
DEFENSE MECHANISM IN *NO LONGER HUMAN* (2019) MOVIE: A PSYCHOANALYTIC APPROACH

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Received: 2024-05-19

Accepted: 2024-06-01

Published: 2024-06-29

Abstract

This study explores Osamu Dazai's defense mechanisms as depicted in the film adaptation of *No Longer Human* (2019) from a psychoanalytic perspective, drawing on Sigmund Freud's theoretical framework. The narrative follows the protagonist's tumultuous journey, highlighting his struggles with identity, alienation, and social conformity. Using Freud's psychoanalytic concepts, including defense mechanisms such as denial, projection, displacement, sublimation, reaction formation, undoing, and isolation, this study examines the protagonist's psychological responses to trauma and guilt. Employing Miles and Huberman's method of data reduction, data display, and conclusion drawing, the research conducts a close analysis of character behavior, dialogue, and symbolism. The film's depiction of these defense mechanisms offers profound insights into the human psyche and its coping strategies in the face of internal and external conflict. By integrating Freudian theory with cinematic interpretation, this study aims to elucidate the intricacies of Dazai's defense mechanisms and provide a deeper understanding of the complexity of human psychology as portrayed in the film.

Keywords: *defense mechanism; no longer human movie; psychoanalytic approach.*

1. Introduction

Literature, as a complex and multifaceted discipline, has been subject to various interpretations and analyses by scholars throughout history. Critically acclaimed literary theorists such as Northrop Frye and Roland Barthes have offered invaluable insights into the nature, function, and significance of literature within society. Frye (2020) introduces the concept of archetypal criticism, emphasizing the recurring patterns and universal themes found in literature across cultures and epochs. His work has revolutionized literary analysis by highlighting the deep-rooted mythic structures and symbolic motifs that permeate literary texts, elucidating the profound connections between literature and the collective human experience. Moreover, Barthes states that a novel or poem would have multiple 'meanings' because each reader would approach the text differently, from their own perspective and background. Texts, Barthes contended, have an openness rather than a closedness of interpretation. Barthes also develops what is known as the five semantic codes (Hatam & Iman & Ghabra, 2021).

Film and literature often influence each other, with movies drawing inspiration from books, real events, or other films to craft new stories (Stam and Raengo, 2004). The collaboration of directors, writers, and actors in cinema involves various techniques like cinematography and sound design to convey powerful messages through themes and character development. Characters in films, like in literature, play a vital role, as their unique traits define their personalities and drive the narrative's themes. Psychoanalysis, as highlighted by Erdelyi (1985) and Eagleton (2011), offers valuable insights into understanding individual personalities by exploring the hidden aspects of the human psyche and its impact on behavior and mental health. Allport (1937) proposes that each person possesses a unique and dynamic set of characteristics that shapes their thoughts, feelings, and behaviors uniquely. He rejected deterministic views on personality, emphasizing the complexity and individuality of each individual. By recognizing the interplay of traits and experiences, Allport (1937) highlights the distinctiveness of every person's personality, advocating for a deeper understanding of human behavior through personal narratives and individual cases. His focus on personal experiences aims to reveal the intricate nuances that make each person unique, promoting a holistic and personalized comprehension of human behavior by studying individuals rather than stereotypes.

In his early work, Freud (2014) introduces the concept of defense mechanisms, which are strategies used unconsciously to protect the ego from anxiety and emotional distress. These mechanisms, such as denial, projection, displacement, sublimation, reaction formation, undoing, and isolation, play a crucial role in shielding individuals from unpleasant realities. Denial is a defense mechanism where individuals reject uncomfortable truths to avoid anxiety and emotional pain. Projection involves attributing unacceptable feelings or thoughts to others to alleviate inner conflicts. Displacement, on the other hand, is the process of transferring negative emotions from one source to another less threatening one. Vaillant (1994) explains projection as a way for individuals to shift undesirable feelings onto external sources, helping them cope with inner turmoil. Displacement, as highlighted by Main (2023), occurs when individuals express desires in ways unrelated to the original source, potentially leading to misunderstandings and strained relationships. Sublimation, as emphasized by Kernberg (1993), involves redirecting socially unacceptable impulses into more constructive activities. This defense mechanism enables individuals to manage internal conflicts by channeling negative energy into socially acceptable outlets like art or sports. Reaction formation is when someone acts contrary to their true feelings to cope with discomfort. This protects individuals from facing unacceptable emotions. Undoing is a response to guilt or fear, where individuals try to reverse perceived wrongs, noted by Di Giuseppe and Perry (2021). Isolation involves separating thoughts or feelings to manage emotional conflict, as described by Kernberg (1985). These defense mechanisms help balance the id, ego, and superego demands, outlined by Freud (1989) in understanding human behavior and coping strategies.

