

## Understanding Oba Yozo: A Sigmund Freud Theory on No Longer Human by Osamu Dazai

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### ABSTRACT

This study aims to explore the psychological depth of Oba Yozo, the protagonist in Osamu Dazai's *No Longer Human*, through the lens of Sigmund Freud's psychoanalytic theory. Specifically, it focuses on the concepts of the id, ego, and superego to analyze how these psychological components influence Yozo's behavior, thoughts, and actions throughout the novel. The primary purpose of this research is to understand the underlying psychological dynamics that drive Yozo's sense of alienation, self-doubt, and his inability to conform to societal expectations. The study employs a qualitative descriptive method with a content analysis approach to examine textual evidence from the novel. Key passages are identified and categorized according to Freud's model of the psyche, allowing for an in-depth exploration of the protagonist's internal conflict. The findings reveal that Yozo's behavior is largely driven by the id's impulsive desires and the ego's attempts to mediate between these urges and the moral constraints imposed by the superego. The analysis also demonstrates how Yozo's inability to achieve balance between these components leads to his profound sense of despair, isolation, and eventual tragic fate. This research contributes to a deeper understanding of the psychological complexities of *No Longer Human*, providing a fresh perspective on the novel's portrayal of existential struggles and the human condition. By applying Freud's psychoanalysis, this study sheds light on the ways in which unconscious drives shape literary characters and their interactions with the world around them.

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### INTRODUCTION

Literature has been recognized as a reflection of human life, encompassing various experiences, emotions, and thoughts that define human existence. It serves not only as a source of entertainment but also as a medium to communicate values and ideologies that shape human attitudes and perspectives. Literature is a piece of writing which expresses and communicates through feeling and human attitude in literary works, we find many kinds of work that may contain anything which can be found in our life.

As stated by Hanna (2016), literary works are integral to human existence and provide valuable insights to readers, as they are closely connected to human life experiences. On the other hand, a literary work can be portraying the author's life. By their work, they can express his or her imagination through ideas, mind and psychological experience (Fauziah, 2008). According to

Aziza and Simanjuntak (2022), literature mirrors human experiences, encompassing aspects such as society, history, philosophies, and both personal and collective stories, as well as other dimensions of human existence.

Additionally, literature, with its various genres and narrative methods, offers a distinctive perspective for exploring the complexities of human life. It not only examines individual identities and inner struggles but also looks at how people connect with the broader social and cultural environments they inhabit. Through its exploration of emotions, thoughts, and experiences, literature prompts reflection on both personal and collective identities.

Nurhayat and Febrianty (2016) state that literary works are forms of human reflection on life that encompass aesthetic value, offer entertainment, and impart lessons to readers. What distinguishes literature from ordinary works is its beauty, the experiences it conveys, and the morals it presents. A literary work must have all or at least one of them to be considered literature. The beauty of a literary text lies in the way it is artistically crafted, often through the use of words that evoke associations, which can either relate to familiar issues or explore more distant themes (Niaz et al., 2019).

One of the most profound ways literature engages with human experience is by offering insights into the psychological dimensions of its characters. According to Nurjaman et al., (2022), literary psychology is an approach that analyzes a literary work using psychological knowledge, both from the psychological side of the writer, character, or reader. Sigmund Freud, as the founder of psychoanalysis, presents the mind as composed of three distinct levels of consciousness: the conscious, the preconscious, and the unconscious.

Freud, the founding father of psychoanalysis, asserted that "the mind is like an iceberg; it floats with one-seventh of its bulk above water," underscoring the significance of the unconscious in shaping behavior (Freud, 1915). This perspective became the cornerstone of Freud's psychoanalytic theory. As noted by Mistry (2024), Sigmund Freud is regarded as the founder of psychoanalysis, a psychological field that aims to treat mental disorders by investigating the unconscious mind, which people are usually unaware of.

In his early work, Freud developed the topographical model, which explains how mental processes such as thoughts and fantasies operate on different levels of awareness: the conscious, the preconscious, and the unconscious. Freud initially focused on understanding psychological conflict within these three levels of awareness. However, in 1923, he expanded his theory to include the structural model of the mind, introducing the id, ego, and superego. These components provided a more comprehensive explanation of human personality, emphasizing the interplay between instinctual drives, rational decision-making, and moral constraints. This evolution in Freud's theories marked a groundbreaking shift in the study of the human psyche. His research into the unconscious laid the foundation for modern psychoanalysis, positing that human behavior is influenced by dynamic interactions between the conscious and unconscious mind and the enduring imprints of past experiences (Freud, 1923).

