

ANXIETY CAUSES AND FORMS IN OSAMU DAZAI'S NOVEL *NO LONGER HUMAN*

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Abstract

This study analyses the various manifestations and determinants of the protagonist's anxiety. Anxiety, characterized by physiological responses such as increased heart rate, sweating, and breathing difficulties akin to fear, often arises spontaneously from unpredictable sources, distinct from the immediate nature of fears triggered by specific events. Within the spectrum of anxiety, there exists both typical apprehension and anxiety disorders, the latter representing a psychological condition stemming from uncontrolled fears that significantly disrupt an individual's life. To elucidate the protagonist's experiences, the researchers draw upon Freud's psychoanalytic theory and Savitri Ramaiah's insights into anxiety. Employing a qualitative descriptive design complemented by an analytical descriptive approach, the study addresses social issues and behaviors common across societies. The findings unveil three distinct forms of anxiety experienced by the protagonist: reality or objective anxiety, neurotic anxiety, and moral anxiety. Moreover, the research identifies environmental triggers, repressed emotions, and physical factors as key contributors to the protagonist's anxiety.

Keywords: anxiety; psychoanalysis; repressed emotions

1. Introduction

No Longer Human is a novel about Oba Yozo, a man who has lost his humanity, suffering from psychological issues, the majority of which are brought on by his anxiety. According to Ibrahim and Lolowang (2021: 113) life is beautiful. This is a common sentence used by young people who have few problems in their lives. However, life is full of both beautiful things and happy moments, as well as difficulties. These difficulties are experienced by Oba Yozo at such a young age. Yozo experiences a lot of things from his father who forces him to follow all of his rules and from his family, who still live the ancient Japanese way of life; and a lot of events in his life torture him. Even though Yozo has already experienced all of the pressures since he is a child, he still could not keep them up. He could not do anything except follow what his father and his family's rules. By all of these things, he starts wearing a 'mask'.

This novel is considered one of Dazai's masterpieces, ranked the second-best-selling novel in Japan after Natsume Sōseki's novel *Kokoro*. Even though it is just second best in Japan, and it is still famous till now and already filmed in various forms such as origin and anime. This novel was first published in 1948 in Japanese and

published in English, translated and discussed by Donald Keene in 1958. This novel is portrayed through an autobiographical basis but categorized under the semi-autobiographical genre since the character in this book is fictional.

The study describes the protagonist's anxiety. Anxiety is a human emotion that can make people feel worried or overthink things. It can appear to anyone, whether they young or old. According to Adwas (2019: 580) anxiety disorders are the most common or frequently occurring mental disorders. Anxiety can be defined as a problem of fright in the human brain that can be anticipated. On the other hand, fright can be meant as a reaction to some danger that could happen. According to Freud, as cited by Andri and Yenny Dewi (2007), there are three kinds of anxiety: reality or objective anxiety, neurotic anxiety, and moral anxiety.

The writers are interested in particularizing this novel because, in the plot of the story, Oba Yozo, the protagonist, often feels anxious because he cannot live his social life normally. He always covers his fright by pretending in front of a lot of people. The inability of Oba Yozo to socialize causes him to think he is disqualified from being a human, and this thought in the end makes him unable to overcome his life problem.

2. Literature Review

According to Damono (1984), literature is a social institution that uses language to depict the reality of human life in society, providing general insights into human experiences. Meiliana (2020: 2) highlights the strong correlation between literature and psychology, as both deal with human reactions, perceptions, desires, fears, and social concerns. Analyzing literary works often involves various approaches, with the literary-psychological approach being one of them. Endraswara (2003: 97) considers psychology in literature as a study closely tied to human daily life, aiming to understand the psychological aspects portrayed through characters in a work. The psychological study of literature, according to Siswanto (cited by Setianengrum, 2008: 14) focuses on the main character's response to themselves and their environment, expressing psychological symptoms through their behavior. This approach involves interpreting and reconstructing the inner world of characters, making psychological literature an exploration of the complexities within the human psyche as reflected in literary works.