Unfortunately, there is still no study of the film *No Longer Human*, on any subject, but there has been a lot of research on the novel itself, which raises a lot of discussion in it. On the other hand, many studies have explored defense mechanism in different movies. Martins (2019) discussed the defense mechanism used by Norman Bates from the film *Psycho*. This study found that Norman deals with his problems by repression, projection and rationalization to cope with the conflict between him and his dependence on his mother, he turns to denial. In addition, Norman uses identification to deal with the conflict associated

with his dependency and obsession with his mother. Saputra (2022) discussed the defense mechanism and anxiety exhibited by Arthur Fleck from the *Joker* film. This study identifies repression as Arthur denies his adopted status and projects his anger and frustration onto his mother. Displacement is evident when Arthur channels his energy into violent outbursts, particularly when he is attacked on the train. Finally, fantasy serves as a coping mechanism for Arthur, allowing him to escape his harsh reality. However, these defenses contribute to his descent into crime and violence, illustrating the complex interplay between psychological defenses and the unravelling of Arthur's sanity.

Based on the reasons previously stated, the researchers are interested in examining how Osamu Dazai in the movie *No Longer Human (2019)* employs defense mechanism to cope with his challenges and difficulties, and its effects by conducting research entitled: "Defense Mechanism in *No Longer Human (2019)* Movie: A Psychoanalytic Approach."

2. Literature Review

Defense mechanisms, originally conceptualized by Sigmund Freud, have been extensively explored and expanded upon in psychological literature. Freud's seminal work, *The Ego and the Id*, lays the groundwork for understanding these mechanisms as strategies employed by the ego to manage conflicts between the id and the superego. According to Freud (1989), "the ego develops defense mechanisms to prevent the conscious mind from becoming aware of forbidden desires and distressing memories," highlighting their role in protecting the individual from psychological distress. These mechanisms help navigate the internal conflict between primal desires and moral constraints, maintaining psychological equilibrium.

Building on Freud's foundational ideas, George E. Vaillant's research significantly advances our understanding of defense mechanisms, particularly in the context of personality psychopathology. In his 1994 study, Vaillant categorizes defenses into four levels of adaptiveness: psychotic, immature, neurotic, and mature. This hierarchical approach underscores the varying degrees of functionality and health associated with different defenses. Vaillant (1994) notes, "mature defenses such as humor and sublimation contribute positively to mental health by enabling individuals to cope with stress and maintain social relationships," thereby linking adaptive defenses to overall psychological well-being. This framework not only addresses internal conflicts but also how these defenses manifest in external social interactions, impacting one's ability to navigate and resolve interpersonal conflicts.

Further enriching this discourse, Frye's *Anatomy of Criticism: Four Essays (2020)* offers a broader literary and critical perspective, suggesting that defense mechanisms can be understood within the framework of narrative structures and themes. Frye's analysis implies that the way individuals construct and interpret their personal narratives can reflect underlying defense mechanisms, providing a valuable intersection between psychoanalysis and literary criticism. For instance, a person's narrative might externalize internal conflicts through literary themes, enabling a deeper understanding of their psychological state. While Frye's primary focus is not on psychological theory per se, his insights contribute to a more holistic understanding of how defense mechanisms manifest in human behavior and creativity, illustrating the external projection of internal psychological conflicts in literary forms.

More recently, Di Giuseppe and Perry (2021) have provided a contemporary assessment of defense mechanisms through empirical research. Their study utilizes the Defense Mechanisms Rating Scales Q-sort to create a hierarchy of defense mechanisms, offering a nuanced method for evaluating defensive functioning. They argue that "assessing defensive functioning with reliable tools like the Q-sort allows for a more precise understanding of an individual's psychological state," emphasizing the importance of rigorous, evidence-based approaches in the study of defense mechanisms. This modern empirical perspective enhances the evaluation of internal psychological conflicts by providing concrete, measurable data, which can then be applied to understand external behavioral patterns and relational dynamics.

