure of society through worldviews or expressed ideologies. Comprehending the worldview as the author's ideology is not an easy task. Therefore, Goldmann suggests that research does not lie in analyzing the content, but rather in the structure of the story. Genetic structuralism emphasizes both internal and external structures. The study of genetic structuralism includes three things, namely: (1) the intrinsic aspects of the literary works, (2) the background of the writer, (3) the social-culture background and history of the society (Endaswara, 2011: 31-33).

### ***2.2.2 Worldview***

Worldview, according to Goldmann in Faruk (1988:74) is the proper term of a total complexity of ideas, inspirations, and feelings, which relates to each member of a

certain society and compare it with the other society. This worldview thus develops as the result of the economic situation faced by the collective subject. From this perspective, the worldview is an abstract, accumulative synthesis of life. It will move the human activities and has a major influence on social life.

The worldview is an implicit collective mental tendency that not all individual members of the social class can realize. Caused by the fact that in a complex society each individual is netted into various forms of social grouping, such as professional groups, ethnicity, race, education, and so on. These various groups can obscure an individual's understanding of the social group one actually belong to. Only special individuals can break through the boundaries of various social groupings and enter into the consciousness of their own social class. Great thinkers and writers classified as such individuals. Therefore, their works become the masterpieces, literary works that succeed in capturing and expressing the worldview of their social class so that at the same time they can function as tools that generate the class awareness of individuals as the member of their social class (Faruk, 1988:162-163).

Goldmann's hypothesis that underlies the finding of the worldview are three things that still need to be contemplated for genetic structuralism researchers, namely:

- (1) All human behavior leads to the relationship of rationality, as being a response to the environment;
- (2) Social groups tend to create certain patterns that are different from the existing patterns;
- (3) Human behavior is an effort carried out constantly towards transcendence, namely the activity, transformation, and quality of all social and historical actions.

This worldview later determines the structure of a literary work because while relating the literary work to the social context, it still places the literary work as an autonomous unit. With genetic structuralism, a researcher begins with analyzing the intrinsic elements of a literary work to discover the theme of the work. After it is discovered, the researcher then relates it to the biography and social

backgrounds of the author that have influences towards the work to discover the author's worldview embodied in the work (Endraswara, 2011: 62).

### **2.2.3 Moral**

Etymologically the word moral comes from the Latin *mos* (plural: *mores*) which means ways, customs or habits. Moral has the same meaning as *ethos* (Greek) which derives the word ethics (Soegito, 2015: 77).

According to Driyarkara (in Soegito, 2015: 78) moral or morality is the true value for humans. In other words, moral or morality are things that show us as perfect human beings or demands of human nature. Thus moral or morality is the whole norm that regulates human behavior in society to carry out good and right deeds.

Bertens (2007: 7 -12) states that values and norms are the guideline for a person or group in managing their behavior. A person who is immoral means that the person is considered to have committed an act that violates the values and norms that apply in society. While actions that violate morals are called immoral acts. He adds that not all nations and eras have the same understanding of what is good and bad. Something that is strictly prohibited in a group may be considered normal and is not prohibited in other groups. On the contrary, things that in the past were often practiced and considered ordinary, are now rejected by almost all nations today.

Moral value is related to an individual, which specifically marks moral value is that this value is related to an individual who is responsible. Moral values result in someone being guilty or innocent because he is responsible. A moral value can only be realized in actions that are fully the responsibility of the person concerned. Humans themselves make their behavior good or bad from a moral point of view (Bertens, 2007: 143).

According to Daroeso (1986: 23), morals are a whole the norms that govern human behavior in society. Wila Huky (cited in Daroeso, 1986: 22) says that to understand morals can be done in three ways, namely as follows.

- a. Moral as the behavior of human life based on the awareness that one is bound by a necessity to achieve well under the values and norms that apply in the environment.
- b. Moral as a set of ideas about living behavior with certain basic colors held by a group of people in a particular environment.
- c. Moral is a teaching about the behavior of life that is good based on a particular view of life or religion.

#### 2.2.2.1 Moral Crisis

Based on the Cambridge Online Dictionary, crisis is described as a time of great disagreement, confusion, or suffering whereas moral is explained as standards for the good or bad character of behavior. Therefore, moral crisis can be described as a time when people in a community or society have great disagreement or confusion in deciding what is good and what is bad anymore.

Among the factors indicate moral crisis in society are progressive indeterminacy of the norms in society; secularization and the rise of Science; the weakening authority of age, tradition and custom and the increasing 'rationality of law, morality, and civilization in general'; the declining significance of heredity in the allocation of individuals to social roles; and, in general, the decline of the pressure of society on the individual and his immoral personality (Durkheim in Lukes, 1973: 172)

#### 2.2.2.2 The Morality of Japanese Society Before and After the War

According to Bertens (2007: 35), religion has a close connection with morals. In the practice of everyday life, our most important and strongest motivation for moral behavior is religion. For the question "why should this or that action not be done", almost always given a spontaneous answer "because religion forbids" or "because it is contrary to the will of God." Every religion or belief contains moral teachings and it becomes a guide to the behavior of its adherents in life.

Feudal Japan is influenced by Shintoism, Buddhism, and Confucianism which influences its culture, norms, and rules. As stated by Bellah (1985: 59), since

the pre-industrial period, Japan was mainly influenced by Shintoism, Buddhism, and Confucianism which share similar elements. However, the similarities were gradually fused into one and the differences were borrowed and completed the other. The original idea of each belief could be considered as being Japanized.

Shinto is the religion of shrines (*jinja*, *jingu*) as the place to worship deities or gods (called *kami*). This belief emphasizes in obeying *kami*'s order and keeping the relationship between the *kami* and the worshipper. The worshipper usually prays by giving offerings as their form of gratitude. These shrines usually led by priests who take care of the shrines and guides people in doing the rituals or ceremonies. Three categories of rituals are performed in shrines namely, prayer conducted for personal purposes, rituals held by the imperial to commemorate special occasions of the emperor (which believed as the descendant of *Amaterasu*, goddess of sun) and festival or parade held by local authorities (John Breen and Mark Teeuwen, 2010:3-4).

Buddhism was found by Siddhartha Gautama (The Buddha) and defined as a path to spiritual discovery. He assumed that the life of a human is destined to be full of suffering because of the awareness that joy and pleasure are temporary and will come to an end. As an Indian, he believes souls are reborn into new bodies after death so it means that death will not release us from suffering and bring us to another suffering. He diagnosed human desire in all its forms as the cause of suffering. Therefore his "treatment," or solution, was to eliminate desire by "right thoughts and right actions." This could be done by following the Eightfold Path. Correctly following the Eightfold Path brings one into *nirvana*. Rather than heaven, *nirvana* is more directed into the state where a human has lost his ego and become part of the universe. (Madhu Bazaz Wangu, 2009:10 – 13).

Wangu reported (2009: 29-33) that Eightfold Path is a series of stages which leads to the end of desire. The stages in Eightfold Path are namely, right opinion, right intentions, right speech, right conduct, right livelihood, right effort, right mindfulness, and right concentration. The teaching seems simple at glance. However, it has a deeper meaning and hardly strict in practice. The Buddha recognized that not everyone could follow the strict rule in giving up their life

entirely. Thus, he guided these followers into a good way of living which prescribed into Five Precepts, namely, to refrain from taking any kind of life, to refrain from taking what is not given, to refrain from sexual misconduct, to refrain from false speech, to refrain from intoxicating things that cloud the mind.

Confucianism is a system of thought based on the teachings of Confucius, who lived from 551 to 479 b.c.e. Though he is called Confucius throughout most of the world, that name is actually the Latinized form of his Chinese name, Kong Fuzi, or Master Kung. Central to Confucianism is the idea that people should live in harmony, both with each other and with nature. To attain those goals Confucius advocated a system of interpersonal relationships and good government. To Confucius, government service was crucial, because the good government would bring happiness to all people. Furthermore, Confucius believed that through education anyone could reach the high standard of a gentleman. In his philosophy a gentleman was a person who had developed the five virtues of courtesy, magnanimity, good faith, diligence, and kindness; and a man with those qualities should be employed in the government. One of his teachings is moral code based on ethics, humanity, and love (Dorothy and Thomas Hoobler, 2009:10 – 12).

After the westernization entered for the first time in the Meiji period (1868-1912), Japan was gradually transforming into modernization. Through industrialization, Japan was attempting to catch up with the western nations which led them to their constant victory in world war I. As their role model, the West provided them with inspirations from many aspects. New beliefs and ideologies were one of those. Some people accepted Christianity, and the others explore the idea of socialism, marxism, and else (Lu, 1996:695).

Christianity itself introduced to Japan in 1549 by Francis Xavier from the Society of Jesus. He brought the mission to spread the belief to the Japanese which were isolated from the west at the time. However, the mission was forced to be stopped in 1587 because the rise of movements against the religion led to the banning of Christianity. Its adherents were executed and outcasted from Japan during the Edo period (1603-1868). After being isolated for two and a half centuries without contact from the western, the religion was once again spread after the

country was opened to trade. However, people who followed Christianity were still a minority at the time and had to face much oppression they kept their faith a secret. It's in 1947 after world war two where Japan postwar constitution guaranteed people with freedom of religion and Christianity could be widely spread dan embraced by people around Japan. (nippon.com, 2019).

Bahr describes (2004: 3-4) that Christianity is the religion that's brought by Jesus. He is given the title the Christ means the anointed one. They that are considered people anointed are a sign that they were chosen to serve their life for God. Jesus was given a special task to bring salvation to the world. That is why he's called the savior or redeemer. Bahr again continued (2004:57) that Christians gather to worship in Saturday or Sunday in churches for it's believed as the resurrection of Jesus from his death. The worship is led by a priest which is performed in many ways namely, prayer, music, and song, reading Bible, a sermon, and the Lord's Supper or Holy Communion.

### **2.3 Theoretical Framework**

In order to answer the problems of the research concerning the moral crisis reflected on *The Setting Sun* by Dazai Osamu, the researcher used literary criticism theory by Lucien Goldmann called genetic structuralism in analyzing the novel. Goldmann states that in carrying out the analysis, it takes 3 elements, namely the intrinsic elements of the novel, the reflection of the author's life in the novel, and the historical background reflected in the novel. The data of the study were obtained from many sources namely national & international journals, books, and also the data from websites.

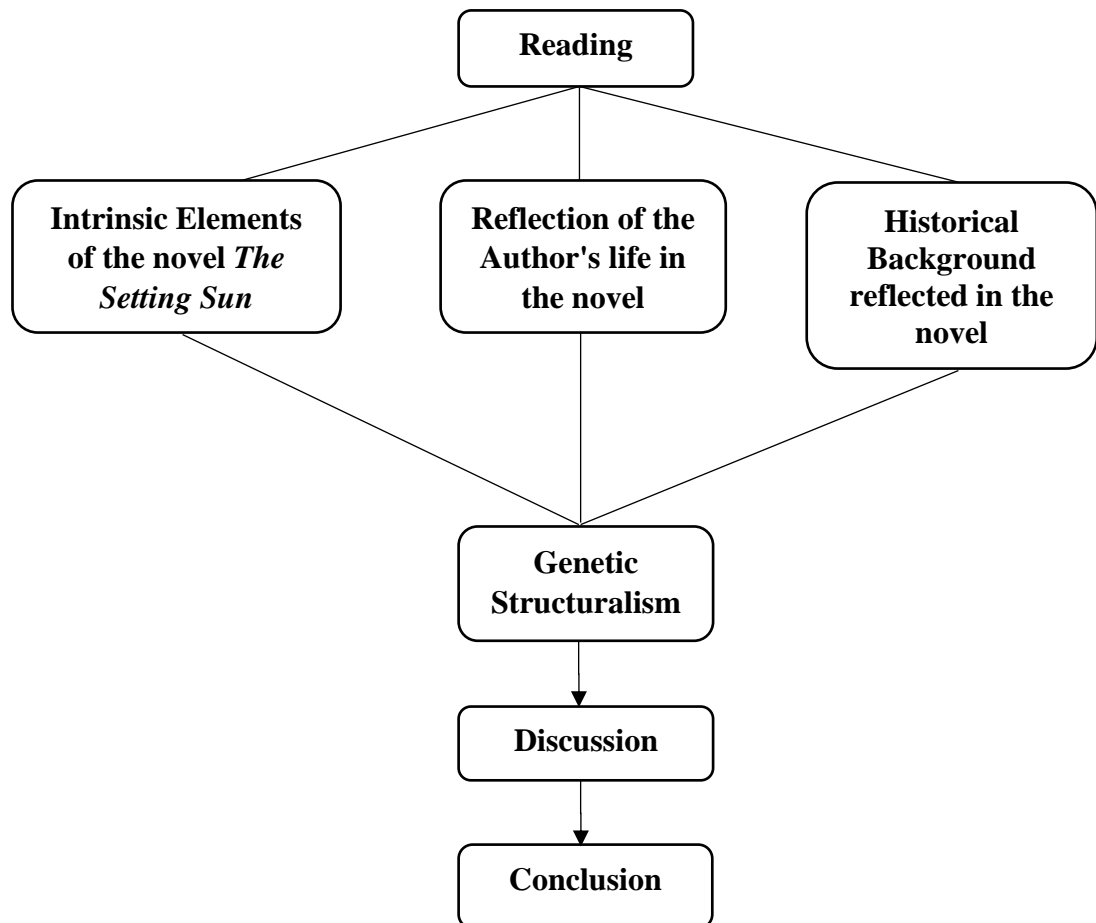


Figure 2.1 Theoretical Framework



## CHAPTER III

### METHODS OF INVESTIGATION

Chapter III presents the method of investigation used in the research. It consists of research design, object of study, role of the researcher, type of data, procedure of data collection, and procedure of data analysis.

#### 3.1 Research Design

This research is using qualitative method as the research design. Research designs are types of inquiry within qualitative, quantitative, and mixed methods approach that provides specific direction for procedures in a research (John W Creswell, 2014:11).

The qualitative method is chosen since the researcher wants to discuss the social problem in the form of moral crisis reflected in the novel that is analyzed for this thesis. As stated by Creswell (2014, p.4) that “Qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem.”

Research with qualitative method or qualitative research doesn't go through statistical process, but through collecting data and analysis which then will be interpreted. Just as according to Anggito and Setiawan (2018: 8) who concluded that qualitative research is the collection of data in a natural setting with the intention of interpreting the phenomena that occur with the researcher as the key instrument.

Qualitative research uses data in the form of text, photos, stories, pictures, artifacts and not numerical data (Raco, 2010:108). Which explained further by Bogdan and Biklen (2007, p.5) that:

Qualitative research is descriptive. The data collected take the form of words or pictures rather than numbers. The written results of the research

contain quotations from the data to illustrate and substantiate the presentation. The data include interview transcripts, fieldnotes, photographs, videotapes, personal documents, memos, and other official records.