Roekhan (1990: 88) explains that the psychological approach to literature is divided into three approaches: 1) a textual approach or an approach that examines the psychological aspects of characters in literary works. 2) a receptive-pragmatic approach or an approach that examines the psychological aspects of readers as connoisseurs of literary works that are formed from the influence of the works they read and the reader's reception process in enjoying literary works, and 3) an expressive approach or an approach that examines the psychological aspects of the writer when carrying out a creative process that is projected through the work, both the writer as a person and as a representative of a community environment.

According to Freud, anxiety arises from the libido and is a result of conflicts within the Id, Ego, and Superego systems (Andri, 2007), tending to illustrate anxiety as a negative emotion marked by physiological signs similar to fear but less specific. While fear is triggered by immediate threats, anxiety is linked to unpredictable future dangers, affecting individuals of all ages (Adwas, 2019: 580). Freud emphasizes that anxiety, distinct from fear, stems from conflicts within the psyche. The emergence of anxiety prompts individuals to take action, either by avoiding anxiety-inducing situations or by addressing the underlying conflicts through conscientious thinking

(Suryabrata, 1993: 162). Alwisol (2004:21) notes that anxiety signals imminent danger and poses a threat to the ego, necessitating efforts to reduce conflicts between the id and superego. These anxiety-related disruptions can interfere with daily life, proving difficult to control and often disproportionate to actual threats, lasting for extended periods. Freud, as cited by Andri (2007: 234), asserts that anxiety is integral to the personality system, playing a crucial role in the development of neurotic and psychotic behaviors. Freud attributes the root cause of all anxiety to birth trauma, wherein the transition from the comfortable womb to the hostile external environment challenges the individual to adapt to the reality in which instinctual needs may not always be met. This abrupt shift overwhelms the newborn's raw and unprepared nervous system with persistent, loud sensory stimuli. According to Freud, which is cited by Andri (2007) there are three kinds of anxiety:

1. Reality or Objective Anxiety

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

2. Neurotic Anxiety

Neurotic anxiety has its basis in conflict in childhood life; as an example, sometimes a child experiences punishment from their parent due to impulsive fulfillment of id needs. Anxiety is developing because of the hope of satisfying certain Id impulses. The neurotic state that arises is the fear of being punished for showing impulsive behaviour that is dominated by the Id. Things that need to be noted are fears that show up because of the instincts, but that fear will not happen if the instinct is satisfied. The conflict that occurs is between the Id and the Ego, which we know has a basis in reality. According to Freud, neurotic anxiety is divided into three categories, that is: a) anxiety that is acquired because of fearful internal and external factors, b) anxiety that is associated with a specific object that manifests like a phobia, c) neurotic anxiety that is unrelated to internal and external harmful factors.

3. Moral Anxiety

Moral anxiety is caused by the personality of humans. This anxiety is the result of conflict between the Id and the Superego. It also means "moral anxiety," which is a fear that comes from the individual conscience. When individuals are motivated to express instinctual impulses that are contrary to the moral values referred to in their superego, they will feel ashamed or guilty. In everyday life, he will find himself "*conscience-stricken*". Moral anxiety explains how the superego develops inside humans. The basis of this anxiety is real life, just as with Neurotic anxiety. Anxiety in a person often develops over a period of time and mostly includes human life experiences. Events that occur in a person's life can accelerate the emergence of anxiety. According to Savitri (2003:11) there are some causing factors that can make anxiety occur:

- **Environment:** the environment around the place where the individual lives influences the way the individual thinks about themselves and others. This is due to

unpleasant experiences with family, friends, or co-workers that make the individual feel insecure about their own environment.

- **Emotion repressed:** anxiety may occur because the individual is unable to find a way to get their own feelings out, especially, if the individual is repressing the emotions of frustration and anger that they have had for a very long time.
- **Physical causes:** physical and mental systems are constantly interacting with each other. This is one of the causes that can cause anxiety in individuals. This can be seen during conditions such as pregnancy, adolescence, and recovering from illness. During these conditions, mood swings are very common, which can cause anxiety.