This is particularly evident in the exploration of the human mind through Sigmund Freud's psychoanalytic theory, which identifies three fundamental aspects of the psyche: the id, ego, and superego. First, the Id is the primitive and instinctive part of the psyche that seeks immediate gratification of basic desires, such as pleasure, hunger, and aggression. Wang (2020) argues that the function of id is to adhere to the pleasure principle, which seeks to fulfill instinctual needs. The pleasure principle involves the release of instinctual impulses and repressed desires to attain gratification. Freud posited that the id represents the fundamental essence of human nature, serving as the foundational component of the personality structure. Operating at an unconscious level, the id is driven solely by the goal of satisfying its impulses, without consideration for morality or the potential consequences of its actions (Wang, 2020). Second, the Ego is the rational part of the psyche that mediates between the Id and the external world. It operates based on the reality principle, finding realistic ways to satisfy the Id's desires while considering social norms and consequences. The mission of the ego is not only to meet the needs among the reality, the id

and the superego at the same time, but also to coordinate them. The ego follows the reality principle, whose duties are adaptation and submission. The purpose of the reality principle is to delay and stop tenseness, until the needs are satisfied and found (Wang, 2020). Last, the Superego represents the moral and ethical standards imposed by society and upbringing. As mentioned by Wang (2020), the superego functions as the conscience, imposing guilt and shame on the individual when societal norms are breached. It embodies conscience, social standards, and self-ideal. Guided by the principle of goodness, its role is to control the id and restrict the ego's instincts. Operating according to the ideal principle, it acts as a governing body to bring ideals and conscience into reality.

In this article, we will examine one such work, Osamu Dazai's *No Longer Human* (Ningen Shikkaku), published in 1948. This novel is a significant contribution to Japanese literature, exploring themes of alienation, psychological turmoil, and identity crises. The narrative centers on Oba Yozo, a character deeply disconnected from society, struggling with feelings of guilt, shame, and self-perceived inadequacy. These themes are intertwined with the socio-cultural changes of post-war Japan, yet they also hold universal relevance, resonating with readers across cultures and periods. The novel's introspective nature and fragmented structure make it a suitable subject for critical analysis, particularly through the lens of Freud's psychoanalysis especially in id, ego, and superego. *No Longer Human* delves deep into the inner turmoil and psychological fragmentation of its protagonist, a man who struggles to reconcile his personal desires, social expectations, and moral conflicts. Freud's model of the psyche—comprising the id (instinctual drives), ego (the rational self), and superego (moral consciousness)—provides a useful framework for understanding Yozo's psychological complexity. By analyzing Yozo's behavior and motivations through this psychoanalytic lens, we aim to uncover the unconscious forces driving his actions and decisions, and how these forces shape his interactions with others and his place within society.

The research of Yozo's character not only allows for a deeper understanding of his internal struggles but also highlights the broader human condition, where the conflict between our desires, our sense of duty, and our social roles creates a continuous tension. Ultimately, this analysis will illustrate how Freud's psychological theory offers valuable insights into *No Longer Human*, providing a richer interpretation of Yozo's tragic journey. The main research problem to be addressed is: How do Oba Yozo's internal conflicts, as interpreted through Freud's psychoanalytic theory, contribute to his alienation and identity crisis in *No Longer Human*. This problem is central to understanding the novel's depiction of psychological struggles and their relationship with broader societal and existential issues.

The theoretical framework of this research is based on Freud's psychoanalytic theory, which provides a systematic approach to understanding human behavior through the interaction of unconscious and conscious processes. In the context of *No Longer Human*, Freud's concepts allow for a detailed examination of Yozo's psychological conflicts. Yozo's impulsive behaviors, driven by his id, are often in conflict with the moral expectations imposed by his superego, leading to a heightened sense of guilt and alienation. The ego, acting as a mediator, struggles to reconcile these opposing forces, resulting in a fragmented and unstable identity.