### **3.2 Object of the Study**

According to Sutardi in Fitrah and Luthfiah (2018: 156), object of the study is a set of elements that can be in the form of people, organizations or people to be studied. The object of the study consists of two objects, namely material and formal objects. Mudhofir (2005: 7) explained material object is the object of thought that is being investigated or studied whereas formal object is seen as the perspective of the researcher in investigating the material object as long as the principle used in the process.

#### ***3.2.1 Material Object***

The material object of this study itself is a novel by a Japanese author named Osamu Dazai which entitled *The Setting Sun*. The novel was published in 1947 and has been translated into English since 1950 and adapted into a movie in 2009. It is often considered as his masterpiece as the influence of the book is still felt until now. The book has created the term “people of the setting sun” (i.e. the declining aristocracy) as a permanent part of the Japanese language.

#### ***3.2.2 Formal Object***

The formal object that the researcher used in this study was the study of *The Setting Sun* novel seen from the viewpoint theory of Genetic Structuralism by Lucien Goldmann to find out the reflection of the author’s life and the historical background where the novel took place within the novel which led to the result of the study in the form of the worldview of Osamu Dazai concerning with the moral crisis in post-world war II Japan.

### **3.3 Research Instruments**

Raco (2010:77-78) explains that research instrument is as a measurement tool. Unlike exact sciences that have standard measurement tools, there is no

standardization of measurement tools in social science, so this tool needs to be created, tested, and validated so that it can be used to measure the object of the research. In qualitative research, the researcher himself is a data collection tool and cannot be represented. This study is using observation sheet tables in collecting the data to assist the analysis process as follows:

Table 3.1 Observation Sheet Table 1

No	Quotation/Data	The Form of Moral Crisis	Page
1			
2			

Table 3.2 Observation Sheet Table 2

No	Quotation/Data	Reflection of Author's Life in the Novel	Historical Background related to the issue	Interpretation
1				
2				

### 3.4 Role of the Researcher

A researcher is a key instrument of a study. It means that qualitative researchers are a data collection tool that collects data themselves through examining documents, observing behavior, or interviewing participants. They are the ones who gather information though they using supporting tools in gathering the data (Creswell, 2014:185).

### 3.5 Type of Data

There are two types of data in this research namely primary and secondary data.

### ***3.5.1 Primary Data***

The primary data of the study are directly taken by the researcher from the object of the study which is in the form of the novel entitled *The Setting Sun*.

### ***3.5.2 Secondary Data***

The secondary data of the study are taken from the outside of the object. The secondary data are supporting the information about the topic or the theory which are in the form of books, journal articles, etc.

## **3.6 Procedure of Data Collection**

In order to gather the primary and secondary data, the researcher uses chronological steps as follows:

### ***3.6.1 Reading***

The first step is reading the novel *The Setting Sun* as the source of the primary data. The novel was read carefully for several times to fully understand the whole content and implicit meanings of the story especially related to the topic. In reading, the researcher often needed to stop for awhile to look up the difficult words in the dictionary and noted them. As the source of secondary data, the researcher also read some books, journals, articles that relate to my research.

### ***3.6.2 Identifying***

While reading the novel and other supporting data, the researcher marked and wrote every part such as sentences, paragraphs, or utterances related to the topic in the piece of paper. It will be the evidences that relate to the intrinsic and extrinsic elements. Then, those data are classified into categories.

### ***3.6.3 Interpreting***

After data identified, the next step is interpreting the data to answer the research questions. The data were interpreted by paying attention to the topic and the theory of the analysis.

### 3.6.4 Inventory

Finally, the data were inserted into the data table regarding to their categories. The researcher made two tables for each researcher questions. The first table contains of number of data, the quotation from the novel (in the form of sentences, paragraphs, or utterances), the classification of the data, and the location of the data. The second table contains of the number of data, the quotation from the novel (in the form of sentences, paragraphs, or utterances), the classifications of the data, interpretation of the data, and the location of the data.

No.	Quotation/Data	The Form of Moral Crisis	Page
1			
2			

Table 3.1

No.	Page	Quotation/Data	Reflection of Author's Life in the Novel	Historical Background related to the issue	Interpretation
1					
2					

Table 3.2

### 3.7 Procedure of Data Analysis

In order to get the findings and answer the research questions, the writer used chronological steps as follows:

1. Identifying and classifying the data based on the intrinsic and extrinsic elements of of the novel into categories.

2. Comprehending the relation of the data the from the intrinsic and extrinsic elements which belong to the same categories with the principle Genetic Structuralism theory.

3. Interpreting the results of the comprehension as the findings and discussions of the analysis.

## CHAPTER IV

### FINDINGS AND DISCUSSIONS

Chapter IV presents the answers to the research questions including the findings and discussions of the topic. It is divided into two subchapters namely the moral crises in post-world war II depicted by characters in *The Setting Sun* and the author's worldview presented in *The Setting Sun*.

#### **4.1 Moral Crises in Post-world war II Depicted by Characters in *The Setting Sun***

Moral Crisis is a circumstance when people in a community or society have great disagreement or confusion in deciding what is good and bad anymore. It is a state when a part of society would doubt and oppose their moral system that has existed. When someone acts as the opposite of the morality and values of his community, he will be called as an immoral person.

Each place and community has its moral standards and ethics. Moral and ethics are most related to religion or belief which provides its adherents with guidance and laws to a good life. Since long before the modern period, Japan was mainly influenced by Shintoism, Buddhism, and Confucianism (Bellah, 1985:59). Despite their differences, they completed each other and adjusted to the characteristic of the inhabitants. Other beliefs and ideologies once came in feudal Japan namely Christianity, Socialism, Marxism, etc. However, they were banned from awhile until post-world war II where new regulation about freedom of religion was dropped. (Lu, 1996:695).

The setting of *The Setting Sun* took place in Japan right after World war II has ended. The novel itself focuses on the crisis of morality depicted by the characters in the story namely Kazuko, Naoji, and Uehara. Despite their different personalities and backgrounds, they share the disapproval of the values and ethics of their society. The following parts discuss their actions based on "their new morality" against the existing moral standards which represent the moral crisis

happening in post-world war II.

#### ***4.1.1 Drug Addiction***

Naoji and Uehara were mentioned to be addicted to drugs. Each of them had their own reasons for taking the narcotics. However, they shared the same opinion in morality regarding drug usage. Drug addiction itself is a condition in which a body is being dependent on particular drugs because of the misuse of either perscribed nor illegal drugs. Drug user usually seeks for its effect that can cause short term convulsion of mood or pleasure feeling from the large dopamine generated by the drug usage. However, drug addiction can cause the brain to disfunction and slowly break the body as well. Not only it's harmful to the user, but other people will be potentially be harmed for the user can cause accidents or violent incidents because of the brain that's not functioning properly (Gateway Foundation, 2015). Thus, society opposes the user and the act of drug usage. Nonetheless, Naoji and Uehara had used them and did not regret it despite knowing the negative sides of it.

##### **4.1.1.1 Naoji**

Naoji had always been known for having troublesome behavior since high school just like her sister ever mentioned, (Dazai, 1968, p.9) "Along about the time that Naoji first entered high school he became fanatically absorbed in literature and started to lead a life almost like a delinquent, causing Heaven only knows how much grief to Mother." Nevertheless, such behavior seemed to deteriorate after he was enlisted in the army and experienced the war.

When Kazuko and her mother heard the news of Naoji for the first time after the war, they discovered that he had addicted to opium. In the letter that his uncle sent, it was stated that Naoji was unable to return until he was recovered from the narcotic poisoning. He was seen as a semi-invalid which means they thought that he was not capable of maintaining his mind and body well by himself just like a sick person who is mentally or physically weak.

He seems to have taken it up again. But the man said that he's certain to be cured by the time he gets back because they won't let him return otherwise. Your uncle's letter goes on to say that even if Naoji is cured when he



returns there's no immediate likelihood of finding a job for someone in his frame of mind. Even perfectly normal people become rather peculiar nowadays if they work in Tokyo — what with all the confusion — and a semi-invalid who has just recovered from narcotic poisoning might go berserk in no time. There's no telling what he might do. If Naoji comes back, the best thing would be for us to take care of him here in the mountains for the time being and not let him go anywhere else. (Dazai, 1968, p.45)

Remembering his rough nature and the remaining effect of narcotics usage, he was expected to be emotionally unstable and temperamental. He would need supervision from his family to take care of him so that no one including himself would be harmed. However, Naoji was supposed to be aware of the said consequences for he had actually taken to drugs for a while in high school, yet he chose to take the same path again.

When I entered high school and first came in contact with friends of aggressively sturdy stock, boys who had grown up in a class entirely different from my own, their energy put me on the defensive, and in the effort not to give in to them, I had recourse to drugs. Half in a frenzy I resisted them. Later, when I became a soldier, it was as a last resort for staying alive that I took to opium. You can't understand what I was going through, can you? (Dazai, 1968 p.154)

At the time, Naoji was feeling intimidated by his peers from different class with vigorous appearance and energy which was foreign to him. It put him into insecurity and wary when being around them that led him to depend on drugs. The young Naoji actually realized that it was wrong as he tried to resist it back then. In the current case, although he was aware of how bad it would affect him, he returned to consume the drugs and used the harsh life on the battlefield as an excuse.

#### 4.1.1.2 Uehara

Naoji had shown his interest in literature since high school. And around that time,

he happened to start taking the drugs. It was believed that his attention to literature as well as drugs was influenced and introduced by a certain novelist.

My mouth twisted as if I had eaten something bitter. When Naoji was in high school, in imitation of a certain novelist, he had taken to drugs, and he finally ran up such an enormous bill at the pharmacist's that it had taken Mother two years to pay it in full. (Dazai, 1968 p.44-45)

Later, it was revealed that the only novelist that was close to him was named Uehara Jiro. Even though Uehara was known for being a dissolute man, Naoji seemed to disagree with the idea. He even trusted him enough to make Kazuko meet him and let him hold the money he asked from his sister to pay the pharmacist for his drug addiction.

"Liquor would be better, but still. . . ."

"Excuse me?"

"I mean, your brother. It would be a good thing if he switched to some kind of alcohol. I was once a dope addict myself, a long time ago, and I know what a poor view people take of it. Alcohol is the same sort of thing, but about that they're surprisingly indulgent. I think I'll make an alcoholic of your brother. How does that suit you?" (Dazai, 1968, p.73)

The dialogue between Uehara and Kazuko above supports the assumption that Uehara was the novelist who had influenced Naoji into drugs. Uehara proved himself to have ever taken drugs and being addicted. Even, he volunteered to help Naoji overcome his drug addiction without being asked. The act was either based on his closeness with Naoji or his guilt for affecting him in the first place.

#### ***4.1.2 Alcoholism***

Beside the drug addiction, Naoji and Uehara were also plunged into Alcoholism. Alcoholism is an addiction to an inappropriate amount of alcohol. Alcoholic, one who is suffering from alcoholism, will keep consuming alcohol uncontrollably even

though it caused damage to their body. It will affect them to be physically and mentally unstable and possibly ruin their abilities in doing ordinary life activities. Just like the drug addiction, because the sufferer is not in a good mental state, they can cause harm to other people as well as themselves.

#### 4.1.2.1 Naoji

Naoji had become dependent on narcotics during his enrollment in South Pacific. After the war ended, he had not been allowed to return for a while until he was recovered from his addiction. However, one cannot quit addiction completely in only a short amount of time. Thus, when Naoji returned to his family, though he was avowed to have recovered from drug addiction, he appeared to turn into to alcoholism just like what happened to him back then in his high school.

I went to the village inn and begged the proprietress to let me have a little *saké*, in honor of my brother's return, but I was told that they were unfortunately just out of stock. When I repeated this information to Naoji, his face darkened into an expression the like of which I never before had seen, and which made him a stranger. "Damn it! You don't know how to deal with her." He got me to tell him where the inn was and rushed out. That was that. I waited for hours for his return but in vain. (Dazai, 1968, p.58)

On the day of his return, Naoji showed to have gotten coarse and callous towards others. He seemed to be extremely furious and mad at Kazuko when she did not manage to bring back *saké* (Japanese liquor) for him that left his sister feeling unattached like he was no longer brother she used to know. He also proceeded to look for the liquor himself and did not come back until midnight. He preferred getting drunk on the first day of his return than spending time together with his family. It shows how he had gotten blinded to the alcohol for becoming really rude and heartlessly turning his back toward his own family.

He was also switching into alcoholism during his high school from drug addiction. Naoji managed to gradually quit the addiction for a while at the time.

After spending a lot of money from his family to pay the pharmacist's bill, he seemed to consider quitting by spending time drinking every night with Uehara.

Naoji staggered off almost every night to drinking parties at Mr. Uehara's. Bit by bit, as Mr. Uehara had planned, Naoji was switching to alcohol. Without Naoji's knowledge, I asked Mother what to do about the pharmacist's bill. She covered her face with one hand and for a while sat motionless. Presently she looked up and said with a smile, "I can't think of anything to do. I don't know how many years it may take, but we'll have to pay back a little each month." (Dazai, 1968 p.77)

He might have felt guilty for the burden he put upon his family as he was willing to switch his drug addiction to alcoholism considering how difficult to resist drugs when one was already addicted. Once, Uehara told Kazuko that (Dazai, 1968, p.73). "...Alcohol is the same sort of thing, but about that they're surprisingly indulgent. I think I'll make an alcoholic of your brother." Uehara claimed that Alcohol was safer than drugs despite their similarity on the effect and he successfully managed to turn Naoji from being a drug user into an alcoholic. Therefore, Naoji must have learned from his previous experience by switching his opium addiction to alcohol. However, this time, as his drug addiction became worsening into the poisoning, his level of taking alcohol had equally grown into manic.

Naoji, as you know, is mentally very sick. While he is here he spends most of his time at the local drinking place, and once every couple of days he takes whatever money we have from selling our clothes and goes off to Tokyo. (Dazai, 1968, p.81)

Just like when he used drugs, he wanted to suppress his weaknesses and insecurities by the temporary toughness and bravery he got from alcohol. The trauma of the war and his mental struggle led him towards the never-ending drinking cycle. After the war, he and his family were lacking in money that they had to sell clothes to get earnings. It was also one of the factors why he was stuck

to alcohol that was cheaper rather than reverting to narcotics once again.

#### 4.1.2.2 Uehara

When he was addicted to drugs, he managed to shift his craving for drugs to alcohol himself. That was why he suggested Kazuko for Naoji to do the same. He even openly admitted to being an alcoholic.

"I once saw an alcoholic. I was about to set out on New Year's calls when I noticed a friend of our chauffeur's with a hideously red face asleep in the car and snoring loudly. I was so surprised that I screamed. The driver told me the man was a hopeless alcoholic. He dragged the man out of the car and slung him over his shoulders. The man's body flopped about as if he hadn't any bones, and all the while he kept mumbling something. That was the first time I ever saw an alcoholic. It was fascinating."