This research focuses on the protagonist, defined by Nugriyanto (1988: 176-194) as a character whose traits can be identified through appearance and actions. The protagonist, often referred to as the hero or heroine, elicits sympathy and empathy from readers. They drive the plot forward, facing challenges and conflicts to achieve their goals or resolve the central conflict. The audience typically identifies strongly and supports the protagonists, as they significantly influence the storyline and resolution. While protagonists are commonly portrayed as moral individuals, they can also be complex or flawed characters, adding nuance and authenticity to their portrayal. The crucial characteristic defining a protagonist is their centrality to the plot and their role in advancing the story.

3. Research Method

Qualitative research, as explained by Pradoko, cited by Sahir. (2021: 41) is a process used to understand human social phenomena, creating a comprehensive view represented in words and detailing informant sources' views in a natural setting. The data collection for this research is divided into two parts, which are the primer data and the secondary data. The primary data source for this research is *No Longer Human*, a novel by Osamu Dazai that was originally published in Japan in 1948. The novel used for this research was translated by Donald Keene, and the translated version was published in 1958 with a total of 177 pages. The secondary data collection for this research is literature books, articles, research results, journals, and lecture archives, as well as other references that support this research.

The writers use a textual approach in this study because the data being examined in this study concerns the protagonist's anxiety. As explained earlier, the psychological approach in literature is an approach that is used to research the study or psychological laws that are applied to a literary work. Therefore, it is very appropriate to use it in this research, as anxiety is a part of the study of psychology.

4. Results and Discussion

4.1 Results

The forms of anxiety experienced by the protagonist in the novel are: reality or objective anxiety, neurotic anxiety, and moral anxiety. Furthermore, the causes of anxiety experienced by the protagonist are: environment, emotional repression, and physical causes.

4.1.1 The Form of Anxiety Experienced by the Protagonist

4.1.1.1 Reality or Objective Anxiety

The real anxiety that the protagonist experiences in this novel can be seen when his father is going to Tokyo for a work trip. He asks all of his kids what they want to have as souvenirs. To Yozo, her father asks if he would like a book or a lion mask. Because of the confusion, his brother answers for Yozo that Yozo wants a book and not a lion mask, like what his father expects. Yozo then sees a look of disappointment on his father's face, and he feels scared of it. This can be seen in the quotations below:

“A book would be best, I suppose,” my brother said seriously.

“Oh?” The pleasure drained from my father’s face. He snapped his notebook shut without writing anything.

What a failure. Now I had angered my father and I could be sure that his revenge would be something fearful. That night as I lay shivering in bed I tried to think if there were still not some way of redressing the situation. I crept out of bed, tiptoed down to the parlor, and opened the drawer of the desk where my father had most likely put his notebook. I found the book and took it out. I riffled through the pages until I came to the place where he had jotted down our requests for presents. I licked the notebook pencil and wrote in big letters LION MASK. This accomplished I returned to my bed.

(Dazai, 1958: 30-31)

At a young age, Yozo is assaulted by his maids and he could not say any words about the assaults. He is afraid that his words would be put into silence by people that have a good grace in the face of the world. This is associated with realistic anxiety because it comes from the outside world. This can be seen in the quotations below:

Already by that time I had been taught a lamentable thing by the maids and menservants; I was being corrupted. I now think that to perpetrate such a thing on a small child is the ugliest, vilest, cruelest crime a human being can commit. But I endured it. I even felt as if it enabled me to see one more particular aspect of human beings. I smiled in my weakness (Dazai, 1958: 35) .

When Takeichi removes his mask, Yozo perceives a very serious threat. Takeichi is not someone he has anticipated. He experiences a very, very large panic that makes him believe that his dread and anxiety would follow him throughout the day. This is related to realistic anxiety because it comes from the outside world, and this activates his brain on how to protect himself.

I got to my feet with a rueful smile and was brushing the sand from my pants when Takeichi, who had crept up from somewhere behind, poked me in the back. He murmured, “You did it on purpose.”