These diverse perspectives collectively enhance our comprehension of defense mechanisms, from Freud's early psychoanalytic theories to modern empirical assessments. Freud's (1989) identification of basic defense strategies forms the bedrock of this understanding, addressing the internal conflict between the id, ego, and superego. Vaillant's (1994) hierarchical model provides a practical framework for evaluating the adaptiveness of these mechanisms in managing both internal psychological states and external social interactions. Frye (2020) contributes a critical narrative dimension, illustrating how internal conflicts are externalized through literary narratives. Di Giuseppe and Perry (2021) offer robust empirical tools for precise measurement and analysis, enabling a detailed understanding of both internal defensive processes and their external manifestations in behavior and relationships.

3. Research Method

The nature of this study uses qualitative content analysis with a psychoanalytic approach. Qualitative content analysis is the study of written or recorded information to understand how people behave, where these materials can come from different sources such as reports, letters, films or even diaries (Ary et al., 2018: 29). In this study, a psychoanalytic approach is used to explore the main character in the film.

In this study, the formal object is the protagonist's use of the defense mechanism, and the material object is the movie *No Longer Human* (2019). This study focuses on the defense mechanism utilized by the protagonist, and the impact of this mechanism on the character's behavior. There are two sources of data used in this study. The primary data are the dialogues and scenes from the film "*No Longer Human*" (2019), and the secondary data are taken from the previous studies collected, as well as journals, dissertations, and websites.



In collecting the data, researchers watched the film repeatedly, reviewed articles and journals, recognized specific scenes and dialogues that showed the characters' use of defense mechanisms, and categorized each scene and dialogue into different groups based on Sigmund Freud's defense mechanism theory.

To analyze the data, the researchers adopted Miles and Huberman's method. Miles and Huberman (1992, as cited in Sugiyono (2016: 163) emphasize a structured process consisting of three main steps in data analysis: data reduction, data display, and conclusion drawing.

4. Results and Discussion

4.1 Defense Mechanism in the Movie

The researchers applied Sigmund Freud's defense mechanism theory to analyze the behavior of Osamu Dazai in *No Longer Human (2019)* movie. The goal is to demonstrate how Osamu Dazai used defense mechanism to cope with challenges in his daily life. According to Baumeister et al., (1998), there are only seven Freud's original list of defense mechanism, namely, denial, projection, displacement, sublimation, reaction formation, undoing, and isolation. Osamu Dazai's defense mechanism can be seen in Table 1.

No	Type of Defense Mechanism	Data	Source	Meaning
1.	Denial	<p>Figure 1.1.1</p>  <p>Dialogue 1.1.1:</p> <p>Dazai : "We have something to talk about."</p> <p>Bar Owner : "Forget about this writer, miss. He's a bad man. He's married."</p> <p>Ota : "That's fine. It's love in the service of art. His wife understands."</p> <p>Dazai : "Isn't Shizuko great? That's how it is now. Fallen from high birth, and loving to stay alive."</p> <p>Bar Owner : "You're awful! Your wife's expecting."</p> <p>Ota : "What?"</p> <p>Dazai : "What can I do? I'm already in love with her."</p>	(00:09:36-00:10:11)	Here, Dazai denied that he did something wrong and committed an affair with Ota. When the bar owner reminded Dazai that he did something wrong even when his wife was pregnant, Dazai denied it by saying that he loved Ota.
		<p>Figure 1.1.2</p>  <p>Dialogue 1.1.2:</p> <p>Dazai : "Let's not do this. Not tonight, anyway. Maybe tomorrow, or in a few days... No, why don't we just live? I don't know how long I've got, but I'll always be with you. So, let's both of us live."</p> <p>Tomie : "I don't need to. I want to die... With you."</p>	(01:43:10-01:56:00)	In this scene, Dazai finally decided to commit suicide with her boyfriend Tomie. In addition to his desire, this was also based on his despair in life, also caused by the destruction of his home life for all the deeds he did during his lifetime for the sake of writing inspiration and

Here, and now.
 If we don't, we're sure to part
 one day.
 I looked up a way to tie us
 together
 so, we'll never get loose.
 For always, forever...
 We'll never part.
 There.
 Let's go."

Dazai : "Sure."

also his rejection
 of all the mess
 and rejection of
 others against
 him.