This research also emphasizes the relevance of *No Longer Human* to contemporary discussions on mental health, alienation, and identity. By analyzing the psychological dimensions of the novel, the study highlights the enduring significance of literature in addressing universal human concerns. It also demonstrates the applicability of psychoanalytic theory to literary analysis, offering a methodological approach that bridges psychology and literature.

On the other hand, this research aims to address the aforementioned gap by applying Freud's psychoanalytic theory, specifically the concepts of the id, ego, and superego, to analyze Oba Yozo's internal conflicts and their broader implications for themes of alienation and morality. Freud's theory posits that human behavior is influenced by the interaction of three elements within the psyche: the id, representing instinctual desires; the ego, which mediates these desires with

external reality; and the superego, which enforces moral and societal norms. By examining the interplay between these components, this study seeks to uncover the underlying dynamics driving Yozo's behavior and decisions.

## REVIEW OF LITERATURE

According to Khurana (2018) the psychological and philosophical dimensions of human identity in *No Longer Human* by Osamu Dazai and *Steppenwolf* by Hermann Hesse. Despite being written in different cultural and historical contexts, both novels address existential anxieties and the struggles of their protagonists to navigate societal and personal conflicts. In *No Longer Human*, Dazai highlights the themes of alienation, despair, and self-destruction through the protagonist, Yozo. His dependence on alcohol and destructive relationships serves as a coping mechanism for his inner turmoil, ultimately leading him toward a life of hopelessness. In contrast, Hesse's *Steppenwolf* focuses on individuality and self-discovery, with the protagonist, Harry, undergoing personal transformation through the symbolic "death" of his past selves.

While both works share themes of internal conflict, they differ significantly in their resolutions. Dazai's narrative leans toward a tragic conclusion, reflecting the post-war despair in Japan, whereas Hesse's work offers a more optimistic outlook, aligned with Western existentialist ideals of growth and enlightenment. These distinctions emphasize the contrasting cultural and philosophical contexts of the authors. Both novels, however, capture the complexity of human identity and existential struggles, providing a nuanced understanding of the interplay between personal ethics and broader societal influences. This research provides a foundation for further exploration of *No Longer Human*, particularly from a psychological perspective, by delving into the protagonist's existential conflicts and psychological dimensions.

Building on this foundation, Aziza and Simanjuntak (2022) focus on the stylistic and thematic elements of *No Longer Human*, particularly its psychological depth and aesthetic quality. The novel's enduring popularity is attributed to its ability to depict universal human vulnerabilities while addressing mental health issues. The narrative underscores the importance of mental health support and the consequences of negative societal influences. It serves as a reminder of the fragility of human existence and the dangers of pursuing fleeting happiness at the expense of meaningful living.

In their analysis, Aziza and Simanjuntak (2022) highlight Dazai's literary techniques, including his use of idiomatic expressions, hyperbole, personification, metaphor, onomatopoeia, and simile, which enhance the emotional depth and melancholic tone of the novel. The absence of alliteration repetition and the realistic portrayal of contemporary mental health crises further contribute to the novel's relevance and literary significance.

While previous studies by Khurana (2018) and Aziza & Simanjuntak (2022) analyze *No Longer Human* from broad psychological and thematic perspectives, focusing on the protagonist Yozo's alienation, despair, and existential crises, this research takes a more specific psychoanalytic approach. These studies examine Yozo's mental health and struggles with societal alienation, emphasizing how his reliance on substances and relationships reflects his inner turmoil. However, this research focuses on Freud's theory of id, ego, and superego to explore the psychological dynamics of Yozo's character, particularly how his desires (id), moral judgments (superego), and the balancing of both (ego) influence his actions and decisions.

The main difference lies in the application of psychoanalytic theory. While Khurana and Aziza & Simanjuntak explore the broader psychological and existential themes in the novel, this research delves deeper into Yozo's internal psychological structure, offering a more focused analysis of his emotional conflicts. Both studies share a common goal of analyzing Yozo's psychological struggles, but this research provides a more detailed and nuanced understanding of the interaction between his id, ego, and superego, shedding new light on his psychological complexity and its impact on his behavior and relationships.