I trembled all over. I might have guessed that someone would detect that I had deliberately missed the bar, but that Takeichi should have been the one came as a bolt from the blue. I felt as if I had seen the world before me burst in an instant into the raging flames of hell. It was all I could do to suppress a wild shriek of terror

(Dazai, 1958: 44)

Yozo's fear of humans, which makes his anxiety arise, is sensed more strongly when he is already attending college in Tokyo. Because there are more humans than when he is in the village, he must engage with them more. This can be seen below:

To tell the truth, when I first came to the city, I was afraid to board a streetcar because of the conductor; I was afraid to enter the Kabuki Theatre for fear of the usherettes standing along the sides of the red-carpeted staircase at the main entrance; I was afraid to go into a restaurant because I was intimidated by the waiters furtively hovering behind me waiting for my plate to be emptied. Most of all I dreaded paying a bill—my awkwardness when I handed over the money after buying something did not arise from any stinginess, but from excessive tension, excessive embarrassment, excessive uneasiness and apprehension.

(Dazai, 1958: 61)

4.1.1.2 Neurotic Anxiety

When Yozo is still a child, he never knows what hunger feels like; he never knows what the "nature" of hunger is. But, because he is scared of being punished by the way people think of him, he always pretends that he is hungry.

When as a boy I returned home from school the people at home would make a great fuss over me. "You must be hungry. We remember what it's like, how terribly hungry you feel by the time you get home from school. How about some jelly beans? There's cake and biscuits too." Seeking to please, as I invariably did, I would mumble that I was hungry, and stuff a dozen jelly beans in my mouth, but what they meant by feeling hungry completely escaped me.

(Dazai, 1958: 22-23)

Neurotic anxiety is also experienced by Yozo when he is in another person's house. The fear inside him makes him force himself to eat everything that is put before him. The pressure of these things makes him feel that eating is the most painful part of his day, especially in his own home.

Of course, I do eat a great deal all the same, but I have almost no recollection of ever having done so out of hunger. Unusual or extravagant things tempt me, and when I go to the house of somebody else I eat almost everything put before me, even if it takes some effort. As a child the most painful part of the day was unquestionably mealtime, especially in my own home.

(Dazai, 1958: 23)

When Yozo is a kid, he is always described as a 'lucky' kid because of the rich background of his family. But he thinks he is not a lucky boy; he always wonders if he is actually happy, and he says that everyone who calls him lucky has more fortune than he. This is one of the neurotic anxiety type, when the anxiety is associated with the outside and inside worlds and is unrelated to harmful factors. This can be seen in the quotations below:

I wonder if I have actually been happy. People have told me, really more times than I can remember, ever since I was a small boy, how

lucky I was, but I have always felt as if I were suffering in hell. It has seemed to me in fact that those who called me lucky were incomparably more fortunate than I.
(Dazai, 1958: 23).

Yozo invents the personality of a jester who is clowning because of his fear of humans. He invents it, so he could blend with other humans, but it is not only about blending; he could avoid the pressure that other humans put on him. This is related to neurotic anxiety, because neurotic anxiety is a fear that makes the sufferer intend to do things to protect themselves. This can be seen in the quotations below

This was how I happened to invent my clowning.

It was the last quest for love I was to direct at human beings. Although I had a mortal dread of human beings I seemed quite unable to renounce their society. I managed to maintain on the surface a smile which never deserted my lips; this was the accommodation I offered to others, a most precarious achievement performed by me only at the cost of excruciating efforts within.

(Dazai, 1958: 26).

Yozo is someone who is really scared of what other people think of him. Because of this fear, he takes on the personality of a jester. Just like in the paragraph above, he invents it, so he could blend with other humans. His anxiety about what other people think of him shapes his personality into that of a comedian. This disposition makes him feel protected, and he believes that as long as he could make other people laugh, he has nothing to worry about. This can be seen below:

I thought, "As long as I can make them laugh, it doesn't matter how, I'll be all right. If I succeed in that, the human beings probably won't mind it too much if I remain outside their lives. The one thing I must avoid is becoming offensive in their eyes: I shall be nothing, the wind, the sky." My activities as jester, a role born of desperation, were extended even to the servants, whom I feared even more than my family because I found them incomprehensible.

(Dazai, 1958: 26).