2. Projection

Figure 1.2.1

(00:33:58-
 00:34:18)



In this scene, Dazai looked confused after he saw that Ota, one of his girlfriend's came in pregnant. And Dazai himself blamed Ota for the pregnancy. Even though this clearly happened because of Dazai's own actions.

Dialogue 1.2.1:

Dazai : "I prayed she wouldn't get pregnant, but she insisted we do it."
 Sakura : "But you said yes? And your wife?"
 Dazai : "She doesn't know, and don't ever tell her."
 Sakura : "I won't, but still..."
 Dazai : "Telling her now will make it even harder for me to write."

Figure 1.2.2

(00:49:32-
 00:50:21)



Here, when Sakaguchi, a fellow writer, criticized his novel, Dazai blamed Sakaguchi by assuming that he did not understand his novel and considered others idiots for not being able to accept his novel as he wanted.

Dialogue 1.2.2:

Sakaguchi : "Not a masterpiece. You used her diary, right?"
 Dazai : "For reference. I want that feel."
 Sakaguchi : "And it took you over. What she wrote didn't mesh with what you wanted."
 Dazai : "You don't understand either."
 Sakaguchi : "Yes, I do. It's not about a woman being abandoned. It's about woman abandoning society."
 Sakaguchi : "But if that doesn't come across, then it's your fault."
 Dazai : "So, write for idiots?"
 Sakaguchi : "Write a ferocious book that even idiots understand."

3. Displacement

Figure 1.3.1



Dialogue 1.3.1:

Sakura : "I just wanted to remind you that you promised us a masterpiece."
Tsushima : "Masterpiece? Well! You're writing a masterpiece?"
Dazai : "I'm thirsty."
Tsushima : "You'd like some tea, would you?"
Dazai : "You talk too much!"

(00:03:48-00:04:18)

This scene was where Dazai assistant talked about him to make a masterpiece, but Dazai wife did not believe it. So, Dazai blamed his assistant for bringing it up in front of his wife.

Figure 1.3.2

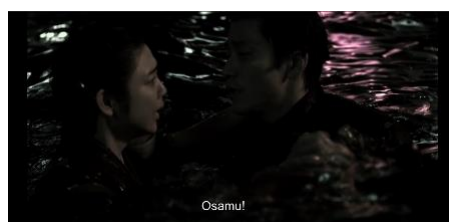


(01:11:24-01:13:30)

This was one of the scenes where Dazai always escaped himself to alcohol and cigarettes. He did it whenever and wherever he was happy or when he was down. He did it either for celebrating something or it could also be because he was suffering due to lack of inspiration to write.

4. Sublimation

Figure 1.4.1



Dialogue 1.4.1:

Journalist : "So, did the woman die?"
1
Journalist : "Yes. He survived and wrote a
2 story."
Journalist : "He'll do anything."
3
Journalist : "He's crazy"
1
Journalist : "Perfect! He's unique just let
2 him write"

(00:00:42-00:02:20)

In this early scene, we saw that Dazai along with his girlfriend attempted to do a suicide. Even though he lived while only his girlfriend died, he made this event for as a material for his story.

Figure 1.4.2



Dialogue 1.4.2:

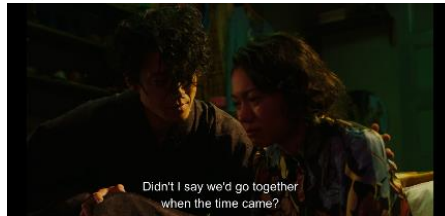
Dazai : "Let me read your diary"
 Ota : "But, that's..."
 Dazai : "I know. You want that for your own book. But let me use it... for our book."
 Ota : "But..."
 Dazai : "I'll pay you 10,000 yen. That should keep you for a year."

(00:10:45-00:11:38) In this scene, Dazai committed an affair with the aim that he could create a new novel using Ota's diary. He also said that the novel he would create would be a masterpiece. A masterpiece not only for Dazai, but for both of them.

- 5. Reaction Formation
- 6. Undoing
- 7. Isolation

– – –
 – – –

Figure 1.7.1



Dialogue 1.7.1:

Dazai : "Don't you go dying alone on me. All right?"
 Dazai : "Didn't I say we'd go together when the time came?"
 Tomie : "Is this what you plan from the start?"