## METHOD

This research uses a qualitative descriptive method with a content analysis approach. According to Sugiyono (2017), descriptive analytical method is a method that aims to describe or provide an overview of an object of research that is studied through samples or data that have been collected and make generally accepted conclusions.

The data for this research include words, sentences, quotations, and expressions containing psychological values of Sigmund Freud's psychoanalytic theory, particularly the id, ego, and superego, as reflected in *No Longer Human* by Osamu Dazai.

This research consists of 4 stages, namely the preparation stage, the data collection stage, the data analysis stage, and the report generation stage (Nurjaman e al., 2022).

In the preparation stage, the researcher conducted a literature review to identify relevant theories and supporting studies that form the theoretical framework of the research. In the data collection stage, content analysis techniques were employed to examine the novel. The researcher conducted an in-depth reading of the text, identifying and documenting passages that contain psychological elements aligned with Freud's theory, focusing specifically on the dynamics of the id, ego, and superego.

The data analysis stage utilized systematic content analysis to interpret textual evidence. This technique is widely applied to analyze written documents, symbols, or other messages within a cultural or social context. The researcher categorized textual data into Freud's psychoanalytic components—the id (primitive desires), ego (rational mediator), and superego (moral conscience)—and analyzed their interactions within the narrative to understand the protagonist Yozo's psychological conflicts.

In the reporting stage, the findings were synthesized and presented descriptively. The results include detailed excerpts, such as words, sentences, quotations, and expressions, illustrating the manifestation of the id, ego, and superego in Yozo's character. The analysis demonstrates how these components interact to shape Yozo's psychological state, shedding light on his internal struggles and the overarching themes of *No Longer Human*. This stage concludes with a comprehensive discussion of the research findings and their contribution to the understanding of Freud's psychoanalytic theory within literary studies.

## FINDINGS AND DISCUSSION

*No Longer Human* is a novel about Oba Yozo, a young man born into an almost perfect life-wealthy parents, handsome looks, and natural intelligence that earned him top grades without effort. According to Cherilla and Ekalestari (2024), life is beautiful. This statement is commonly used by young people who face few obstacles in their lives. However, life is not only composed of beautiful and happy moments but also of struggles. Oba Yozo for instance, experiences these difficulties at a very young age. Yozo has been physically ill since childhood and struggles with psychological issues he never fully understands. He feels lost, despises human hypocrisy, and questions fundamental aspects of life that others take for granted, such as the purpose of bridges or the need to eat three meals a day.

To cope with his fear of people and life, Yozo hides behind a facade of optimism, silliness, and laughter. Yet, traumatic childhood experiences, such as abuse by a maid and witnessing adult hypocrisy, deepen his fear and alienation.

This section presents the data from *No Longer Human* by Osamu Dazai, focusing on Yozo's psychological structure through the lens of Freud's psychoanalysis theory. The data is categorized into the id, ego, and superego components, supported by textual evidence from the novel.

### **Id as Primitive Desires**

According to Sigmund Freud, the id represents the unconscious part of the human psyche that is driven by primal desires, seeking immediate gratification regardless of moral or societal

norms. As the biological foundation, the id is the biological aspect of the original, genuine, and natural personality. It is the source of all drives, passions, and desires, as well as the source of all primitive needs, such as eating, drinking, sexual needs, desire for control, aggression etc (Azmi, 2023). In *No Longer Human*, Yozo's id is prominently displayed through his impulsive and pleasure-seeking behavior, which serves as a coping mechanism for his deep-seated fear of human interaction. This tendency is reflected in his own words, as seen in the following quotation on page 39:

*"Aku segera memahami bahwa minuman, tembakau, dan pelacur adalah sarana yang begitu cocok untuk menghilangkan (sekalipun cuma untuk beberapa saat) ketakutanku terhadap manusia"*

**Translation:**

"I soon realized that alcohol, tobacco, and prostitutes are such effective means of escaping (even if only for a short while) my fear of humans"

This quote highlights Yozo's psychological struggle and reveals the dominance of the id in his personality. The id represents the primal, instinctive part of the psyche that seeks immediate gratification of desires without consideration for societal norms or future consequences.