Yozo sees respect as fear because of what he sees in real life. He sees that respect from his father, who is one of the most respectful people in his village, and there are a lot of people who are two-faced to his father. The fear also comes from his mind, which is scared of being ashamed by humans if they know what his true color is. This picture can be seen below:

I could distinguish among the voices those of my father's closest friends complaining in tones almost of anger about how inept my father's opening remarks had been, and how difficult it was to make head or tail out of the great man's address. Then these men stopped by my house, went into our parlor, and told my father with expressions of genuine delight on their faces what a great success the meeting had been. Even the servants, when asked by my mother about the meeting, answered as if it were their spontaneous thought, that it had been really interesting. These were the selfsame servants who had been

bitterly complaining on the way home that political meetings are the most boring thing in the world.
(Dazai, 1958: 36-37)

When Yozo has already moved to Tokyo, he meets a new friend, Horiki, a man who introduces him to tobacco, alcohol, and prostitutes. Yozo then makes this a way to escape himself from the dread of human beings. This is related to neurotic anxiety because this is the way Yozo escapes from his anxiety, which is caused by humans themselves. This can be seen in the quotations below:

I soon came to understand that drink, tobacco and prostitutes were all excellent means of dissipating (even for a few moments) my dread of human beings. I came even to feel that if I had to sell every last possession to obtain these means of escape, it would be well worth it
(Dazai, 1958: 63).

4.1.1.3 Moral Anxiety

Moral anxiety is caused by the personality of the human. The threads for this anxiety are not from the outer world but from the internalized superego. It comes from the world where the shame, guilt, and fear originate, but the basis for this anxiety is still from real life. In this novel, Oba Yozo always thinks that his life is a shameful one because he could not imagine himself living the life of a human being. It can be seen below:

Mine has been a life of much shame.
I can't even guess myself what it must be to live the life of a human being.
(Dazai, 1958: 21)

The quotations above show that Yozo thinks that he cannot live as a normal human being because he cannot fulfill the conditions of being a normal human. The quotations below also show how Yozo is questioning himself about what a normal human could be. Like the sensation of hunger, he is never aware of that sensation and how it should feel.

Again, I have never known what it means to be hungry. I don't mean by this statement that I was raised in a well-to-do family—I have no such banal intent. I mean that I have had not the remotest idea of the nature of the sensation of “hunger.” It sounds peculiar to say it, but I have never been aware that my stomach was empty.
(Dazai, 1958: 22)

In the novel, this anxiety arises from Oba Yozo, the protagonist, being scared of mealtime because the vibes around the dining room in his family house are gloomy. It can be seen in the quotations below:

As a child the most painful part of the day was unquestionably mealtime, especially in my own home. At my house in the country the whole family—we were about ten in number—ate together, lined up in two facing rows at table. Being the youngest child, I naturally sat at the end. The dining room was dark, and the sight of the ten or more

members of the household eating their lunch, or whatever the meal was, in gloomy silence was enough to send chills through me.
(Dazai, 1958: 23)

According to the quotations above, Yozo feels eating is such a chore and a threat to humanity. The saying "eat or die" makes the feeling of anxiety and fear inside Yozo arise. He thinks that there is no other sentence that is more difficult, abstruse, and resonantly threatening than that one. This can also be seen below:

"Human beings work to earn their bread, for if they don't eat, they die."
(Dazai, 1958: 24)

The concept of happiness makes Yozo doubt himself about the concept of being human. Because in his head he has a very different variety of happiness than other people, he has a sleepless night to the brink of lunacy. This is related to his moral anxiety because it comes from the inside of his mind. This can be seen in the quotations below:

In other words, you might say that I still have no understanding of what makes human beings tick. My apprehension on discovering that my concept of happiness seemed to be completely at variance with that of everyone else was so great as to make me toss sleeplessly and groan night after night in my bed. It drove me indeed to the brink of lunacy.
(Dazai, 1958:24- 25).

Yozo experiences moral anxiety when he thinks that he is not like other humans. He feels apprehension and terror when other humans can sleep peacefully without thinking about their problems, which he thinks are not bigger than his own, and he cannot talk about them.

All I feel are the assaults of apprehension and terror at the thought that I am the only one who is entirely unlike the rest. It is almost impossible for me to converse with other people. What should I talk about, how should I say it?—I don't know
(Dazai, 1958: 26).