"I'm also an alcoholic, you know."

"Oh, but not the same kind, are you?"

"And so are you, an alcoholic."

"No, that isn't true. I've seen a real alcoholic, and it's entirely different."

(Dazai, 1968, p.73-74)

Despite the negative image attached to alcoholics, he was not afraid of being called one of them. He did not care by being labeled as a bad person. He also seemed to have a different perspective on the stereotype of alcoholics. He preferred being an alcoholic as the replacement of being a drug addict to seeking proper medication. It shows that he did not see alcohol nor being an alcoholic as a bad thing.

"You drink a great deal. Is it like that every night?"

"Every day. From morning."

"Does the liquor taste so good?"

"It stinks." (Dazai, 1968, p.144-145)

Even long after he was cured of his drug addiction, he kept being alcoholic. Six years after their first encounter, through their dialogue, Kazuko found out that Uehara went out to drink since morning for every single day. He seemed not to enjoy the drink but he kept going out anyway.

#### ***4.1.3 Killing Innocents***

Killing innocent is unacceptable in any morally functioning society throughout the world. One cannot simply kill each other, other creatures or even oneself without acceptable reasons. It is prohibited to kill oneself because the right of one body is not only owned by the owner but also by his family who gave birth and raised him and also God who created him. On the other hand, the creatures that are prohibited to kill and torment not only belong to human beings but also every living creature including animals and vegetations. Some of the species indeed were needed to be exploited and killed for the greater good of humanity and nature. Nevertheless, it is necessary to exploit wisely and do it as painless as possible to the exploited ones based on ethics. The factors considered before performing such deed to them namely to survive our life from hunger, dangerous weather or harmful situations. However, some ignorant people seem to be little or even ignore those ethics by eliminating those creatures without being considerate or purposeless. Kazuko and Naoji were happened to be part of those ignorant people. The difference is that Kazuko assassinated an animal whereas Naoji committed it to himself.

##### **4.1.3.1 Kazuko**

I wonder if I should tell about the snake. One afternoon, four or five days ago, the children of the neighborhood found a dozen or so snake eggs concealed in the stakes of the garden fence. They insisted that they were viper eggs. It occurred to me that if we were to have a dozen vipers crawling about our bamboo thicket we would never be able to go into the garden without taking special precautions. I said to the children, "Let's

burn the eggs," and the children followed me, dancing with joy. (Dazai, 1968, p.10-11)

Kazuko had consciously killed unhatched snakes solely by worrying of the inconvenience they would probably cause in the future. The assumed venomous snake eggs were burned even though they had not harmed anyone. She could have taken wiser precautions such as moving them to the place far from the settlements. However, she inconsiderately preferred to choose an instantaneous way by assassinating the unborn creatures.

"Let's pray, everybody." I knelt down and joined my hands. The children obediently knelt behind me and joined their hands in prayer. This done I left the children and slowly climbed the stone steps. Mother was standing at the top, in the shade of the wisteria trellis.

"You've done a very cruel thing," she said.

"I thought they might be viper eggs, but they were from an ordinary snake. Anyway, I gave them a regular burial. There's nothing to be upset about." I realized how unfortunate it was that Mother should have seen me. (Dazai, 1968, p.11-12)

Even her mother considered her action as a cruel thing. In fact, she realized it was not the wise thing to do for she did not want her mother to know. Still, she tried to make herself less guilty by making excuses. She felt uneasy as she prayed for the eggs and gave them regular burial to ease her guilt.

When Mother discovered that I had burned the snake eggs, she certainly must have felt that there was something ill-omened in the act. This realization brought home to me the feeling that I had done a terrible thing in burning the eggs. I was so tormented by the fear that I might have caused an evil curse to fall on Mother that I could not put the event out of my mind, not that day, or the next, or the next. (Dazai, 1968, p.13-14)

Her mother's words seemed to make her more restless as she developed her guilt into anxiety. She came into the realization that not only she had done something unwise but she had done an unforgivable thing that perhaps would cause something terrible to her and her mother. In this case, she admitted her mistake and regretted it for a long time.

#### 4.1.3.2 Naoji

The previous discussions indicate that Naoji had been suffering from mental distress caused whether by the war trauma or his social anxiety. Naoji's distress and anxiety that had been building up seemed to reach the final peak when his mother passed away. Not long after their mother's death, as soon as Kazuko left their household to Tokyo for meeting Uehara, Naoji decided to commit suicide.

I should have died sooner. But there was one thing: Mama's love. When I thought of that I couldn't die. It's true, as I have said, that just as man has the right to live as he chooses, he has the right to die when he pleases, and yet as long as my mother remained alive, I felt that the right to death would have to be left in abeyance, for to exercise it would have meant killing her too. (Dazai, 1968, p.158)

Even though he acted ignorantly towards his family, he actually cared about them especially his mother. He was holding on a little longer because he was afraid that his death would affect his mother in any way especially her already weakening health. He felt that his death, particularly that was done by committing suicide would drag her to the grave with him. And now as his mother had already passed away, he had nothing to worry about. As soon as he had the chance, he immediately committed his plan.

It was apparent that Naoji was aware of what he did was going to cause pain and sadness towards his family. He had obviously felt guilty as well for he committed it after his mother's death and avoid doing it in the presence of his sister. He was aware that what he did was not acceptable in society as well as in the eyes of his family. However, he still committed it only following his thought of what he



believed was right.

Now even if I die, no one will be so grieved as to do himself bodily harm. No, Kazuko, I know just how much sadness my death will cause you. Undoubtedly you will weep when you learn the news — apart, of course, from such ornamental sentimentality as you may indulge in — but if you will please try to think of my joy at being liberated completely from the suffering of living and this hateful life itself, I believe that your sorrow will gradually dissolve. (Dazai, 1968, p.158-159)

Kazuko would definitely grieve his death but he must have believed that she was strong enough to hold up and eventually move on. He apparently saw his life as hellish experiences as he assured her to see his death as the day when he was liberated from his suffering on continuing living. To pay off the guilt that he had done to Kazuko by leaving her alone in the world, he left a testament containing his explanation of his action and his last will.

Kazuko. It's no use. I'm going. I cannot think of the slightest reason why I should have to go on living. Only those who wish to go on living should. Just as a man has the right to live, he ought also to have the right to die. There is nothing new in what I am thinking: it is simply that people have the most inexplicable aversion to this obvious — not to say primitive — idea and refuse to come out with it plainly. (Dazai, 1968, p.153)

Naoji personally considered that suicide was not something taboo. He believed that everyone is fully entitled to their own life how they live their life so that he thought taking one's own life was also part of one's right. Naoji stated, (Dazai, 1968, p.91) "But I am convinced that dying is not a sin." He thought that it was better to be dead if it can liberate him from his neverending suffering than holding on to a hopeless living. He did not care if the common idea of society saw it as something forbidden and chose to despise their way of thinking instead.

However, his belief was clearly his ego talking for he might think that life did only him unfairly. He once wrote in his journal under the drug influence, (Dazai,

1968, p.66) “The war. Japan's war is an act of desperation. To die by being sucked into an act of desperation . . . no thanks. I had rather die by my own hand.” He thought that dying by his own hand was better than dying caused by the war that was likened with the act of desperation. It shows that Naoji assumed that the war was a pathetic move which did not worth dying and he refused to die disgracefully in it. He preferred taking his own life to dying a disgraceful death in the war. It signifies his selfishness as he acted on his own advantage and based on his own opinion only. He also ignored the thought that his death will cause another pain and suffering to some people and chose to “ran away” on his own.

#### ***4.1.4 Infidelity***

Infidelity is a romantic relationship between two people when one or both of them are currently in romantic relationships with other people. Infidelity does not always require sex. If it goes more intimately into committing sexual intercourse, it's called adultery. These acts are considered immoral even crime in most religions and communities that it is usually kept as a secret. Despite knowing that, Kazuko and Uehara continued their forbidden relationship. As for Naoji, though he did not perform infidelity, he showed affirmation to the deed.

##### **4.1.4.1 Kazuko**

Kazuko declared herself to be in love with a married man with a child. The man so-called M.C. is later known as Uehara Jiro, Naoji's writing mentor she met six years before from the current story took place. Their first met was led by Naoji's request of money for his medication from Kazuko. It happened around when Naoji was addicted to drugs in high school. At the time, Kazuko was already married and so was Uehara. At first, their meeting was normal with Naoji as their main topic and their conversation was smooth considering their first encounter. However, Uehara surprisingly got a little carried away with the atmosphere at the end.

Mr. Uehara, who was one step ahead of me, turned around suddenly and gave me a quick kiss. I took his kiss with my lips tightly shut. I felt no special attraction for him, but all the same, from that moment on my "secret" came into being. Mr. Uehara clattered up the stairs, and I slowly

followed, with a strangely transparent feeling. When I stepped outside, the wind from the river felt wonderful against my cheek. (Dazai, 1968, p.75)

Kazuko did not show a reaction but she also did not seem to be upset and surprised with the sudden act. And though she stated that she was not romantically attracted to him at the time, it did not mean she was not affected by it either. In fact, she seemed to be delighted unconsciously. After six years, she finally realized that she was in love with him and tried to reach him despite his status. She realized that everyone would oppose her desire to fulfill her love which means to suggest an affair to a married man. She even considered herself as someone dreadful for having such an intention.

M.C. like yourself has a wife and child. He also seems to have women friends more beautiful and younger than I. But I feel that I cannot go on living except by going to him. I have never met M.C.'s wife, but I hear that she is a very sweet and good person. Whenever I think of her, I seem in my own eyes a dreadful woman. I feel, though, that my present life is even more dreadful, and no consideration can make me refrain from appealing to M.C. I would like to fulfill my love "wise as the serpent and harmless as the dove," but I am sure that no one, not my mother or Naoji or the rest of the world, will approve of me. (Dazai, 1968, p.82)

Based on the quotation from Kazuko's letter towards Uehara above, she still insisted to attract him despite her uneasiness for being opposed by her own conscience as well as the society. She forcibly convinced herself that her love was wise and harmless to nobody. It shows that she was actually having a dilemma to choose between her ego or her conscience which apparently fitting the morality of society. Eventually, she decided to be selfish.

Through letters, Kazuko kept persuading Uehara to accept her offer of becoming his mistress. After suggesting the affair in the first letter which received a lack of response from the addressee, she stated another desire in the next letter, (Dazai, 1968, p.91) "I want to give birth to your child. I don't want to bear anyone

else's child, no matter what happens.” She longed to have a child from him which means to suggest the act of adultery.

Kazuko and Uehara finally met after she came after him to Tokyo. During their time together they had done sexual intercourse even though it is not directly mentioned in the novel. At the end of the story, she declared her pregnancy to Uehara in the letter she wrote to him, (Dazai, 1968, p.172) “I have become pregnant, as I had hoped. I feel as if I had now lost everything. Nevertheless, the little being within me has become the source of my solitary smiles.”

I cannot possibly think of it in terms of a "hideous mistake" or anything of the sort. Recently I have come to understand why such things as war, peace, unions, trade, politics exist in the world. I don't suppose you know. That's why you will always be unhappy. I'll tell you why — it is so that women will give birth to healthy babies. (Dazai, 1968, p.172)

She compared the act of adultery with war, peace, unions, etc. It concludes with the same goal such as prosperity and wealth so that women in a country will be able to give birth to healthy babies. However, the acts mentioned require a great sacrifice to be accomplished. The sacrifice itself often involves the loss of many lives and wealth in the process. The same goes for adultery and affair that Kazuko and Uehara had done where both suffered the loss of dignity and caused guilt. However, Kazuko refused to see it as a mistake for she received another source of happiness through the innocent baby she was carrying. She considered the baby as the gift or even the goal which she gained for sacrificing herself by doing adultery. On the other hand, Kazuko might still feel bothered by the fact that the deed was actually unacceptable in society. She mentioned to herself that she had pushed aside the morality, “I disregarded the old morality with a clear conscience, and I will have as a result the satisfaction of a good baby.” (Dazai, 1968, p.172) yet she forced the thought that she did nothing wrong. She also called that morality against adultery as something “old” which might refer to an idea that is already outdated and inapplicable. In her opinion, the act was purely based on good intentions namely for giving birth to a good baby. Nevertheless, it was only her coping mechanism

from the guilt by reassuring herself that she was innocent. She even compared herself to the Maiden Mary as the symbol of innocence and purity which was free from any guilt that people accuse to her, “Even if Mary gives birth to a child who is not her husband's, if she has a shining pride, they become a holy mother and child.” (Dazai, 1968, p.172)

Perhaps if I had met you long, long ago, when you and I were both still single, we might have married, and I should have been spared my present sufferings, but I have resigned myself to the fact that I shall never be able to marry you. For me to attempt to push aside your wife would be like an act of brute force, and I should hate myself for it. I am willing to become your mistress. (Dazai, 1968, p.89)

Kazuko was indeed selfish for forcing her love to Uehara regardless of his wife's and child's feelings. However, she still considered their feeling by giving up her hope for being his legal wife and replacing their place. She intended only to be his mistress so they would not know about the affair and their feeling would not get hurt. That is why she called it “harmless” because no one will be harmed as long as the secret is not revealed. It shows that Kazuko actually realized what she intended was wrong so she tried to ease her guilt by being only a mistress to spare Uehara's family from pain.

I am quite aware that his wife is an unusually sweet person and his little girl is lovely, but I have been stood on God's platform of judgment, and I haven't a trace of guilty conscience. Man was born for love and revolution. There is no reason for God to punish me. I am not in the least wicked. (Dazai, 1968, p.134-135)

Until the end, she still reassured herself that she's innocent. Her excuse was that it is human nature to love and start a revolution. As the fate that is given to man by God, she cannot be blamed for her action towards Uehara's wife and child because she was merely fighting for her love.

#### 4.1.4.2 Uehara

Uehara was indeed not the one who initiated the affair between him and Kazuko. However, he was the one who indirectly gave Kazuko the idea of having a relationship between them. Despite his status as a married man, he was being flirtatious and initiating intimacy with Kazuko.

We climbed up the dark stairs from the basement. Mr. Uehara, who was one step ahead of me, turned around suddenly and gave me a quick kiss. I took his kiss with my lips tightly shut. I felt no special attraction for him, but all the same, from that moment on my "secret" came into being. Mr. Uehara clattered up the stairs, and I slowly followed, with a strangely transparent feeling. When I stepped outside, the wind from the river felt wonderful against my cheek. (Dazai, 1968, p.75)

Even though Kazuko had known his status she was still falling for him and suggesting a relationship between them. It was all because of his action that indirectly gave Kazuko the impression that Uehara was not against the idea of having an affair. It gave Kazuko the courage of getting divorce from his former husband and of offering herself in becoming his mistress.