Yozo's reliance on alcohol, tobacco, and prostitution illustrates his tendency to address his deep-seated fear of humanity through temporary escapes. These vices provide him with fleeting relief from his anxiety and social disconnection, functioning as tools to numb his pain and suppress his overwhelming sense of alienation. However, these behaviors are not solutions to his problems but rather manifestations of his impulsive tendencies.

His actions underscore a lack of engagement with the rational (ego) or moral (superego) aspects of his psyche. By indulging in these vices, Yozo avoids confronting the root causes of his fear and emotional turmoil, opting instead for self-destructive methods of coping. This reliance on immediate gratification reflects his internal conflict and inability to integrate into societal norms, which further alienates him and perpetuates his cycle of despair.

Moreover, this behavior suggests that Yozo's fear of humanity is not merely a social anxiety but a deeper existential dread. The vices become symbols of his surrender to despair, indicating his belief that meaningful connections or resolutions to his fear are unattainable. This makes his coping mechanisms not just destructive but emblematic of his broader struggle with identity and purpose.

On the other hand, Yozo's id often drives him toward impulsive and reckless actions, particularly when faced with emotional turmoil. His inability to confront his fears and insecurities pushes him to seek temporary relief in self-destructive behaviors. This is exemplified in one of his reflections, where he recounts a life-altering event on page 48:

*"Pada November tahun keduaku di perguruan tinggi, aku terlibat dalam bunuh diri bersama seorang wanita yang sudah menikah"*

**Translation:**

"In November of my second year in college, I was involved in a double suicide with a married woman."

The impulsive decision to engage in a double suicide demonstrates the id's influence. This extreme action represents a desperate and irrational attempt to escape emotional suffering, disregarding the ethical or societal consequences.

This decision to engage in a double suicide represents an impulsive and irrational act aimed at escaping his emotional suffering. Such a choice is characteristic of the id's pursuit of immediate relief, prioritizing instinctual desires over rational thought or moral considerations.

The involvement of a married woman adds another layer to this act, showcasing Yozo's complete disregard for societal norms and ethical responsibilities. This reflects his disconnection from conventional values, as the id's dominance suppresses the influence of the ego, which typically mediates rational decisions, and the superego, which enforces moral standards. By choosing such an extreme action, Yozo demonstrates his inability or unwillingness to confront his inner turmoil in a constructive way.

This moment also underscores Yozo's deep-seated alienation and existential despair. His impulsivity in deciding to die with another person suggests a search for connection, albeit through a destructive means. The act reveals his inner conflict: while he seeks to escape the burden of life, he also desires companionship in that escape. This duality underscores the id's raw and unfiltered nature, which prioritizes emotional satisfaction without considering long-term consequences or the harm caused to others.

Yozo's id continues to manifest in his persistent desire to escape the unbearable realities of his existence, often through thoughts of self-destruction. His inner turmoil intensifies as he becomes increasingly overwhelmed by feelings of guilt and despair. This escalation is evident in the following statement on page 131:

*"Aku ingin mati lebih dari sebelumnya. Sekarang tidak ada kesempatan untuk sembuh. Hidup sendiri sejatinya sumber dari dosa"*

**Translation:**

"I want to die more than ever. Now there is no chance of recovery. Living itself is the very source of sin."

The id manifests in Yozo's desire to end his life, as he seeks an immediate resolution to his emotional torment. This thought process prioritizes instinctive relief from pain over rational or moral considerations, further illustrating the id's control.

This quote conveys his belief that his existence is irredeemable and that life itself is a relentless source of suffering and guilt. The depth of his emotional pain is evident in his assertion that there is no possibility for healing, reflecting his complete loss of hope.

Yozo's desire to die "lebih dari sebelumnya" reveals the intensity of his internal struggle, which has reached a breaking point. His perspective that "hidup sendiri sejatinya sumber dari dosa" suggests that he associates his existence with moral failure, perhaps stemming from feelings of inadequacy, alienation, and the burden of societal judgment. This self-condemnation is not

merely a fleeting thought but a reflection of his entrenched guilt and self-loathing, which amplify his despair.

This moment highlights Yozo's emotional isolation, as he feels disconnected from any support system or path to redemption. The phrase "*tidak ada kesempatan untuk sembuh*" indicates that he has abandoned any hope of recovery, further deepening his desire for death as a form of escape. His words reflect not just impulsive pain but a long-standing internalization of shame and worthlessness, making his emotional state one of total desolation.