As a child, Yozo has no notion about others; he is only aware of himself. Because he is afraid that any other human would notice it and judge or punish him in the way that he is scared of, like embarrassment. This leads to moral anxiety because moral anxiety tends to make the sufferer feel scared of being judged by other humans. It can be seen in the quotations below:

As a child I had absolutely no notion of what others, even members of my own family, might be suffering or what they were thinking. I was aware only of my own unspeakable fears and embarrassments. Before anyone realized it, I had become an accomplished clown, a child who never spoke a single truthful word
(Dazai, 1958: 27)

The sense of dread that other humans gives him makes him grow distrustful of human beings and makes him always wear a mask and treats other humans as his audience, even if they are of the same species as he. To cope with the dread of other humans, Yozo starts to draw. This drawing is introduced to him by Takeichi, and both of them call it an art style of ghosts. In this drawing, Yozo shows his true self, which is desperately hidden from him. He secretly affirms himself. But, on the other hand, he still could not show other people this drawing except Takeichi. He is afraid that he would suddenly be subjected to other people's suspicious vigilance, and on the other hand, he is scared that others would not recognize him. This can be seen in the quotations below:

The pictures I drew were so heart-rending as to stupefy even myself. Here was the true self I had so desperately hidden. I had smiled cheerfully; I had made others laugh; but this was the harrowing reality. I secretly affirmed this self, was sure that there was no escape from it, but naturally I did not show my pictures to anyone except Takeichi. I disliked the thought that I might suddenly be subjected to their suspicious vigilance, when once the nightmarish reality under the clowning was detected. On the other hand, I was equally afraid that they might not recognize my true self when they saw it, but imagine that it was just some new twist to my clowning— occasion for additional snickers. This would have been most painful of all. I therefore hid the pictures in the back of my cupboard.

(Dazai, 1958: 55-56)

His father's urge to send him to college makes him rarely attend classes. Because attending college is the opposite of what he desires. As a result, Yozo is hesitant to learn about true school spirit and decides to paint instead of attending college. This can be seen in the quotations below:

Even if I attended lectures it was more like an auditor than a regular student. Attending classes became all the more tedious. I had gone through elementary and high schools and was now in college without ever having been able to understand what was meant by school spirit. I never even tried to learn the school songs.

(Dazai, 1958: 58)

Yozo goes to prostitutes to heal his dread of human beings; he comes there to seek a mere night of repose. Even though he feels that it is pathetic, he thinks that prostitutes are seen as devoid of greed and can be seen as human beings. But he feels secure sleeping in their arms. This can be seen in the quotations below:

I never could think of prostitutes as human beings or even as women. They seemed more like imbeciles or lunatics. But in their arm I felt absolute security. I could sleep soundly. It was pathetic how utterly devoid of greed they really were. And perhaps because they felt for me something like an affinity for their kind, these prostitutes always showed me a natural friendliness which never became oppressive. Friendliness with no ulterior motive, friendliness stripped of high-pressure salesmanship, for someone who might never come again.

Some nights I saw these imbecile, lunatic prostitutes with the halo of Mary (Dazai, 1958: 63)

Because all the problems, his anxiety rises more and more, then he asks questions about the power of God. Oba Yozo is someone who believes in God's punishment but doubts His love. He thinks that God's punishment is real and God's love is mortal. This feeling is first led by his distrust of human beings. These statements are supported by the quotations below:

Some perhaps will deride me. "What do you mean by not having faith in human beings? When did you become a Christian anyway?" I fail to see, however, that a distrust for human beings should necessarily lead directly to religion. Is it not true, rather, that human beings, including those who may now be deriding me, are living in mutual distrust, giving not a thought to God or anything else? (Dazai, 1958: 36)

4.1.2 The Causes of Anxiety Experienced by the Protagonist

4.1.2.1 Anxiety Caused by the Environment

The environment causes anxiety that is experienced by the protagonist, as seen in this novel when Yozo feels burdened by eating in his own house. He feels burdened by the vibes in his own dining room at home. This makes him feel like it is hard to eat day by day when he is at home. It can be seen in the quotations below:

As a child, the most painful part of the day is unquestionably mealtime, especially in my own home. At my house in the country the whole family—we were about ten in number—ate together, lined up in two facing rows at table. Being the youngest child I naturally sat at the end. The dining room was dark, and the sight of the ten or more members of the household eating their lunch, or whatever the meal was, in gloomy silence was enough to send chills through me. (Dazai, 1958: 23)

Yozo's father is a person who always presses his child to do what he wants, and the impact on Yozo is that he is always afraid to disappoint his father. He always does what his father says, even if it is the opposite of his own desire. This can be seen in the quotations below when Yozo's brother says that Yozo wants a book, but his father wants to buy him a lion mask, and the pleasure from his father's face is drained when he hears that Yozo wants a book. When Yozo sees that as soon as possible, anxiety comes to himself, and he tries to fix it, so he could feel his father's happiness as he has changed his mind.