(00:53:45-00:54:00) In this scene Dazai thwarted his girlfriend Tomie who was about to commit suicide. After that, Dazai brought up the promise of the two of them who wanted to commit suicide together by saying that there would be a good time to do it. Here we shown that terrible things like suicide are not terrible for Dazai and he thought that it was his goal.

Figure 1.7.2



Dialogue 1.7.2:

Mishima : "Are you ready to die in front of your readers?"
 Person 1 : "Hey! Don't be rude!"
 Person 2 : "Have a little sense!"

(01:14:08-01:16:00) In this scene, Dazai did what another writer said about whether he was ready to die in front of his readers. And what Dazai did was to choke his neck firmly as an answer to the





Mishima	: “That’s disgusting!”	writer's question.
Dazai	: “Sorry, failed again. Look forward to next time.”	And when his attempt at suicide failed, he said to wait another time while smiling.





Table 1. Osamu Dazai’s Defense Mechanism

In the analyzed scenes from the film *No Longer Human*, Osamu Dazai uses the defense mechanism proposed by Sigmund Freud. However, the researchers do not find any reaction formation and undoing from Osamu Dazai in the film *No Longer Human*. Denial is evident in the way he minimizes the disturbing nature of his actions when confronted about carrying a dead cat or mutilating a fish. This behavior is consistent with what Di Giuseppe and Perry (2021) say, that by refusing to accept the reality of a situation, one hopes to reduce the immediate fear or distress associated with it. Projection allows Dazai to project a sociable persona in order to fit in. This behavior is consistent with Sigmund Freud's (1915, as cited in Baumeister et al., 1998) suggestion that projection serves as a self-defense mechanism to protect the individual's ego from acknowledging or dealing with uncomfortable or distressing emotions, desires, or traits. Displacement, on the other hand, serves as a coping strategy that redirects inner turmoil into destructive actions towards captive animals. This behavior is consistent with Main, (2023) who suggests that displacement occurs when individuals unconsciously express a desire in a way that is not directly related to the original desire. Sublimation is one of the psychological defense mechanisms whereby unwanted urges or impulses are transformed into socially acceptable activities. This behavior is consistent with McWilliams (2011) who states that sublimation allows individuals to channel strong emotional drives and energy into activities that are not only socially acceptable, but also beneficial to personal and social growth. Isolation is a recurring theme, highlighting Dazai's difficulty in connecting with others. This behavior is consistent with Sigmund Freud's (1926, cited in Baumeister et al., 1998) assertion that isolation does not make anxious thoughts go away; it just makes them less powerful and less disturbing.

4.2 The Effect of Defense Mechanism in the Movie

The researchers observed that Osamu Dazai used various defense mechanisms. These mechanisms have tenth noticeable effects on the character's actions and behaviors. It can be seen in Table 2.

No	Type of Defense Mechanism	Data	Effect	Explanation
1.	Denial	a. Dazai denied her worries and said the reason his doing was because Ota loved him even ignoring his wife's pregnancy. (Dialogue 1.1.1)	a. Figure 2.1.1  Dazai's tendency to commit an affair with another woman made him rejected and caused his family to fall apart.	a. Dazai's denial of the affair with Ota, especially when confronted by the bar owner and considering his pregnant wife, eroded trust, caused emotional damage, escalated conflict, perpetuated self-delusion, tarnished his reputation, and induced psychological stress.
		b. Dazai always excused himself and denied it, saying that he did it to get inspiration for writing and that he did not care what would happen afterwards, which led to their suicide. (Dialogue 1.1.2)	b. Figure 2.1.2  In the end, Dazai's desperation for life due to the turmoil of emotions and his inability caused him to celebrate in the face of death.	b. Dazai's decision to commit suicide with his lover Tomie stemmed not only from his own desire but also from his profound despair over his destroyed home life, caused by his actions for writing inspiration, and his rejection of the chaos and societal rejection he faced, culminating in a tragic surrender to his inner turmoil.
2.	Projection	a. Osamu Dazai used projection as a defense mechanism to hide his shame and guilt, to protect his reputation and his life from his surroundings. (Dialogue 1.2.1)	a. Figure 2.2.1  Dazai habit of cheating on his wife led him to always run away and refuse to settle things, thinking it was not his duty.	a. Dazai's confusion and blame toward Ota for her pregnancy, despite it being a consequence of his own actions, highlighted his refusal to take responsibility, exacerbating the emotional turmoil and mistrust in his relationships.
		b. Dazai's ability to do whatever he wanted and to blame or assume others were stupid, and to hide his incompetence in his writing skills. (Dialogue 1.2.2)	b. Figure 2.2.2  Dazai attitude of showing happiness and a smile was a cover for him to hide the shame and inability from people's critics.	b. Dazai's defensive response to Sakaguchi's criticism, accusing him of not understanding the novel and dismissing others as idiots for not accepting it as he desires, alienated his peers and stifled constructive feedback, hindering his personal and professional growth.