"He's at Asagaya, I'm sure of it. You head straight for the north exit of the Asagaya Station and, let's see, you go about one hundred fifty yards, I guess. There you'll find a hardware shop, and you go right from there, fifty yards or so, and you'll find a little restaurant called the Willow. Mr. Uehara is having an affair with one of the waitresses, and he spends all his time there. That's where he's taken his business now." (Dazai, 1968, p.135)

Apparently, Uehara had been in an affair before his relationship with Kazuko. It strengthens the statement of him for not having a problem with the idea of having affairs. However, it only made Kazuko more convinced that he would not refuse her.

"Do you still love me?" His voice was rough. "Do you want a child from me?"

I did not answer.

His face approached mine with the force of a landslide, and I was furiously kissed. The kisses reeked of desire. I wept as I accepted them. My tears were bitter, like tears of shame over a humiliation. The tears poured from my eyes.

As we walked again, side by side, he spoke. "I've made a mess of it — I've fallen for you." He laughed. (Dazai, 1968, p.147-148)

Before, Uehara had ignored Kazuko's love confession and gave her no reply to her letters. However, it can be seen that he had clearly been so in love with her as well. It seemed that he had been trying to suppress his feeling to grow as he showed his frustration that he had made a mess. He thought that he was not supposed to love her back. One of the reasons was because he did not intend a commitment to her. In the end, it was revealed that he left her with his child in her womb, "It seems that you too have abandoned me. No, it seems rather as though you are gradually forgetting me." (Dazai, 1968, p.171) That's why he avoided Kazuko at first because he did not want to hurt the woman he loves. He would leave Kazuko eventually just like what he did to his family. In fact, he was known for his irresponsibility so that no wonder he cannot keep a commitment and most likely to have an affair as said in the last letter Kazuko sent to him, "From the first, I never set much stock by your character or your sense of responsibility. The only thing in my mind was to succeed in the adventure of my wholehearted love." (Dazai, 1968, p.172)

#### 4.1.4.3 Naoji

In his last testament, Naoji revealed his romantic sentiment that he kept a secret from everyone. He admitted that he had fallen in love with a married woman. She was the wife of a painter that Naoji admired. Naoji occasionally visited him to share

the enthusiasm of art with him, and that's how Naoji got to know more about his wife.

At first I used to visit the painter's house because I was intoxicated by the unique idiom of his works and the fanatical passion hidden in them, but as I grew more intimate, his lack of culture, his irresponsibility, and his dirtiness disillusioned me. I was drawn in inverse proportion to the beauty of feeling of his wife. No, it was rather that I was in love with someone of true affections. I came to visit the painter's house solely in the hope of getting a glimpse of his wife. (Dazai, 1968, p.164)

After he learned about the household condition of the painter, he was drawn to admire the wife instead. He was amazed by her personality that he described as beautiful and true. It led him to grow a romantic feeling towards her though he knew she was a married woman. However, he seemed unbothered by that and continued to visit their household only that he could see her.

There was nothing of coquetry or desire in the kindness which had impelled her to throw the blanket over me. Might not the word "humanity" be revived to use of such a moment? She had acted almost without consciousness of what she did, as a natural gesture of sympathy for another person, and now she was staring at the distant sky, in an atmosphere of stillness exactly like a painting. (Dazai, 1968, p.163-164)

The painter's wife itself seemed oblivious that Naoji held any feeling to her. Any moves of kindness she did to Naoji was done purely in the act of sympathy without any signs of romantic affection. She was simply just a kind person. And that was exactly what Naoji love about her.

Once I dreamed I held hands with his wife, and I knew at once that she had loved me from long before. Even after I waked from my dreams, the warmth of her fingers remained in the palm of my hand. I told myself that I would have to resign myself to that much and nothing more. It was not



that I was intimidated by the morality of the thing, but that half-mad, no, virtual maniac of an artist terrified me. As part of my resolve to give her up, I attempted to direct the flames in my breast toward another object and recklessly threw myself into wild orgies with all sorts of women, whichever one happened to be available, so outrageously in fact that even the artist looked disapprovingly at me one night. (Dazai, 1968, p.167)

Despite the great yearning to hold her, Naoji could not gather the courage to fulfill it. He stated that it's not the morality against it that stopped him but none other than the husband himself. If he did not get scared by the painter, he would probably initiate any intimate feeling towards the wife just like what Uehara did to Kazuko. It shows that he did not mind about the act of infidelity itself, albeit he did not perform it in the end.

#### **4.2 The Author's Worldview Presented in *The Setting Sun***

Goldmann's Genetic Structuralism claims that literary work is a structure as the product of historical process through its creator. It carries the historical events and the author's worldview into the imaginary world which resembles reality. In the process of revealing the worldview of a novel, we need to correlate both the intrinsic and extrinsic elements. The sub-chapters below will connect the intrinsic elements of the novel with extrinsic elements in the focuses of the author's personal life which are reflected in the portrayal of the characters, the historical background of Japan reflected by the setting of the novel, and author's worldview regarding moral crises as the theme of the novel which will reveal author's ideology as the representation of his society.

##### **4.2.1 *The Reflection of Osamu Dazai's Life in the Novel***

Dazai was a melancholic author whose writings were mainly influenced by his emotions and frustration. He often put his struggle and experience into his work with the characters who also resemble himself and the people around him (Lyons, 1985:2). From the discussion below, it will be shown how Dazai projected his life onto *The Setting Sun*.

*The Setting Sun* itself was inspired by Ota Shizuko, a young aristocrat who

once happened to be in the list of women on being Dazai's mistresses. Just like Kazuko's feelings towards Uehara, she developed her interest in Dazai from his writing and reached him through correspondence. They finally met and their relationship began since then. She also bore a child from Dazai under the same circumstances as Kazuko. Shizuko was clearly the general model of Kazuko (Lyons, 1985: 50-51). Albeit her being an inspiration, Dazai seemed to transmuted his experience and his traits into the characters of the story as we can see below.

Dazai came from a family of landowners and politicians who was comparable enough with the aristocrats. Even though he was not officially an aristocrat, he grew up with the same amount of wealth and etiquette as them. Therefore, His family must have been treated and regarded as an aristocrat. Kazuko and Naoji in the story were from the family of the upper class. Their life was not only inspired by Ota Shizuko but also Dazai himself. For instance, he described the etiquette in table manners of the aristocrat in Kazuko's monologue (Dazai, 1968, p.4) "Take the matter of eating soup. We are trained to lean slightly over the plate, to take up a little soup with the spoon held sideways, and then to bring it to our mouth, still holding the spoon sideways." For him to be able to describe it in detail showed that Dazai experienced a similar life as aristocrat himself and understood what they have been through.

Not only in terms of etiquettes, Dazai also shared his political view in the story through Naoji. Dazai was once a part of the leftist activist and his writing showed pro to the proletarian. Naoji was described as a person who despised his status as an aristocrat and mingles with friends who mostly came from the lower-class family. "There aren't any decent people in our class either. Idiots, specters, penny pinchers, mad dogs, braggarts, high-flown words, piss from above the clouds." (Dazai, 1968, p.66) Those were how Naoji saw his own people. However, he did not think that equality was possible because he disagreed with the statement that all men are alike.

All men are alike.

What a servile remark that is. An utterance that degrades itself at the same time that it degrades men, lacking in all pride, seeking to bring about the abandonment of all effort. Marxism proclaims the superiority of the workers. It does not say that they are all the same. (Dazai, 1968, p.156-157)

Just like Dazai, he sided with the proletariat to the point he insisted that workers should claim their superiority. Furthermore, he also wondered that aristocrats were the ones who were really at fault to be claimed with tags like (Dazai, 1968, p.157) "...a playboy from way back, a lazy, lecherous, selfish child of pleasure..." by the commoners for simply being born from an aristocratic family.

"I wonder if we are to blame, after all. Is it our fault that we were born aristocrats? Merely because we were born in such a family, we are condemned to spend our whole lives in humiliation, apologies, and abasement..." (Dazai, 1968, p.158)

Naoji contemplated his life for despising his own identity and searching for approval from the society who kept despising him. This confusion also happened to Dazai since he also sided with proletariat, albeit he was not one of them. In his book "An Almanac of Pain", it is shown that he was stressed over the confusion because of the guilt for betraying his family with his political bias.

Naoji's sense of not belonging is also part of Dazai's feelings. As a child, he had to deal with the absence of parent figures. His father was barely at home whereas his mother was ill which caused him to be taken care of by his aunt. However, she also left him in the end to build her own household. Moreover, his marriage with a geisha, Koyama Hatsuyo also made him be removed from his family registry and not be allowed to come to the family home. He was given the conditions for they opposed the idea of adding a geisha's name to their family member. Such experience had left him a feeling of being rejected and unwanted.

I became coarse. I learned to use coarse language. But it was half — no, sixty per cent — a wretched imposture, an odd form of petty trickery. As

far as the "people" were concerned, I was a stuck-up prig who put them all on edge with my affected airs. They would never really unbend and relax with me. On the other hand, it is now impossible for me to return to those salons I gave up. Even supposing that my coarseness is sixty per cent artifice, the remaining forty percent is genuine now. The intolerable gentility of the upper-class salon turns my stomach, and I could not endure it for an instant. And those distinguished gentlemen, those eminent citizens, as they are called, would be revolted by my atrocious manners and soon ostracize me. I can't return to the world I abandoned, and all the "people" give me (with a fulsome politeness that is filled with malice) is a seat in the visitor's gallery. (Dazai, 1968, p.154)

As for Naoji, he had always shown his struggle to fit into society. He tried to imitate the commoners by being as sturdy and coarse as them. Yet, he seemed to be too artificial. On the other hand, he was too far into his role in being "ordinary" he could not handle living as an aristocrat anymore. The remaining nobles would definitely alienate him as well for his current behavior. Naoji found himself unsuitable on both sides. He did not feel like he belonged anywhere. Thus, he was struggling to stay living which led to drugs, alcohol, and suicide. And those were exactly what happened to Dazai as well.

Dazai started using the drugs after he was sent to the hospital for his appendicitis and lung illness. He was prescribed narcotics to reduce the pain. It got into addiction after he was released from the hospital. However, he had no intention to cure his addiction and continued writing even though his health grew to be worse. He was forced and kept by his family to the hospital for a while until he was cured. By the time he left the hospital, he learned that Hatsuyo had had an affair with a painter. Dazai persuaded her to go with him to a hot water spring to attempt suicide together but failed. When they returned, they decided to arrange their separation.

The rough life of being a writer had really exhausted his soul. He had to deal with the pressures from both when there's no request from the publisher which caused the financial crisis and when there were so many deadlines. The addition of

his personal issues into his life had worsened his physical and mental conditions. He began to drink heavily to cope up with the pressures. In the peak of his life, his lungs had shown a sign of Tuberculosis.

"Is this life you are leading the only relief you can get?"

"That's about it."

"But doesn't it tell on your body? I'm sure you've coughed blood."

"How do you know? As a matter of fact, I had a rather serious bout the other day, but I haven't told anyone." (Dazai, 1968, p.150)

Uehara had depicted Dazai's condition as the representation of a writer in the story. He sought relief by drinking all day and night to the state that he had coughed blood as the sign of lung and liver failure. He showed his struggle in being a writer who was easily affected and put down by the conditions.

"You drink a great deal. Is it like that every night?"

"Every day. From morning."

"Does the liquor taste so good?"

"It stinks."

Something in his voice made me shudder. "How is your work coming?"

"No good. Whatever I write now is stupid and depressing. The twilight of life. The twilight of art. The twilight of mankind. What bathos!" (Dazai, 1968, p.144-145)

Being a writer was not an easy job for the amount of earning. Besides, success was often not as great as the hard work that the author had put into the work. It is similar to the war that could not be won even though Japan has sacrificed a lot. Uehara was not an exception as his writing shown to be depressing as the result of

the vagueness of life as a writer and as a man after the war.

Aside from being the representation of a writer, Uehara also captured Dazai's romantic life. Besides Hatsuyo and Shizuko, Dazai had experienced many legitimate and illegitimate relationships with several women. He had married two times. The first one was with Hatsuyo which did not end in a good term with him being betrayed and divorced. On his second marriage, he was gifted with a child. Only this time, he was the one who was having affairs with Shizuko which create *The Setting Sun* into existence. Their relationship was represented by Uehara and Kazuko in the story. His last affair occurred with a widow named Tomie who was left by her husband. Both attempted suicidal acts. She was the last woman who was involved in his life as they drowned themselves in a lake which led to their death.

Dazai had shown his suicidal tendencies since adolescence. His first suicide attempt happened when he was nineteen by overdosing himself on sleeping pills. It was caused by his guilt from his political confusion for siding with the proletariat and communism. This left him with the feeling that he had betrayed his own family. He executed the second attempt with a hostess, Shimeko whom he met in the bar after he was expelled by his family for wishing a marriage with Hatsuyo. They committed double suicide by throwing themselves to sea. Dazai was managed to be saved meanwhile Shimeko was found dead. His third attempt was done on a wooded hill as he tried to hang himself. He felt depressed by the downwards of his career and education failure. After his failed attempt he was taken down with complications and had to be kept in the hospital. At the time of his absence, Hatsuyo had an affair with a painter which led to his fourth suicide attempt where he had persuaded Hatsuyo to go along with him. His many attempts finally succeeded in the fifth attempt that he did with Tomie which also turned out to be suicidal. The cause was not mentioned, but it allegedly caused by the pressures from his career, personal issues, and his worsening physical and mental states because of his drinking habits.

Even though Uehara's conditions represent some of Dazai's experiences, Naoji was proven to be the most relatable character to him. They were both burdened with their life as a son from a wealthy upper-class family, supporting left-

wing ideology, struggled with addictions and suicidal tendencies, and failed in romantic life. The difference was that Dazai was mostly pressured by his own family whereas Naoji was shown to be oppressed by society.

I believe that all of the so-called "anxiety of the age" — men frightened by one another, every known principle violated, effort mocked, happiness denied, beauty defiled, honor dragged down— originates in this one incredible expression. I must admit, although I was entirely convinced of the hideousness of the expression, that it intimidated me. I trembled with fear, felt shy and embarrassed, whatever I attempted to do, throbbed ceaselessly with anxiety, and was powerless to act. I needed more than ever the momentary peace that the vertigo of drink and drugs could afford. Then everything went astray. (Dazai, 1968, p.157)

Naoji felt anxious about what people think of him even though people might not show any aversion towards him. The society was opposing him because he did not feel like he belonged to them. He was oppressed by his overthinking which caused him to his addiction, alcoholism, and finally death.

#### ***4.2.2 Crises in Post-world war II Japan depicted in the Novel***

*The Setting Sun* was published in 1947, two years after the end of World war II. The story was set in early postwar Japan describing the crises in society as the impact of war as well as the transitional period from feudal to the modernization. As the direct witness of the time, Osamu Dazai had successfully put his observation and feeling into the writing and established it into the masterpiece.