"A book would be best, I suppose," my brother said seriously.

"Oh?" The pleasure drained from my father's face. He snapped his notebook shut without writing anything.

What a failure. Now I had angered my father and I could be sure that his revenge would be something fearful. That night as I lay shivering in bed I tried to think if there were still not some way of redressing the situation. I crept out of bed, tiptoed down to the parlor, and opened the drawer of the desk where my father had most likely put his notebook. I found the book and took it out. I riffled through the pages until I

came to the place where he had jotted down our requests for presents. I licked the notebook pencil and wrote in big letters LION MASK. This accomplished I returned to my bed. I had not the faintest wish for a lion mask. In fact, I would actually have preferred a book. But it was obvious that Father wanted to buy me a mask, and my frantic desire to cater to his wishes and restore his good humor had emboldened me to sneak into the parlor in the dead of night.
(Dazai, 1958: 24).

When Yozo is at school, he is terrified of being knowns. This is motivated by his father's political career, which includes many two-faced individuals. When his father gives a speech in his village, for example, many people criticize and badmouth him behind his father's back. When they are in front of his father, however, they laude Yozo's father. This can be seen in the quotations below:

I was well on the way to winning respect. But the idea of being respected used to intimidate me excessively. My definition of a "respected" man was one who had succeeded almost completely in hoodwinking people, but who was finally seen through by some omniscient, omnipotent person who ruined him and made him suffer a shame worse than death.
(Dazai, 1958: 33)

4.1.2.2 Anxiety Caused by the Emotional Repression

Anxiety can emerge when someone is unable to express their own sentiments; especially if the person has been suppressing their feelings of irritation and rage for a long period of time. When a person ignores, rejects, or conceals their feelings or painful events, they are suffering from repressed anxiety. As unresolved emotions continue to impact the person's thoughts, feelings, and behaviors, tension and anxiety can build up over time. Yozo feels his anxiety comes from the repression of his emotions. This can be seen when Yozo never answers anything that his family tells him. He feels that the anger that comes from the words of his family members is the truth about humanity. He feels he is not worthy of anyone's defense, not even from himself, as a result of suppressing this emotion, he believes he is not worthy of being a human. This can be seen in the quotations below:

Again, I never once answered back anything said to me by my family. The least word of reproof struck me with the force of a thunderbolt and drove me almost out of my head. Answer back! Far from it, I felt convinced that their reprimands were without doubt voices of human truth speaking to me from eternities past; I was obsessed with the idea that since I lacked the strength to act in accordance with this truth, I might already have been disqualified from living among human beings. This belief made me incapable of arguments or self-justification.
(Dazai, 1958: 27).

Because of the emotion repressed by Yozo, he thinks that life in prison is better than the "realities of life" because he thinks that being in prison is releasing him from the groaning of sleepless nights. Yozo finds peace in the criminal activity that he

engages in when he is a comrade at one of the Marxist communities in Tokyo. He does all the dangerous missions that are given to him; he always performs all the tasks that are given to him by the community without any false suspicion by the police. This can be seen in the quotations below:

On the contrary, I felt so much more relaxed in this irrational world than in the world of rational gentlemen that I was able to do what was expected of me in a “sound” manner. I was therefore considered a promising comrade and entrusted with various jobs fraught with a ludicrous degree of secrecy. As a matter of fact, I never once refused any of their jobs. Curiously docile, I performed whatever they asked of me with such unruffled assurance that the “dogs” (that was the name by which the comrades referred to the police) suspected nothing, and I was never so much as picked up for questioning.
(Dazai, 1958: 69)