By expressing these thoughts, Yozo underscores his perception of life as an unbearable punishment, where the act of living itself feels like a sin. This reveals a psyche overwhelmed by guilt and sorrow, unable to envision a future where he might find peace or meaning. His words encapsulate the peak of his hopelessness, where death appears to be the only resolution to his suffering.

### **Ego as Rational Mediator**

The ego is the part of the personality that keeps a sense of balance between desires we have in (our id) and our conscience (our superego). The ego is based on real belief. The ego knows that other people have needs and desires and that sometimes being impulsive or egoistic can hurt us in the end. In addition, it is the ego's job to come across the needs of the id, but taking into consideration the reality of the situation. The ego, in other words, has a duty to balance id and superego. The ego is represented by an individual, with a devil (the id) on one shoulder and an angel (the superego) on the other as cited by Freud (1949). A clear example of how Yozo manages to align his behavior with social expectations is seen in his use of humor to diffuse tension and secure acceptance within his social circle. He reflects:

*"Aku merasa kalau aksi jenaka yang kuperbuat menjadikan suasana kelompok yang tegang berangsur-angsur santai. Aku jadi begitu populer hingga dianggap amat diperlukan dari pertemuan ke pertemuan."*

#### **Translation:**

"I felt that the comical actions I performed gradually eased the tense atmosphere within the group. I became so popular that I was considered indispensable from one meeting to the next."

This refers to the ego at work as Yozo uses humor as a coping mechanism to navigate social interactions. This strategy reflects the ego's role in balancing his desire for social acceptance with societal expectations. However, this approach only masks his deeper insecurities rather than addressing them.

That's the story of Yozo who lived his youth with emptiness, but he was always able to wrap neatly in a humorous demeanor (Aziza and Simanjuntak, 2022). Through his comedic acts, Yozo finds a way to diffuse tension and gain acceptance within the group, temporarily masking his feelings of inadequacy and alienation.

Yozo's use of humor showcases his adaptability in social situations, as he consciously performs to meet the group's expectations. This outward popularity provides him with a fleeting sense of belonging, but it does not address his deeper emotional struggles. Instead, his actions

stem from a need to shield himself from rejection and judgment, suggesting that his humor serves as a defense mechanism to hide his insecurities and fear of vulnerability.

While this approach grants him social validation and a role of perceived importance, it further alienates Yozo from his authentic self. By prioritizing the comfort of others over his own emotional well-being, he reinforces his tendency to suppress his true feelings, perpetuating his internal conflict and sense of detachment.

To further illustrate Yozo's reliance on humor as a coping mechanism, he later acknowledges the exhausting consequences of this behavior. He reflects on page 80:

*"Aku dengan panik memainkan peran badut demi melepaskan diri dari belenggu hubungan nan menyakitkan, hasilnya hanya melelahkan diri sendiri."*

**Translation:**

"I desperately played the role of a clown to escape the shackles of painful relationships, but it only left me feeling drained."

The ego attempts to mediate by adopting the role of a clown to deflect pain and avoid conflict. While this helps Yozo escape temporarily, it results in emotional exhaustion, highlighting the ego's struggle to maintain balance under intense pressure.

This behavior reflects Yozo's reliance on performative actions to protect himself from emotional harm. However, his panic indicates the unsustainable nature of this coping strategy, as it demands constant effort and leaves him drained. The exhaustion he experiences underscores the internal toll of suppressing his true feelings and continuously putting on a facade to please others or avoid conflict.

While this approach may temporarily deflect pain, it ultimately deepens his sense of disconnection and highlights the limits of the ego in maintaining balance under persistent emotional strain. The role of the clown becomes a double-edged sword, offering momentary relief but exacerbating his internal turmoil over time.

This pattern of behavior, while initially effective in gaining social approval, ultimately takes a toll on Yozo's emotional well-being, leading to a deeper sense of alienation. He confesses on page 89:

*"Semakin aku disukai orang-orang, semakin aku takut kepada mereka-suatu proses yang akhirnya memaksaku berpaling dari semua orang."*

**Translation:**

"The more people liked me, the more I feared them—a process that eventually forced me to turn away from everyone."