In 1945, the unconditional surrender of Japan toward the Alliance after their great defenses had pushed their people into the pit of despair. Even more so, people still had to strive for the damages. The exhaustion and despair were so overwhelming, a state of psychic collapse in a widespread affecting social stability. It was called *kyoudatsu*, a phenomenon that was seen as "the great enemy that could destroy Japan". Adverse weather, manpower shortage, insufficient tools, and a fall-off in fertilizer production had led them into struck of the acute food crises and

caused many people to suffer from malnutrition and killed by starvation.

It was at the beginning of December of the year of Japan's unconditional surrender that we left our house in Nishikata Street in Tokyo and moved to this rather Chinese-style house in Izu. After my father died, it was Uncle Wada — Mother's younger brother and now her only surviving blood relation — who had taken care of our household expenses. But with the end of the war everything changed, and Uncle Wada informed Mother that we couldn't go on as we were, that we had no choice but to sell the house and dismiss all the servants, and that the best thing for us would be to buy a nice little place somewhere in the country where the two of us could live as we pleased. (Dazai, 1968, p.16)

Both the commonalty and the wealthy had suffered from this economic crisis. In the novel, Kazuko's family who was part of the aristocrats was also written to be in a financial crisis. After the war, they were forced to leave their prosperous life in the capital and start over an ordinary life in a remote place without a single servant.

“Kazuko, we'll sell our clothes. We'll sell our clothes one after another and use the money just as we please, for whatever useless things we feel like. Let's live extravagantly. I don't want to let you work in the fields any more. Let's buy our vegetables even if they are expensive. It's unreasonable to expect you to spend every day working like a farmer.” (Dazai, 1968, p.49)

Even at some point, Kazuko needed to perform manual labor to meet their living expenses. The lady from the aristocratic family had no choice but to work on a farm like the commoners because her mother was ill and they only had each other. It was until her mother decided to sell their clothes to earn money so she did not have to suffer from rough working.

Besides the economic and food crises, *kyodatsu* also induced the rise of alcoholism, drug addiction, violent as well as non-violent crimes. Liquor had



become a daily thing for men for its cheap price. Drugs such as heroin and philopon had been used as the stimulant to induce wakefulness among pilots during the war. Then, it became prevalent among writers, artists, and performers and associated with their bohemian culture. The social breakdown had brought the spreading of avarice and crime. In April 1949, it was reported that individuals between the ages of eight and twenty-five were committing half of all serious crimes in Japan (murder, assault, armed robbery, blackmail, arson, and so on), at the alarming rate of one offense every two minutes (Dower, 2000: 107-110).

As described in the previous sub-chapters, the despair of war also seemed to affect the characters. Naoji and Uehara were especially drawn to addictions. On the battlefield, soldiers would require a lot amount of courage and vigor. Naoji must become rough even brutal to survive the war. He stated himself (Dazai, 1968, p.154) "Later, when I became a soldier, it was as a last resort for staying alive that I took to opium." The addiction deteriorated into a poisoning even after the end of his enlistment. On the other hand, his mentor, Uehara was also shown to be addicted to alcohol.

"I drink out of desperation. Life is too dreary to endure. The misery, loneliness, crampedness — they're heartbreaking. Whenever you can hear the gloomy sighs of woe from the four walls around you, you know that there's not a chance of happiness existing just for you. What feelings do you suppose a man has when he realizes that he will never know happiness or glory as long as he lives? Hard work. All that amounts to is food for the wild beasts of hunger. There are too many pitiful people-Is that a pose again?" (Dazai, 1968, p.150)

It appears that he drank not for enjoyment. He just simply needed it to cope with the hard time he faced in his life. His surroundings which potentially affected by the war was sorrowful and heartbreaking. The depression atmosphere seemed to affect him and the people around him, making them blocked from happiness. He could not help depending on alcohol as his sanctuary to keep himself being sane and alive.

After the war ended, Allied had occupied Japan which caused numbers of important shifts in the distribution patterns of wealth and social mobility, and in the political constructions of class identities. Supreme Commander of the Allied Powers (SCAP) was formed by the Occupation government. They worked along with the existing government by setting policies and providing oversights while the Japanese government ran daily affairs. In 1947, the constitution that had been applied since Meiji Period in 1889 was reformed. The new constitution transformed the position of the emperor from the divine ruler of Japan to only become the symbol of the state. He continued to represent the unity of the people, but now his position no longer ruled over his people. Not only the emperor and royal family were restrained, but the peerage or aristocrat was also abolished. The social class was deformed into the new class structure which described one's identity based on their achievement in the society and not by their royal or nobility.

I wanted to become coarse, to be strong — no, brutal. I thought that was the only way I could qualify myself as a "friend of the people." Liquor was not enough. I was perpetually prey to a terrible dizziness. That was why I had no choice but to take to drugs. I had to forget my family. I had to oppose my father's blood. I had to reject my mother's gentleness. I had to be cold to my sister. I thought that otherwise I would not be able to secure an admission ticket for the rooms of the people. (Dazai, 1968 p.155)

As the researcher have explained, aristocrats had lost their nobleness and had to live just like ordinary civilians at the time. The social inequality between aristocrats and civilians had existed since long ago but the envy and resentment of the society still continued even after their downfall. They were often treated badly and discriminated against by society. As part of the aristocratic family, Naoji was really affected by the pressure of the transition time where they had to live alongside society which despised them. Especially, he had to spend most of his time outside of his household compared to the other member of his family. Therefore, he tried to blend into the commoners by trying hard to liken their habits based on his stereotypes of them. As the prince, he had to sacrifice his identity as aristocrats and

abandon his family in the process. Unfortunately, his efforts sometimes were not being appreciated by his common peers and friends. It caused him to be distressed and anxious that kept building up from time to time. The war itself also seemed to worsen the situation until he had to come up with somethings forbidden and socially intolerable in the form of the moral crises.

#### ***4.2.3 Osamu Dazai's Worldview Regarding the Moral Crises Presented in The Setting Sun***

The novel shows the impact of war on Japan's society in the public order, social life and its values. It mainly focuses on how the destructive effect of the defeated war had changed them. However, the influence of the outside world also took part in it. Because of the war, Japan was demanded to counterbalance the threats by performing a major overhaul in the military and economic aspects with the development of the industrialization system. It certainly affects Japan from various aspects considering their increasingly frequent contact with the West so that western cultures, values, and beliefs were also traded into society. During the transition period, the traditional values that had been applied for decades were overlapped with the new beliefs and ideologies from the West. World war II itself had become the peak of modernization in Japan as the allied occupied their land.

The novel actually aims to display a story about victims of the transitional period of Japan as conveyed by Kazuko (p.173), "Victims of a transitional period of morality. That is what we both certainly are." Dazai wanted to show the participation of modernization alluring Japan into many destructions such as wars, crises, social instability, and moral confusion. The change in morality had disrupted the existed order and caused the inner struggle in each individual. Clashes between the pros and cons regarding modernity and morality were found in society and created another social issue like discrimination, alienation, insecurity and so on.

The young characters of the novel are seen to have left their traditional values and embrace new ones introduced by the West. The old morality was considered not suitable for social conditions at that time. They thought of starting the revolution by destroying the old morality to build a new one.

However much I may oppose morality, I am powerless to prevent the image floating before my eyes of the wife of the man I love, coolly and quickly hurrying back to his house. Then my thoughts turn destructive. Destruction is tragic and piteous and beautiful. The dream of destroying, building anew, perfecting. Perhaps even, once one has destroyed, the day of perfecting may never come, but in the passion of love I must destroy. I must start a revolution. (Dazai, 1968 p.112)

However, the values they claimed as the new morality was actually made by themselves. Most of the values they believed in were loose interpretations of the values from the West based on their own understanding as a justification for their egos. Thus, They could claim a thing that was considered immoral by doing from both old and new values as something acceptable by twisting its meaning. As the act of desperation caused by the war, they did the acts of moral crisis and convinced themselves that they were not doing the bad things.

Another gentleman: "What's more he was a drinker. It's funny how many parables about liquor you find in the Bible. The Bible criticizes people who like wine, but you note it doesn't say a word about the man who drinks liquor, only about the man who is fond of it. That proves Christ was quite a drinker. I'll bet he could have put away two quarts at one sitting." (Dazai, 1968 p.138)

Albeit the words of the bible say about the despise in the people who like wine, people in the story chose to believe that drinking alcohol constantly was not the same case just because they did not seek pleasure by drinking it. Thus, they convinced themselves that being alcoholic was not a bad thing that they could create the image of Christ as a drinker as well to make themselves feel less guilty.

If because of love I were to swear to obey without fail these teachings of Jesus, to the very letter, I wonder if He would condemn me. Why is physical love bad and spiritual love good? I don't understand. I can't help feeling that they are the same. I would like to boast that I am she who could

destroy her body and soul in Gehenna for the sake of a love, for the sake of a passion she could not understand, or for the sake of the sorrow they understand, or for the sake of the sorrow they engendered. (Dazai, 1968 p.130-131)

To support her intention in accomplishing her love, Kazuko had also made sense the God's teaching into her own liking. God demands his followers to dedicate their life in any way for the sake of seeking his love. She believed that God could not blame her to do the same for the sake of seeking a man's love. Even though Kazuko had done something socially unacceptable in the process, she refused to believe that she was guilty because she was just seeking for love just like a follower does for God.

The three characters in this novel all are reflecting Dazai despite their different social classes and genders. It shows that Dazai's worldview does not take on any sides. His ideology represents the society of the Japanese as a whole who suffered from the war and transitional period. Thus, the researcher concluded that Dazai's worldview in the novel is that those actions of moral crisis are his right idea for people to escape and seek relief from the suffering that still has to continue even after the war ended. Not only people had to suffer financially, but they also had to experience the confusion caused by the changes in the social system and morality. In order to survive, those characters in the novel needed to define their own morality to create their happiness and freedom. It seems that Dazai did not see those acts as regretful acts either since he did them himself in reality.

Through such issues that had been represented in the novel, Dazai represented his hope in the character Kazuko who was the only one from the main characters that was able to survive the many tragedies in life. She chose to create his own happiness as a reason to live rather than to dwell with the anguish of reality like Naoji or the despair of war similar to Uehara. Dazai implied that they who will survive is the one who can create their own destiny and will not let others define him.

## CHAPTER V

### CONCLUSION AND SUGGESTION

Chapter V presents the conclusion of the analysis that has been conducted in this research. Furthermore, Some suggestions are also provided regarding the research.

#### 5.1 Conclusions

In accordance with the findings and discussions of the analysis that has been discussed in the previous chapter, bellow is some conclusions that can be drawn from the research.

The first conclusion is that the moral crises in post-world war II depicted by characters in *The Setting Sun* aims to show the despair and exhaustion of Japanese society that had been caused by the war. The moral crises are explained through the characters' actions which indicate their opposition to or doubt about the morality of their society. Among these actions include drug addiction, alcoholism, killing innocent, and infidelity. These actions were despised by society for they not only caused severe disadvantage to the doer but also harmed other people. It is seen that the reasons behind such actions to be done were triggered by tough or hard times that the characters had experienced because of the war. Kazuko was exhausted for having to let go many things such as nobleness, wealth and his family members. Naoji was in despair for his anxiety and identity confusion. He was also traumatized by the battlefield. Uehara stated himself that he was in despair with the heartbreaking condition around him and his work.

The second conclusion is the worldview that Dazai Osamu wanted to convey through the portrayal of moral crisis as the foundation in creating *The Setting Sun*. Dazai's worldview can be grasped from understanding the correlation of the novel with his life experience and historical background regarding the moral crises in post-world war II Japan behind the writing process. From his real-life experience, it can be seen that the plot of the novel and the character Kazuko was

inspired by his mistress. Dazai possibly represented himself as Uehara, an author whom Kazuko fell in love with. However, Dazai's personal struggles also seemed to influence the characterization and background story of all the three characters, Kazuko, Uehara and Naoji. As for the historical background of the novel, Dazai portrayed the destructive effects of world war II and the transitional period that changes the social system and morality. As the despair and exhaustion took over society, the number of immoral acts also got increased. In this case, Dazai implied his ideology in the novel that those acts of moral crises should be seen as things acceptable to do at the time. People had to relieve themselves and those actions had been their escape. Through the character Kazuko he seems to leave a message that people need to create their own laws to survive.

## **5.2 Suggestions**

The researcher expects the final project to give contributions to the readers as students of the English Literature program and readers in general. Therefore, some suggestions regarding the research are provided below.

For the English Literature Department students and other researchers, the final project is expected to support and encourage further analysis of the same object, topic, and theory. *The Setting Sun* can also be analyzed deeply in other focuses and theories such as psychoanalysis, Marxism and so on. On the other hand, the issue of moral crisis needed to be discussed more in future researches because of its few numbers despite being the issue that many countries are still struggling with.

By reading through the whole discussion to the conclusion, the researcher hopes that the readers in general will always be reminded of the existence of the issue in society. The research is also expected to emphasize the facts about the fluctuating quality of humans and the degradation of humanity itself. Thus, people can be more understanding of others to create a better condition of society which are more ethical and moral.

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# **APPENDICES**

## **APPENDIX 1**

### **Summary Of The Setting Sun**

The story tells about People's struggle to survive the life after the World War II. It revolves around Kazuko, the narrator and people around her . Her family and basically people around Japan were struggling because of the War. Many shifts and degradings in social, moral and economic had caused them sufferings. Kazuko's family was not an exception, their aristocratic status didn't freed them from the crisis. She and her mother had to sell their house and belongings as well as move to a rural area to survive. Her younger brother, Naoji, the only man left in the family also didn't help the situation by suffering opium addict and alcoholism after coming back from his enlistment in South Pacific. The story line developed when Kazuko's family member kept leaving her one after another. Her mother passed away from the illness that worsening just after they left their old house. On the other hand, Naoji comitted suicide. Kazuko had already been desperate to continue living after her mother's decease, she shought reason to survive. She reached out to Uehara, Naoji's friend and writing mentor she grew feelings to. She decided to seize love as her new reason to live. She wanted to give birth to baby. And she had chosen Uehara as the father, eventhough he was a married man with a child. She did finally get to achive her goal when she met him on Tokyo and comitted adultery. At the same time on the other side of Japan, Naoji decided to kill himself. Eventually, Kazuko was left all alone by Uehara with the a baby in her womb. However, she didn't bare regret for she already achieved what she wanted, having a baby from the man she love. She would continue to live with her new goal and morality she created herself.