The quotations above are supported by the quotations below. Oba Yozo shows how he thinks he enjoys the feeling of living in a prison rather than in the outside world because he does not need to repress his own emotions anymore and can sleep in peace. This can be seen in the quotations below:

I felt at the time that if I should become a party member and got caught, not even the prospect of spending the rest of my life in prison would bother me: it occurred to me that prison life might actually be pleasanter than groaning away my sleepless nights in a hellish dread of the “realities of life” as led by human beings.
(Dazai, 1958: 70)

4.1.2.3 Anxiety Caused by the Physical Causes

Physical and mental systems are always interacting each other. This is one of the factors that can induce anxiety in people. This can be observed during conditions such as pregnancy, adolescence, and sickness recovery. Mood fluctuations are typical in these situations, which can induce worry. The physical factor has contributed to the development of anxiety. This can be seen in the quotations below, where Yozo has had eccentricity since he is at a young age. This eccentricity comes about because he spends most of his time in his bedroom because he has a weak body. This eccentricity makes him observe everything around him, including the behavior of people and things in his environment. This can be seen in the quotations below:

I was convinced that the bridge had been provided to lend an exotic touch and to make the station premises a place of pleasant diversity, like some foreign playground. I remained under this delusion for quite a long time, and it was for me a very refined amusement indeed to climb up and down the bridge. I thought that it was one of the most elegant services provided by the railways. When later I discovered that the bridge was nothing more than a utilitarian device, I lost all interest in it.
(Dazai, 1958: 21-22).

The quotations above are supported by the quotations below. Yozo explains how he is confined to bed because of his physical sickness, which makes him overthink

the sheets and pillow cases as an uninspired decoration. Then he realizes that it is for a practical purpose, and it makes him realize the revelation of human dullness.

I have been sickly ever since I was a child and have frequently been confined to bed. How often as I lay there I used to think what uninspired decorations sheets and pillow cases make. It wasn't until I was about twenty that I realized that they actually served a practical purpose, and this revelation of human dullness stirred dark depression in me.

(Dazai, 1958: 22)

Throughout his adolescence, Yozo sees women as a creature that would bring a wound that is really hard to heal. From his thoughts, a woman is a creature that can lean on him while simultaneously tossing him aside. He has always believed that women could inflict horrible wounds on him that no man could. This can be seen in the quotations below:

Nevertheless, it was with very much the sensation of treading on thin ice that I associated with these girls. I could almost never guess their motives. I was in the dark; at times I made indiscreet mistakes which brought me painful wounds. These wounds, unlike the scars from the lashing a man might give, cut inwards very deep, like an internal hemorrhage, bringing intense discomfort. Once inflicted it was extremely hard to recover from such wounds.

(Dazai, 1958: 48)

5. Conclusion

The research findings reveal that the protagonist's anxiety in Osamu Dazai's "No Longer Human" can be delineated into three distinct categories: reality anxiety, neurotic anxiety, and moral anxiety. Environmental factors, repressed emotions, and physical conditions emerge as primary causal elements. Reality anxiety, the initial type examined, emerges from Yozo's apprehension toward confronting the harsh realities of his existence and the potential psychological harm inflicted by those within his surroundings. To shield himself from this distress, Yozo adopts a facade of happiness, symbolized by his metaphorical "mask." Neurotic anxiety, the second type, manifests in Yozo's pervasive fear of losing control, compelling him to meticulously monitor others, as evidenced by his obsessive observation of Takeichi subsequent to being caught wearing his metaphorical "mask." Moral anxiety, the third type, originates internally, stemming from feelings of shame, guilt, and inadequacy ingrained in Yozo's perception of his own humanity. His strained relationship with his father underscores environmental influences, with the constant pressure to conform fueling a persistent fear of disappointing his paternal figure. Moreover, emotional repression exacerbates Yozo's anxiety, as demonstrated by his avoidance of familial interactions. Additionally, physical factors, such as Yozo's fragile constitution resulting from prolonged isolation during his formative years, contribute to the onset of anxiety. Ultimately, "No Longer Human" portrays Oba Yozo's life as a narrative entwined with shame, besieged by anxieties emanating from the intricate interplay of environmental, emotional, and physical dynamics.

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