The ego initially drives Yozo to seek approval from others, but the emotional toll becomes too much, leading to his withdrawal. This reflects the ego's failure to sustainably mediate between his internal desires and the external environment.

Yozo's fear grows in proportion to his popularity, suggesting that the approval he gains does not bring comfort but instead exacerbates his anxiety. This reveals his deep insecurity and inability to reconcile his internal struggles with external expectations. The phrase "*memaksaku berpaling dari semua orang*" signifies a breaking point where the emotional burden of maintaining connections becomes unbearable, forcing him to retreat into isolation.

This withdrawal reflects Yozo's perception of relationships as threatening rather than fulfilling. Despite his initial efforts to engage with others, his underlying mistrust and fear of vulnerability prevent him from forming meaningful connections. His retreat marks a cycle of seeking connection but recoiling in fear, leaving him trapped in his loneliness and alienation.

### **Superego as the Moral Conscience**

The superego is the part of the personality that embodies the conscience and the moral part of us. The superego grows due to the moral and ethical restraints located on us by our caregivers. It commands our belief of right and wrong. The superego is associated with an "angel sitting on one's shoulder". Superego tells a person to control the ego's behaviors and to base behavior on in a way the action is influenced by the moral part of human personality (Niaz et al., 2019).

As Yozo struggles with his own sense of identity, he also becomes increasingly disillusioned with the people around him. His growing skepticism about their self-assurance reflects his inner conflict and dissatisfaction with societal norms. He questions on page 5:

*"Apakah aku keliru dalam berpikir bahwa orang-orang ini telah menjadi begitu egois dan sedemikian yakin akan normalitas cara hidup mereka sampai-sampai mereka tidak sedetik pun meragukan diri mereka sendiri?"*

#### **Translation:**

"Am I wrong in thinking that these people have become so selfish and so confident in the normality of their way of life that they don't doubt themselves for even a second?"

This quote illustrates the superego's role in moral judgment. Yozo questions the selfishness and unquestioning conformity of others, reflecting his internalized standards of right and wrong. His inability to reconcile these judgments with reality adds to his sense of alienation.

This judgment highlights Yozo's struggle with societal norms, as he cannot understand how others can live without questioning themselves or their actions. His inability to reconcile these moral judgments with reality amplifies his sense of alienation and dissatisfaction with the world around him. Yozo's internal conflict stems from his desire for deeper reflection and self-awareness, which contrasts sharply with the superficiality he perceives in others.

In this moment, the superego's role becomes evident as Yozo compares himself to others, holding them to high moral standards. His disillusionment grows as he realizes that these people, who live with such certainty, are unable to understand his internal turmoil. This gap between his

self-awareness and their perceived ignorance deepens his sense of isolation, reinforcing his inability to fit into societal norms.

Yozo's deepening sense of guilt and the emotional scars he carries from his past are evident in his reflections on the nature of pain. While others speak of their wounds as something caused by guilt, Yozo feels that his pain has always been a part of him, originating from childhood. He expresses on page 44:

*"Orang-orang pun sering bicara mengenai luka karena merasa bersalah. Dalam kasusku, luka itu hadir dengan sendirinya dari sejak aku masih bocah."*

**Translation:**

"People often talk about wounds caused by guilt. In my case, that wound has always been there since I was a child."

Yozo's deep sense of guilt stems from the superego, which enforces moral standards he believes he cannot meet. This internalized guilt exacerbates his psychological distress and reinforces his feelings of inadequacy

This deep-seated feeling of guilt stems from the superego, which functions as an internal moral compass that sets standards for what is right and wrong. For Yozo, the superego enforces these standards in a way that makes him feel perpetually inadequate. He internalizes the idea that he has failed to meet these standards, leading to a chronic sense of guilt that he cannot escape.

The mention of this guilt being present "sejak aku masih bocah" indicates that this feeling has been ingrained in him from a young age, further suggesting that his psychological distress has roots in his early life experiences. This ongoing sense of failure and self-condemnation exacerbates his emotional suffering, reinforcing the feelings of alienation and inadequacy that define his character. The internalized guilt, shaped by the superego, becomes a barrier to Yozo's ability to reconcile with himself and with others, deepening his sense of psychological isolation.