## APPENDIX 2

### Social Condition of Japan After World War II

1945 has become a dark year in the history of Japanese involvement in the war. Japan has sacrificed too many things in the second world war but it only led them to the unconditional surrender after the atomic bombing by the Allied party in Nagasaki and Hiroshima. The announcement of the surrender brought many emotions for Japanese civilians. Shock, fear and even relief overwhelmed their senses but it was immediately replaced with the exhaustion and despair. A state of psychic collapse so deep and widespread which was called with the term "*kyodatsu*". How such condition affected them so much that it was seen as "the great enemy that could destroy Japan". Due to adverse weather, manpower shortages, insufficient tools, and a fall-off in fertilizer production, 1945 became the most disastrous harvest since 1910. Acute food crisis struck and caused many people to suffered for malnutrition and killed by starvation (Dower, 2000: 89-93).

Besides the economic and food crisis, Dower (2000: 107-110) stated that *kyodatsu* also induced the rise of alcoholism, drug addiction, violent as well as non-violent crimes. Liquor had become a daily thing for men for its cheap price. The cheap alcohol was made by dubious and dangerous ingredients which often led them to alcohol poisoning and sometimes a number of dead bodies. Drugs such as heroin and philopon had been used as the stimulant to induce wakefulness among pilots during the war. Then, it became prevalent among writers, artist, and performers and associated with their bohemian culture. The social breakdown has brought the spreading of avarice and crime. Corruption on a grand scale was taken for granted. Black market transactions and monopoly come to be expected. The surviving members of the "special suicide forces" were turning to armed robbery. In April 1949, it was reported that individuals between the ages of eight and twenty-five were committing half of all serious crimes in Japan (murder, assault, armed robbery, blackmail, arson, and so on), at the alarming rate of one offense every two minutes.

After the war ended, Allied had occupied Japan which caused a number of important shifts in the distribution patterns of wealth and social mobility, and in the political constructions of class identities. Supreme Commander of the Allied Powers (SCAP) was formed by the Occupation government. Huffman (2010: 110) stated that the bureaucracy took over the government as the conqueror which aimed to restore the economy of Japan by removing the military forces throughout democracy. They worked along with the existing government by setting policies and providing oversights while the Japanese government ran day – to – day affairs.

Within months, some significant shifts began to show their effect on society and the constitution. Huffman (2010: 110-111) mentioned them as follows: Reformers removed nationalistic materials from school textbooks, SCAP encouraged labor unions and collective bargaining, writers and publisher won new freedoms, and massive land reforms transferred farm from landlords to the farmers. Slater (2011: 103) described further that in prewar Japan, over 50 percent of the labor force was agricultural, and two-thirds of the land was rented by the farmers but owned by landlords (nobles). The farms were small and the landlords extracted as much as one-third of the crops, forcing many farmers to live in poverty. However, in postwar Japan, the land was redistributed so that farm families could own the land they worked. There was a move from the trade unions in the name of civil rights and unionization. Individuals were expected to put aside their older ideas of loyalty and hierarchy and expected instead to act on their own best material interests, free to find the best employment opportunity that their abilities and efforts allowed. The social class was deformed into the new class structure which describes one's identity based on their achievement in the society and not by their royal or nobility.

On 1947, the constitution that had been applied since Meiji Period in 1889 was reformed. The new constitution transformed the position of the emperor from the divine ruler of Japan to only become the symbol of the state. He continued to represent the unity of the people, but now his position no longer sovereign over his people. Not only the emperor and royal family were restrained, but the peerage or aristocrat was also abolished (Meyer, 2009: 224).

## APPENDIX 3

### Osamu Dazai's Biography

Osamu Dazai was born with the name Tsushima Shuji on June 19, 1909. He was the tenth child of Tsushima Gen'emin, a wealthy landowner in northern Japan. Their family was one of the richest in Japan. It was Dazai's great grandfather who had established a trading company that had prospered and gained a fortune from it. He used the profits to increase the family property holdings by buying up the fields abandoned by the samurai. The great-grandfather's business enabled him to rank as one of the highest taxpayers in Aomori Prefecture and eventually obtained political office (Keene, 1984: 1026).

Following his predecessor, Dazai's father soon became politically active. It caused the absence of a father figure for Dazai as a child. Later he was selected for the Upper House of Peers. He died in March 1923 and was replaced by his eldest son, Bunji in being the head of the family. Afterward, Bunji continued as being the public service just like his father as the governor of Aomori Prefecture and representative in the Diet.

The family background and the nature of the environment had affected on how Dazai was to become. Their environment, Tsugaru peninsula is part of Aomori. Aomori is the northernmost of the six prefectures of Tohoku, the Northeast Region of Japan. The region whose folkways and social fabric were distinctly different from those of the central region. It is widely known in Japan that Tohoku has a peculiar accent known as *zu - zu ben* (the *su* sound of standard Japanese emerges as *zu*). Until today it still becomes a bother for natives of Tohoku when they move to Tokyo and find that they need to change the way they speak to not to be laughed at. Dazai was happened to feel the same for he occasionally mentions in his writings about his "muddy Tsugaru dialect" and reveals that his mentor "fixed up" his early writings. It seemed that it gave him a sense of being an outsider and hindered in his adjustment when he moved to Tokyo later. (1984: 22 -23)

Dazai's feeling toward his family was ambivalent. As a child, he developed a sense of not belonging to anyone of anything. Keene assumed (1984: 1026) that



such unhappiness was caused by the absence of his mother as sickness made her unable to look after him and he was left in the care of substitute mothers. It might have developed a feeling that he had been rejected by his mother. Furthermore, Lyons (1985: 23 -24) also indicated that the loss of some people in his life might have left some mark on him. His aunt, Kiyie which took care of him as a child gave some affection he longed. But when he was six, she left Tsushima house to live with her daughter who just got married. Then, a fourteen-year-old girl named Take became his nursemaid when he was two. Some of his books contain his memories with her and what she had taught him. In his book, he said that Take taught him to read and taught him his first lessons in morality. Suddenly, when Dazai was six, Take disappeared to a distant town to get married.

On 1923, Dazai father passed away. The next month, Dazai entered Aomori High School which became the first time he had been away from home and family. In April 1927, Dazai started at Hirosaki College. He did well, placing sixth in his class and received special praise for his English compositions. But in the summer when he was eighteenth he began to change. He who was secretly wanted to be a writer was stunned by Akutagawa Ryunosuke's suicide in July. His brother has expressed doubt and disapproval of his continuing literary interest, fearing they would interfere with his studies. He declined such idea back then but now it eventually started to affect his academic and behavior. At some point, he began to take lessons in *gidayu*, a traditional musical art form. And that autumn, at the house of his *gidayu* teacher, he met a young geisha, Oyama Hatsuyo. She was his first love who would give him a lot of lessons about disappointment and destruction that characterized his relations with women in the future.

The late 1920s was a time of great political agitation. The nationwide roundup of leftist activists on March 15, 1928, had a deep impact on young people. The students of Hirosaki College were no exception. They demonstrated their political consciousness in February 1929 when they held a week-long strike to protest misappropriation of school funds by the college's principal. Dazai was a member of the strike organizing committee.

The writings of young Dazai show the proletarian movement's influence, but he was not of the proletariat. However, he was not of the aristocratic class either, his family was one of the premier families of the region, although through newly created wealth. In "An Almanac of Pain" Dazai stresses his political confusion and guilt as the source of his first suicide attempt with an overdose of sleeping pills when he was nineteen.

In April 1928, he began publishing the journal *Saibo Bungei* (Cell Literature) with some of his schoolmates. They received a contribution from Ibuse Masuji, then beginning to be known in Tokyo literary circles which were published in May.

In April 1930, Dazai entered the Department of French Literature at Tokyo Imperial University, Japan's premier institution of higher education. He chose the department because he had heard they had few applicants and no entrance examination. Shortly after, Dazai finally met Ibuse Masuji at Ibuse's office in a publishing house in Kanda. Since then Ibuse became his mentor. Unfortunately, at some point, his personal life grew more confused which made him abandoned literature.

His affair with the geisha Oyama Hatsuyo had been heard by his family. Dazai persisted to keep her with him. Bunji, as the head of the family, agreed with some conditions which indicated not as disinheritance but ex-communication. A little after the arrangements were agreed upon, Dazai who felt as being outcasted by his family attempted suicide with a bar hostess he had just met. Tanabe Shimeko, a widow who has separated from her husband felt a connection with Dazai's misery. They threw themselves into the sea of Tamotogaura. Dazai was managed to be saved by the passing fishing boats, but Shimeko was dead when they found her. Dazai was later blamed for the woman's death. However, the charges were dropped by Bujin's political influence. Such even really left Dazai with the feeling of guilt and betrayal which significantly influenced his literary works.

In January 1931, Dazai got married with Hatsuyo. The couple moved often for Dazai's involvement in political activities to escape police surveillance. At the time he still formally enrolled at Tokyo University. It turns out that he never

attended a single class and did not write anything besides some *haiku*. However, Bunji managed to do something for Dazai finally abandoned the political movement at the end of 1932. The separation from political activities might had released some kind of desperate energy in him as he began to write his last will and testament "Recollections" which contained the autobiographical logs of his life and his career periodically.

In early 1933, Dazai was introduced to the circle of young writers who were publishing the literary journal *Kaihyo* (The Sea Lion). Through the group, he began to attract public attention with the stories that appeared in *Kaihyo*. In February 1993, the Aomori newspaper *Too Nippo* (Northeastern Daily News) sponsored a literary competition. The story that won, "*Resha*" (The Train) was by a young writer with pen named Dazai Osamu. The following month, Dazai published "*Gyofukuki*" (Metamorphosis) in *Kaihyo*, this was the first of his stories to achieve favorable critical notice from the Tokyo establishment. From April to July "Recollections" appeared in the three installments. On 1934, he with some of his writing friends published a number of journals.

The year 1935 was crucial for Dazai. That year he faced some downwards in his career and personal life. He realized he would never graduate from university. Therefore, under friend's urging, he took the entrance examination for the newspaper *Miyako Shimbun* but he failed it. On 16th of March, he went alone to the wooded hills behind Hachiman Shrine and tried to hang himself. This third attempt at suicide proved to be unsuccessful for Dazai returned to Tokyo tomorrow night. In April, he was stricken with appendicitis and rushed to the hospital to be operated. However, his health worsened and his lung illness was developed. To decrease the pain from such complications, the doctor prescribed a narcotic. By the time he left the hospital, he was addicted. On the spring, the journal *Bungei Shunju* announced a competition for the new authors claimed as Akutagawa Prize. Dazai entered a story in the competition hoping for winning to prove his family that he was a respectable writer and also to improve his financial situation. However, he was lost to Ishikawa Tatsuzo.

From late 1935 to mid-1938 his life was a shambles. During the period, Dazai borrowed from everyone- from his brother, friends, and his mentors. His manuscripts not even requested by publishers. His health and drug addiction were grown to be even worse. On October, Ibuse, family representative- Kita Yoshishiro and Hatsuyo finally took him to the Musashino Hospital in Egota. Dazai was stunned to discover that he was sent to a mental hospital. He was managed to cure his addiction and improve his lungs condition. But the "betrayal" of his friends and family seemed to broke his spirit. The night he left the hospital in November, he began to write "Human Lost" and soon after "Standard-Bearer for the Twentieth Century." One day early in 1937, he learned that Hatsuyo had had an affair with his friend, a painter while he was in the hospital. In March, he persuaded her to go with him to Minakami hot spring, and there they attempted suicide together but failed. When they returned to Tokyo, her uncle took her back to Aomori and had arranged their separation.

In July 1937, Japan entered war with China. During the year, Dazai had two books published, *Kyoko no hoko* (Wanderings in Falsehood) and "Standard-Bearer for the Twentieth Century." Nonetheless, he had been hiatus since then until the first half of 1938. Early in the summer of 1938, at the age of twenty-nine, Dazai started writing again with his mentor accompany, Ibuse Masuji. The Tsushima family representative, Kita Yoshishiro contacted Ibuse and asked him to find Dazai a new wife. Afterward, Dazai was met with Ishihara Michiko, twenty-six, well-educated teacher. In January 1939, they were married at Ibuse's house. The young couple rented a house in Kofu and Dazai began writing. His works were now being published regularly and received a number of awards. Sometimes, he moved to a place without his wife to write his stories. In April he returned to his wife in Kofu to wait for the birth of his first child. In June, a daughter, Sonoko was born.

In 1941, as Japan mobilized for war, Dazai was summoned for the "writers' draft" (special journalistic service as the substitute for military service) but was canceled for his weak lungs. He never said much about the war, except to show his obligation to be a responsible citizen. At the end of 1942, he received news that his mother was dying. He arrived in time to witness her death on December 10 at the

age of seventy. In 1943 until 1946, Dazai could be said to have fully become a responsible family man and a writer. During the time approaching the end of the war, he managed to published dozens of works which included some of his best stories namely *Tsugaru*.

1947 was the year when he ended both his career and his life. In February, he went to *Shimo Soga* in Izu to spend a week with Ota Shizuko, a young woman whom he had known for several years through correspondence. Shizuko was suffering intense guilt over the death of the infant daughter which led to her divorce with her husband. After reading Dazai's work "*Doke no hana*", she developed her interest in Dazai and went to visit Dazai in 1941. Their friendship had started at that time. While at *Shimo Soga*, Dazai began to write the novel which later becomes his masterpiece, "The Setting Sun". Shizuko is the general model for Kazuko, the heroine of the novel. Dazai returned to Tokyo and continue writing the novel in the small workroom he had rented above the restaurant near Mitaka station. There, he met Yamazaki Tomie, the last woman being involved in his life. At the time they met, Tomie's husband had been missing on his business trip in the Philippines for years. It was revealed that she had been suicidal. Based on her diary, their relationship was aimed toward death from the beginning.

The pressures of meeting so many deadlines, his own state, and his personal life issues had deteriorated his physical and mental conditions. His affair with Tomie seemed to be figured by her wife. He had been drinking heavily and his lungs showed the sign of Tuberculosis. It was Summer 1948 when he began his second great novel, "No Longer Human".

On the night of June 13, he disappeared, leaving behind his unfinished work, several notes to friends and family, calligraphy and a poem by Ito Sachio. Later his body was found with Tomie's on June 19 in the Tamaga Canal. It was his fortieth birthday. His ashes were laid to rest at Zenriji temple near his home in Mitaka. A memorial was dedicated to him at Misaka Pass facing Mount Fuji where Dazai had started his writing career.