Yozo's existential conflict deepens as he grapples with the concepts of sin, punishment, and salvation. His belief in hell contrasts with his inability to believe in the possibility of redemption or heaven. He reflects on page 89:

*"Aku yakin akan neraka, tapi mustahil bagiku mempercayai adanya surga."*

**Translation:**

"I am certain of hell, but it is impossible for me to believe in the existence of heaven."

The superego is evident in Yozo's belief in punishment without redemption. This reflects a harsh internal moral framework that denies him hope for forgiveness or peace, further entrenching his self-loathing.

In this quote, Yozo expresses his certainty about suffering and punishment, yet denies any hope for forgiveness or peace. This harsh internal judgment denies him the possibility of spiritual or emotional healing, reinforcing his self-loathing and the belief that he is unworthy of

redemption. His inability to believe in heaven suggests that he sees no path toward reconciliation with himself or with any higher power.

This belief in inevitable punishment, without the comfort of a reward or reprieve, further entrenches his feelings of inadequacy and alienation. The superego's rigid moral standards make Yozo feel as though he is destined for eternal suffering, without any opportunity for peace or redemption, thus deepening his psychological distress.

The psychological analysis of *No Longer Human* by Osamu Dazai, it can be inferred that the author's personality reflects a strong dominance of the superego. Through the character Oba Yozo, Dazai portrays deep guilt, helplessness, and the overwhelming pressure of moral expectations, likely influenced by his own struggles with societal norms and inner conflicts.

Dazai's ego appears to attempt balancing his impulsive desires (id) and strict moral values (superego) but often fails, both in the novel and possibly in his personal life. His work criticizes the rigid expectations of society, which he suggests lead to feelings of alienation and loss of self. The author's personality, as reflected in this novel, seems to be shaped by a continuous struggle between the id and superego, with a weak ego unable to mediate effectively.

As cited by Aziza and Simanjuntak (2022), this story is called semi-autobiographical because the mental problems that occur in *No Longer Human* Novel are thought to be written based on the events experienced by the author, namely Osamu Dazai. The protagonist, Oba Yozo, shares a similar life story to Dazai's, who attempted suicide several times, including an incident where he jumped off a cliff with his lover, which mirrors Yozo's own struggles. Like Yozo, Dazai suffered from tuberculosis and drug addiction. Ultimately, both Dazai and Yozo ended their lives through suicide. Through this novel, Dazai not only recounts his personal experiences but also provides a window into the lives of Japanese youth who lived under fascism during that era.

The analysis of the novel highlights not only the tragic story of Oba Yozo but also the author's use of figurative language to convey deeper meanings. Dazai's use of literary devices, such as metaphors and symbolism, enriches the narrative and offers insight into his own psyche. These devices are carefully chosen to evoke emotion and enhance the story's impact, reflecting the author's unique voice and perspective. Through this, Dazai communicates his personal struggles, influencing readers by presenting a beautifully crafted, yet painful, portrayal of human and isolation.

## CONCLUSIONS

Based on the analysis conducted, it can be concluded that the character of Oba Yozo in Osamu Dazai's *No Longer Human* clearly reflects Sigmund Freud's psychological theory, particularly in terms of the personality structure: id, ego, and superego. Yozo, as the main character, demonstrates various psychological conflicts that illustrate the imbalance between primal drives (id), moral demands (superego), and the need for rational reality (ego). Through the quotations in the novel, it is evident that Yozo tends to be controlled by his unchecked impulses, which often conflict with the social and moral values around him.

Yozo's id is reflected in his impulsive actions and his desire to escape suffering through various means, such as alcohol and prostitution, which represent uncontrolled drives. Meanwhile, Yozo's ego attempts to balance these desires with reality, though it often fails in the face of the psychological tensions he experiences. On the other hand, Yozo's superego shows his deep moral struggles, as he feels alienated from society and continuously questions the values that others hold true.

This novel not only depicts Yozo's emotional and psychological journey but also highlights

how individuals caught in the internal struggle between the id, ego, and superego can experience isolation, depression, and despair. In conclusion, through a Freudian psychological approach, *No Longer Human* provides profound insights into the complex mental state of humans, where internal conflicts often lead to self-destruction.

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