**APPENDIX 4****Observation Sheet Table 1**

No	Quotation/Data	The Form of Moral Crisis	Page
1.	<p>"Five or six days ago I had a letter from your Uncle Wada. It seems that a man who used to work for him has recently returned from the South Pacific. He went to your uncle's office to pay his respects, and then, quite by accident, it came out that he had been in the same unit with Naoji and that Naoji is safe and will soon be returning. He had one unpleasant thing to report. According to this man, Naoji has become a rather serious opium addict."</p>	Drug Addiction	44
2.	<p>My mouth twisted as if I had eaten something bitter. When Naoji was in high school, in imitation of a certain novelist, he had taken to drugs, and he finally ran up such an enormous bill at the pharmacist's that it had taken Mother two years to pay it in full.</p>	Drug Addiction	44-45
3.	<p>Yes. He seems to have taken it up again. But the man said that he's certain to be cured by the time he gets back because they won't let him return otherwise. Your uncle's letter goes on to say that even if Naoji is cured when he returns there's no immediate likelihood of finding a job for someone in his frame of mind. Even perfectly normal people become rather peculiar nowadays if they work in Tokyo — what with all the confusion — and a semi-invalid who has just recovered from narcotic poisoning might go berserk in no time. There's no telling what he might</p>	Drug Addiction	45

	do. It Naoji comes back, the best thing would be for us to take care of him here in the mountains for the time being and not let him go anywhere else.		
4.	Instead, his drug taking seems to have turned into a kind of poisoning and grown steadily more serious. The style of the letters he sent imploring me for money took on an anguished tone which was all but a shriek. Each time I read his words "I promise to give up drugs now," followed by an oath so heart-rending that it made me want to turn my face away from the paper, I realized perfectly well that he might be lying again, but I would nevertheless send Oseki out to sell a piece of jewelry and to take the money to Mr. Uehara	Drug Addiction	71
5.	When I entered high school and first came in contact with friends of an aggressively sturdy stock, boys who had grown up in a class entirely different from my own, their energy put me on the defensive, and in the effort not to give in to them, I had recourse to drugs. Half in a frenzy I resisted them. Later, when I became a soldier, it was as a last resort for staying alive that I took to opium. You can't understand what I was going through, can you?	Drug Addiction	154
6.	When I entered high school and first came in contact with friends of an aggressively sturdy stock, boys who had grown up in a class entirely different from my own, their energy put me on the defensive, and in the effort not to give in to them, I had recourse to drugs. Half in a frenzy I resisted them. Later, when I became a soldier, it was as a last resort for staying	Drug Addiction	154

	alive that I took to opium. You can't understand what I was going through, can you?		
7.	I wanted to become coarse, to be strong — no, brutal. I thought that was the only way I could qualify myself as a "friend of the people." Liquor was not enough. I was perpetually prey to a terrible dizziness. That was why I had no choice but to take to drugs. I had to forget my family. I had to oppose my father's blood. I had to reject my mother's gentleness. I had to be cold to my sister. I thought that otherwise I would not be able to secure an admission ticket for the rooms of the people.	Drug Addiction	154
8.	"You've coarsened. Your face looks as if you've got two or three men. Is there any saké? Tonight I'm going to get drunk."	Alcoholism	58
9.	I went to the village inn and begged the proprietress to let me have a little saké, in honor of my brother's return, but I was told that they were unfortunately just out of stock. When I repeated this information to Naoji his face darkened into an expression the like of which I never before had seen, and which made him a stranger. "Damn it! You don't know how to deal with her." He got me to tell him where the inn was and rushed out,	Alcoholism	58
10.	I reported to Mother, "He's drinking at Osaki's place."	Alcoholism	59
11.	"I mean, your brother. It would be a good thing if he switched to some kind of alcohol. I was once a dope addict myself, a long time ago, and I know what a poor view people take of it. Alcohol is the same sort	Alcoholism	73



	of thing, but about that they're surprisingly indulgent. I think I'll make an alcoholic of your brother.		
12.	<p>"I once saw an alcoholic. I was about to set out on New Year's calls when I noticed a friend of our chauffeur's with a hideously red face asleep in the car and snoring loudly. I was so surprised that I screamed. The driver told me the man was a hopeless alcoholic. He dragged the man out of the car and slung him over his shoulders. The man's body flopped about as if he hadn't any bones, and all the while he kept mumbling something. That was the first time I ever saw an alcoholic. It was fascinating."</p> <p>"I'm also an alcoholic, you know."</p> <p>"Oh, but not the same kind, are you?"</p> <p>"And so are you, an alcoholic."</p> <p>"No, that isn't true. I've seen a real alcoholic, and it's entirely different."</p>	Alcoholism	73-74
13.	Naoji staggered off almost every night to drinking parties at Mr. Uehara's. Bit by bit, as Mr. Uehara had planned, Naoji was switching to alcohol. Without Naoji's knowledge, I asked Mother what to do about the pharmacist's bill. She covered her face with one hand and for a while sat motionless. Presently she looked up and said with a smile, "I can't think of anything to do. I don't know how many years it may take, but we'll have to pay back a little each month."	Alcoholism	77
14.	His drinking every day must be only in the hope of death.	Alcoholism	78

15.	Naoji, as you know, is mentally very sick. While he is here he spends most of his time at the local drinking place, and once every couple of days he takes whatever money we have from selling our clothes and goes off to Tokyo.	Alcoholism	81
16.	<p>"You drink a great deal. Is it like that every night?"</p> <p>"Every day. From morning."</p> <p>"Does the liquor taste so good?"</p> <p>"It stinks."</p>	Alcoholism	144-145
17.	I wonder if I should tell about the snake. One afternoon, four or five days ago, the children of the neighborhood found a dozen or so snake eggs concealed in the stakes of the garden fence. They insisted that they were viper eggs. It occurred to me that if we were to have a dozen vipers crawling about our bamboo thicket we would never be able to go into the garden without taking special precautions. I said to the children, "Let's burn the eggs," and the children followed me, dancing with joy.	Killing innocent	10-11
18.	<p>"Let's pray, everybody." I knelt down and joined my hands. The children obediently knelt behind me and joined their hands in prayer. This done I left the children and slowly climbed the stone steps. Mother was standing at the top, in the shade of the wisteria trellis.</p> <p>"You've done a very cruel thing," she said.</p> <p>"I thought they might be viper eggs, but they were from an ordinary snake.</p>	Killing innocent	11-12

	Anyway, I gave them a regular burial. There's nothing to be upset about." I realized how unfortunate it was that Mother should have seen me.		
19.	When Mother discovered that I had burned the snake eggs, she certainly must have felt that there was something ill-omened in the act. This realization brought home to me the feeling that I had done a terrible thing in burning the eggs. I was so tormented by the fear that I might have caused an evil curse to fall on Mother that I could not put the event out of my mind, not that day, or the next, or the next.	Killing innocent	13- 14
20.	The snake, languidly coiled on the store, began to stir again. With a faltering motion it weakly traversed the step and slithered off toward the irises. "It has been wandering around the garden ever since this morning," I whispered. Mother sighed and sat heavily on a chair. "That's what it is, I'm sure. She's looking for her eggs. The poor thing." Mother spoke in a voice of dejection. I giggled nervously, not knowing what else to do.	Killing innocent	15
21.	"The war. Japan's war is an act of desperation. To die by being sucked into an act of desperation . . . no thanks. I had rather die by my own hand."	Suicidal (Killing Innocent)	66
22.	Doesn't that mean in effect that I have no choice but suicide? In spite of my suffering, at the thought that I was sure to end up by killing myself, I cried aloud and burst into tears.	Suicidal (Killing Innocent)	67

23.	“But I am convinced that dying is not a sin.”	Suicidal (Killing Innocent)	91
24.	That morning my brother Naoji committed suicide.	Committing Suicide (Killing Innocent)	151
25.	Kazuko. It's no use. I'm going. I cannot think of the slightest reason why I should have to go on living. Only those who wish to go on living should. Just as a man has the right to live, he ought also to have the right to die. There is nothing new in what I am thinking: it is simply that people have the most inexplicable aversion to this obvious — not to say primitive — idea and refuse to come out with it plainly.	Suicidal (Killing Innocent)	153
26.	I should have died sooner. But there was one thing: Mama's love. When I thought of that I couldn't die. It's true, as I have said, that just as man has the right to live as he chooses, he has the right to die when he pleases, and yet as long as my mother remained alive, I felt that the right to death would have to be left in abeyance, for to exercise it would have meant killing her too.	Suicidal (Killing Innocent)	158
27.	Now even if I die, no one will be so grieved as to do himself bodily harm. No, Kazuko, I know just how much sadness my death will cause you. Undoubtedly you will weep when you learn the news — apart, of course, from such ornamental sentimentality as you may indulge in — but if you will please try to think	Suicidal (Killing Innocent)	158- 159

	of my joy at being liberated completely from the suffering of living and this hateful life itself, I believe that your sorrow will gradually dissolve.		
28.	Mr. Uehara, who was one step ahead of me, turned around suddenly and gave me a quick kiss. I took his kiss with my lips tightly shut. I felt no special attraction for him, but all the same, from that moment on my "secret" came into being. Mr. Uehara clattered up the stairs, and I slowly followed, with a strangely transparent feeling. When I stepped outside, the wind from the river felt wonderful against my cheek.	Infidelity	75
29.	We climbed up the dark stairs from the basement. Mr. Uehara, who was one step ahead of me, turned around suddenly and gave me a quick kiss. I took his kiss with my lips tightly shut. I felt no special attraction for him, but all the same, from that moment on my "secret" came into being. Mr. Uehara clattered up the stairs, and I slowly followed, with a strangely transparent feeling. When I stepped outside, the wind from the river felt wonderful against my cheek.	Infidelity	75
30.	M.C. like yourself has a wife and child. He also seems to have women friends more beautiful and younger than I. But I feel that I cannot go on living except by going to him. I have never met M.C.'s wife, but I hear that she is a very sweet and good person. Whenever I think of her, I seem in my own eyes a dreadful woman. I feel, though, that my present life is even more dreadful, and no consideration can make me refrain from appealing to M.C. I would like to fulfill my love "wise as the serpent and harmless	Suggesting an Affair (Infidelity)	82

	as the dove," but I am sure that no one, not my mother or Naoji or the rest of the world, will approve of me.		
31.	You are completely unlike other men. I am not in love with an author, like Nina in <i>The Sea Gull</i> . I am not fascinated by novelists. If you think me a "literary lady" or anything of the kind, you are off the track. I want a child from you.	Suggesting Adultery (Infidelity)	89
32.	Perhaps if I had met you long, long ago, when you and I were both still single, we might have married, and I should have been spared my present sufferings, but I have resigned myself to the fact that I shall never be able to marry you. For me to attempt to push aside your wife would be like an act of brute force, and I should hate myself for it. I am willing to become your mistress.	Suggesting an Affair (Infidelity)	89
33.	Perhaps if I had met you long, long ago, when you and I were both still single, we might have married, and I should have been spared my present sufferings, but I have resigned myself to the fact that I shall never be able to marry you. For me to attempt to push aside your wife would be like an act of brute force, and I should hate myself for it. I am willing to become your mistress.	Suggesting an Affair (Infidelity)	89
34.	I want to give birth to your child. I don't want to bear anyone else's child, no matter what happens.	Suggesting Adultery (Infidelity)	91
35.	"I want to give birth to your child. I don't want to bear anyone else's child, no matter what happens."	Adultery (Infidelity)	91
36.	I am quite aware that his wife is an unusually sweet person and his little girl is lovely, but I have been	Infidelity	134- 135

	<p>stood on God's platform of judgment, and I haven't a trace of guilty conscience. Man was born for love and revolution. There is no reason for God to punish me. I am not in the least wicked.</p>		
37.	<p>"He's at Asagaya, I'm sure of it. You head straight for the north exit of the Asagaya Station and, let's see, you go about one hundred fifty yards, I guess. There you'll find a hardware shop, and you go right from there, fifty yards or so, and you'll find a little restaurant called the Willow. Mr. Uehara is having an affair with one of the waitresses, and he spends all his time there. That's where he's taken his business now."</p>	Infidelity	135
38.	<p>"Do you still love me?" His voice was rough.          "Do you want a child from me?"          I did not answer.          His face approached mine with the force of a landslide, and I was furiously kissed. The kisses reeked of desire. I wept as I accepted them. My tears were bitter, like tears of shame over a humiliation. The tears poured from my eyes.          As we walked again, side by side, he spoke. "I've made a mess of it — I've fallen for you." He laughed.</p>	Adultery (Infidelity)	147- 148
39.	<p>At first I used to visit the painter's house because I was intoxicated by the unique idiom of his works and the fanatical passion hidden in them, but as I grew more intimate, his lack of culture, his irresponsibility, and his dirtiness disillusioned me. I was drawn in inverse proportion to the beauty of feeling of his wife. No, it was rather that I was in love with</p>	Affirmating Infidelity	164

	someone of true affections. I came to visit the painter's house solely in the hope of getting a glimpse of his wife.		
40.	Once I dreamed I held hands with his wife, and I knew at once that she had loved me from long before. Even after I waked from my dreams, the warmth of her fingers remained in the palm of my hand. I told myself that I would have to resign myself to that much and nothing more. It was not that I was intimidated by the morality of the thing, but that half-mad, no, virtual maniac of an artist terrified me. As part of my resolve to give her up, I attempted to direct the flames in my breast toward another object and recklessly threw myself into wild orgies with all sorts of women, whichever one happened to be available, so outrageously in fact that even the artist looked disapprovingly at me one night.	Affirming Infidelity	167
41.	But I am happy. I have become pregnant, as I had hoped. I feel as if I had now lost everything. Nevertheless, the little being within me has become the source of my solitary smiles.	Adultery (Infidelity)	172
42.	"I have become pregnant, as I had hoped. I feel as if I had now lost everything. Nevertheless, the little being within me has become the source of my solitary smiles."	Adultery (Infidelity)	172
43.	I cannot possibly think of it in terms of a "hideous mistake" or anything of the sort. Recently I have come to understand why such things as war, peace, unions, trade, politics exist in the world. I don't	Adultery (Infidelity)	172



	suppose you know. That's why you will always be unhappy. I'll tell you why — it is so that women will give birth to healthy babies.		
44.	“Even if Mary gives birth to a child who is not her husband's, if she has a shining pride, they become a holy mother and child.”	Adultery (Infidelity)	172
45.	To give birth to the child of the man I love, and to raise him, will be the accomplishment of my moral revolution.	Adultery (Infidelity)	173

**APPENDIX 5**  
**Observation Sheet Table 2**

No	Page	Quotation/Data	Reflection of Author's Life in the Novel	Historical Background related to the issue	Interpretation
1.	37	An amusing poem to this effect appeared in a newspaper just after the war ended. Of course all kinds of things actually did take place, but when I try to recall them now, I experience that same feeling that nothing happened. I hate talking about the war or listening to other people's memories. Many people died, I know, but it was still a dreary business, and it	-	After the war ended, shock, fear and even relief overwhelmed their senses but it was immediately replaced with the exhaustion and despair. A state of psychic collapse so deep and widespread which was called with the term " <i>kyodatsu</i> ".	The <i>kyodatsu</i> had affected people of Japan in many ways. For a writer like Dazai, those feelings were channeled through their works. He convey the desperation of the war in the setting sun as the people mostly still struggling after the war had ended.

		bores me now. I suppose you might say I take a very egocentric view of it.			
2.	16	But with the end of the war everything changed, and Uncle Wada informed Mother that we couldn't go on as we were, that we had no choice but to sell the house and dismiss all the servants, and that the best thing for us would be to buy a nice little place somewhere in the country where the two of us could live as we pleased.	-	Due to adverse weather, manpower shortages, insufficient tools, and a fall-off in fertilizer production, 1945 became the most disastrous harvest since 1910. Acute food crisis struck and caused many people to suffered for malnutrition and killed by starvation.	The economic crisis after the war in Japan was described through the declining of Kazuko's family from a wealthy family into needing to sell their properties and depending to other people to survive.

	<p>20 Now Mother no longer had any money. She had spent it all on us, on Naoji and myself, without begrudging us a penny, and she was being forced to leave the house where she had passed so many years to enter on a life of misery in a cottage without a single servant...For the first time in my life I realized what a horrible, miserable, salvationless hell it is to be without money.</p>			
	<p>45 And, Kazuko, your uncle had another thing in his letter. He says that our money is all gone, and what</p>			

		with the blocking of savings and the capital levy, he won't be able to send us as much as he has before. It will be extremely difficult for him to manage our living expenses, especially when Naoji arrives and there are three of us to take care of. He suggests that we should waste no time in finding for you either a husband or else a position in some household.			
3.	150	"Is this life you are leading the only relief you can get?" "That's about it."	The pressures of meeting so many deadlines, his own state, and his personal life	Liquor had become a daily thing for men for its cheap price. The cheap alcohol was	Men had been drown in Alcoholism to the point of poisoning at the time. Dazai

	<p>"But doesn't it tell on your body? I'm sure you've coughed blood."</p> <p>"How do you know? As a matter of fact, I had a rather serious bout the other day, but I haven't told anyone."</p>	<p>issues had deteriorated his physical and mental conditions. His affair with Tomie seemed to be figured by her wife. He had been drinking heavily and his lungs showed the sign of</p>	<p>made by dubious and dangerous ingredients which often led them to alcohol poisoning and sometimes a number of dead bodies.</p>	<p>was one of them, he drank to lessen his stress from work pressure and personal issues. He depicted this phenomenon into the characters in the novel. The characters in the novel was portrayed to be alcoholic as the result of desperation from war.</p>
144-145	<p>"You drink a great deal. Is it like that every night?"</p> <p>"Every day. From morning."</p> <p>"Does the liquor taste so good?"</p> <p>"It stinks."</p> <p>Something in his voice made me shudder. "How is your work coming?"</p> <p>"No good. Whatever I write now is stupid and</p>	<p>Tuberculosis.</p>		

		depressing. The twilight of life. The twilight of art. The twilight of mankind. What bathos!"			
	150	"I drink out of desperation. Life is too dreary to endure. The misery, loneliness, crampedness — they're heartbreaking. Whenever you can hear the gloomy sighs of woe from the four walls around you, you know that there's not a chance of happiness existing just for you. What feelings do you suppose a man has when he realizes that he will never know happiness or glory as long as he lives? Hard work.			

		All that amounts to is food for the wild beasts of hunger. There are too many pitiful people-Is that a pose again?"			
	138	Another gentleman: "What's more he was a drinker. It's funny how many parables about liquor you find in the Bible. The Bible criticizes people who like wine, but you note it doesn't say a word about the man who <i>drinks</i> liquor, only about the man who is fond of it. That proves Christ was quite a drinker. I'll bet he could have put away two quarts at one sitting."			



4.	154	<p>When I entered high school and first came in contact with friends of an aggressively sturdy stock, boys who had grown up in a class entirely different from my own, their energy put me on the defensive, and in the effort not to give in to them, I had recourse to drugs. Half in a frenzy I resisted them. Later, when I became a soldier, it was as a last resort for staying alive that I took to opium. You can't understand what I was going through, can you?</p>	<p>In April, he was stricken with appendicitis and rushed to the hospital to be operated. However, his health worsened and his lung illness was developed. To decrease the pain from such complications, the doctor prescribed a narcotic. By the time he left the hospital, he was addicted.</p>	<p>Drugs such as heroin and philopon had been used as the stimulant to induce wakefulness among pilots during the war. Then, it became prevalent among writers, artist, and performers and associated with their bohemian culture.</p>	<p>After the war, besides soldier, some commoners had become familiar with drugs. Writers like Dazai used them for work, even though Dazai started using. However, he became addicted. Just like Dazai, Uehara and Naoji who pursued writing career in the story had used drugs at some point for different reasons.</p>
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	44	<p>"Five or six days ago I had a letter from your Uncle Wada. It seems that a man who used to work for him has recently returned from the South Pacific. He went to your uncle's office to pay his respects, and then, quite by accident, it came out that he had been in the same unit with Naoji and that Naoji is safe and will soon be returning. He had one unpleasant thing to report. According to this man, Naoji has become a rather serious opium addict."</p>			
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5.	154	<p>I wanted to become coarse, to be strong — no, brutal. I thought that was the only way I could qualify myself as a "friend of the people." Liquor was not enough. I was perpetually prey to a terrible dizziness. That was why I had no choice but to take to drugs. I had to forget my family. I had to oppose my father's blood. I had to reject my mother's gentleness. I had to be cold to my sister. I thought that otherwise I would not be able to secure an admission ticket for the rooms of the people.</p>	-	<p>On 1947, the constitution that had been applied since Meiji Period in 1889 was reformed. The emperor and royal family were restrained. The peerage or aristocrat was also abolished. There was a move from the trade unions in the name of civil rights and unionization. Individuals were expected to put aside their older ideas of loyalty and hierarchy and expected instead to act on their own best material interests, free to find the best employment opportunity that their abilities and efforts allowed. The social class was</p>	<p>During and after the war, aristocrats had lost their nobleness and had to live just like ordinary civilians. The social inequality had existed between aristocrats and civilians since long ago but the envy and resentment of the society still continuing after their downfall. They often treated badly and discriminated against by society. In the story, as part of the former aristocrats, Kazuko's family was really affected by the pressure of the transition time where they had to live alongside</p>
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	<p>35 Mr. Nishiyama's young wife — I say young but she's already about forty — was the only one who rebuked me. "Please be careful in the future. You may belong to the nobility, for all I know, but I've been watching with my heart in my mouth the way you two have been living, like children playing house. It's only a miracle you haven't had a fire before, considering the reckless way you live. Please be sure to take the utmost care from now on. If there had been a strong wind last night, the</p>		<p>deformed into the new class structure which describes one's identity based on their achievement in the society and not by their royal or nobility</p>	<p>society which despised them. Especially, Naoji who had to spend most of his time outside of his household compared to the other member of his family. Therefore, he tried to blend in by trying hard to liken their habits based on his stereotypes of them. As the price, he had to sacrifice his identity as aristocrats and abandon his family in the process. Unfortunately, his efforts sometimes were not being appreciated by his common peers and friends. It caused him such distress and anxiety that</p>
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		whole village would have gone up in flames."			kept building up from time to time.
36		<p>Mother had tried to comfort me by making the joke about the firewood being for burning, but supposing there had been a strong wind, the whole village might have burned down, just as Mrs. Nishiyama said.</p> <p>If that had happened, not even my suicide could have served as sufficient apology, and my death would not only have caused Mother's but have blackened forever my Father's name. I know that the aristocracy is now not</p>			

		<p>what it once was, but if it must perish in any case, I would like to see it go down as elegantly as possible. I couldn't rest in my grave if I died in atonement for having started a fire.</p>			
6.	4	<p>“Take the matter of eating soup. We are trained to lean slightly over the plate, to take up a little soup with the spoon held sideways, and then to bring it to our mouth, still holding the spoon sideways.”</p>	<p>Osamu Dazai was born with the name Tsushima Shuji on June 19, 1909. He was the tenth child of Tsushima Gen'emin, a wealthy landowner in northern Japan. Their family was one of the richest in Japan. It was Dazai's great grandfather who had established a trading company that had</p>	-	<p>Dazai came from a family of landowners and politicians which was comparable enough with the aristocrats. Even though he was not officially an aristocrat, he grew up with the same amount of wealth and etiquette as them. Therefore, His family must have been treated and regarded as an aristocrat.</p>

			<p>prospered and gained a fortune from it. The great-grandfather's business enabled him to rank as one of the highest taxpayers in Aomori Prefecture and eventually obtained political office</p>		<p>Kazuko and Naoji in the story were from the family of the upper class. Their life was not only inspired by Ota Shizuko but also Dazai himself. It can be seen by how he described the etiquette in table manners of the aristocrat. For him to be able to describe it in detail showed that Dazai experienced a similar life as aristocrat himself and understood what they have been through.</p>
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<p>7.</p>	<p>158</p>	<p>“I wonder if we are to blame, after all. Is it our fault that we were born aristocrats? Merely because we were born in such a family, we are condemned to spend our whole lives in humiliation, apologies, and abasement...”</p>	<p>As a child, he developed a sense of not belonging to anyone of anything. Keene assumed (1984: 1026) that such unhappiness was caused by the absence of his mother as sickness made her unable to look after him and he was left in the care of substitute mothers. It might have developed a feeling that he had been rejected by his mother. Furthermore, Lyons (1985: 23 -24) also indicated that the loss of some people in his life might have left some mark</p>	<p>-</p>	<p>Naoji’s sense of not belonging is also part of Dazai’s feelings. As a child, he had to deal with the absence of parents figures. His father was barely at home whereas his mother was ill which caused him to be taken care of by his aunt. However, she also left him in the end to build her own household. Moreover, his marriage with a geisha, Koyama Hatsuyo also made him being removed from his family register and not be</p>
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	154	<p>I became coarse. I learned to use coarse language. But it was half — no, sixty per cent — a wretched imposture, an odd form of petty trickery. As far as the "people" were concerned, I was a stuck-up prig who put them all on edge with my affected airs. They would never really unbend and relax with me. On the other hand, it is now impossible for me to return to those salons I gave up. Even supposing that my coarseness is sixty per cent artifice, the remaining forty percent is genuine now. The</p>	<p>on him. His aunt, Kiye which took care of him as a child gave some affection he longed. But when he was six, she left Tsushima house to live with her daughter who just got married.</p>		<p>allowed to come to the family home. He was given the conditions for they opposed the idea of adding a geisha's name to their family branch. Such experience had left him a feeling of being rejected and unwanted.</p> <p>As for Naoji, he had always shown his struggle to fit into society. He tried to imitate the commoners by being as sturdy and coarse as them. Yet, he was seemed to be too artificial. On the other hand, he was too far into his role in being "ordinary" he couldn't</p>
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		intolerable gentility of the upper-class salon turns my stomach, and I could not endure it for an instant. And those distinguished gentlemen, those eminent citizens, as they are called, would be revolted by my atrocious manners and soon ostracize me. I can't return to the world I abandoned, and all the "people" give me (with a fulsome politeness that is filled with malice) is a seat in the visitor's gallery.			handle living as an aristocrat anymore. The remaining nobles would definitely alienate him as well for his current behavior. Naoji found himself misfitted on both sides. He didn't feel like he belonged anywhere. Thus, he was struggling to stay sober living his life which led to drugs, alcohol, and suicide.
8.	9	“Along about the time that Naoji first entered high school he became fanatically absorbed in	In April 1927, Dazai started at Hirosaki College. He did well, placing sixth in his class and received special	-	Naoji resembled Dazai who was not approved by their family in pursuing literature. The literature

		<p>literature and started to lead a life almost like a delinquent, causing Heaven only knows how much grief to Mother.”</p>	<p>praise for his English compositions. But in the summer when he was eighteenth he began to change. He who was secretly wanted to be a writer was stunned by Akutagawa Ryunosuke's suicide in July. His brother has expressed doubt and disapproval of his continuing literary interest, fearing they would interfere with his studies. He declined such idea back then but now it eventually started to affect his academic and behavior.</p>		<p>was described as the bad influence which ruining Naoji's life just like what Dazai's brother thought about him.</p>
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<p>9.</p>	<p>66</p>	<p>“There aren't any decent people in our class either. Idiots, specters, penny pinchers, mad dogs, braggarts, high-flown words, piss from above the clouds.”</p>	<p>The writings of young Dazai show the proletarian movement's influence, but he was not of the proletariat. However, he was not of the aristocratic class either, his family was one of the premier families of the region, although through newly created wealth. In "An Almanac of Pain" Dazai stresses his political confusion and guilt as the source of his first suicide attempt with an overdose of sleeping pills when he was nineteen.</p>	<p>-</p>	<p>Dazai also shared his political view in the story through Naoji. Dazai was once part of the leftist activist and his writing showed pro to the proletarian. Naoji was described as a person who despised his status as an aristocrat and mingles with friends who mostly came from the lower class family. On the other side, he also wondered that aristocrats were the ones who were really at fault to be claimed with tags by the commoners for simply</p>
	<p>156-157</p>	<p>All men are alike. What a servile remark that is. An utterance that degrades itself at the same time that it degrades men, lacking in all pride, seeking to bring about the abandonment of all effort. Marxism proclaims the</p>			

		<p>superiority of the workers. It does not say that they are all the same.</p>			
	<p>158</p>	<p>“I wonder if we are to blame, after all. Is it our fault that we were born aristocrats? Merely because we were born in such a family, we are condemned to spend our whole lives in humiliation, apologies, and abasement...”</p>			<p>being born from an aristocratic family. Naoji contemplated his life for despising his own identity and searching for approval from the society who kept despising him. This confusion also happened to Dazai since he also sided with proletarian, albeit he was not one of them. In his book “An Almanac of Pain”, it is shown that he was stressed over the confusion because of the guilt for betraying his family with his political bias.</p>

10.	75	<p>Mr. Uehara, who was one step ahead of me, turned around suddenly and gave me a quick kiss. I took his kiss with my lips tightly shut. I felt no special attraction for him, but all the same, from that moment on my "secret" came into being. Mr. Uehara clattered up the stairs, and I slowly followed, with a strangely transparent feeling. When I stepped outside, the wind from the river felt wonderful against my cheek.</p>	<p>Dazai had experienced many legitimate and illegitimate relationships with several women. He had married two times. The first one was with Hatsuyo which not ended in a good term with him being betrayed and divorced. On his second marriage, he was gifted with a child. Only this time, he was the one who was having affairs with Shizuko which create <i>The Setting Sun</i> into existence.</p> <p>Their relationship was represented by Uehara and Kazuko in the story. His</p>	-	<p>Uehara and Kazuko relationship captured Dazai's romantic life. Uehara was portrayed as a married man who's having several affairs with women just like Dazai. Even one of Dazai's lover become his inspiration in writing the novel itself. She was represented as the character Kazuko in the novel.</p>
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			last affair occurred with a widow named Tomie who was left by her husband making her suicidal. She was the last woman involved in his life as they drown themselves in a lake which led to their death.		
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