- | | | | | | | | |
|----|--------------------|----|---|----|---|----|---|
| 3. | Displacement | a. | Dazai pent up his emotions and displaced them into his assistant when his assistant brought about a masterpiece and his wife doubted him for making a masterpiece. (Figure 1.3.1) | a. | Figure 2.3.1

His tendency to blame his assistant made other people wonder and confused about Dazai's true self. | a. | Dazai's displacement of blame onto his assistant for mentioning his potential masterpiece in front of his skeptical wife exacerbated tension, undermined his relationship with his assistant, and reflected his inability to confront his wife's lack of faith directly. |
| | | b. | This scene showed Dazai using displacement to divert his joy and happiness about his novel which became a masterpiece into alcohol and smoke. (Figure 1.3.2) | b. | Figure 2.3.2

Dazai habit of drinking and smoking caused him to have severe pain that shortened his life and caused him to decline his body health. | b. | Dazai's habitual escape to alcohol and cigarettes, whether in moments of joy or despair, served as a coping mechanism to navigate both the highs and lows of life, but ultimately masked deeper emotional struggles and inhibited his ability to confront and address his underlying issues. |
| 4. | Sublimation | a. | In this scene Dazai sublimation was shown despite his traumatic experience, he always made it an inspiration for his writing material. (Figure 1.4.1) | a. | Figure 2.4.1

Dazai's desire to write a book was so great despite the tragedy and everything that came to him, resulting on him becoming a famous author. | a. | Dazai's sublimation of the traumatic event of his and his girlfriend's attempted suicide into material for his story served as a creative outlet, yet it also highlighted his tendency to use personal tragedy as inspiration, potentially blurring the lines between art and lived experience. |
| | | b. | Here was the time when Dazai committed an affair with his fans only to writing material and did not care about anything. (Dialogue 1.4.2) | b. | Figure 2.4.2

Despite the way Dazai broke the rules by cheating on his wife, it did not stop him from creating a masterpiece that people loved. | b. | Dazai's decision to commit an affair with the intention of using Ota's diary to create a novel represented a form of sublimation, channeling personal desires and actions into creative expression, while also blurring ethical boundaries and potentially exploiting another person's experiences for artistic gain. |
| 5. | Reaction Formation | - | - | - | - | - | - |
| 6. | Undoing | - | - | - | - | - | - |

7. Isolation

a. In this scene, Dazai's isolation was vividly depicted in the way he talked about suicide which made him heartless to his surroundings. (Figure 1.7.1)



a. Figure 2.7.1
The scene where Dazai gave a name to his newborn son from his other girlfriend with a nonchalant attitude.

a. Dazai's isolation from the gravity of suicide, demonstrated by his nonchalant response to thwarting his girlfriend's attempt and his subsequent discussion of a future joint suicide, underscored his detachment from conventional moral and emotional norms, as well as his fixation on death as a potential goal or solution.

b. The Scene highlighted Dazai's difficulty in controlling his turmoil due to Mishima's question for him. (Figure 1.7.2)



b. Figure 2.7.2
The number of times Dazai experienced and did horrible things made him separate his feelings from the things he did, indicating that he no longer cared about right and wrong.

b. Dazai's chilling response to the writer's question, symbolized by his attempt to choke himself, followed by a casual dismissal of the failed suicide and a suggestion to try again later, illustrated his profound isolation from the value of life and the seriousness of his actions, suggesting a disturbing detachment from reality.

Table 2. The Effect of Osamu Dazai's Defense Mechanism

Based on the result of the data analysis, Osamu Dazai's use of defense mechanisms, including denial, projection, displacement, sublimation, and isolation, has negative effects on his mental well-being and social connections. His use of denial to downplay his wrongdoing and ignoring people's worries of him exacerbates social distrust. Chung (2023) emphasizes that while denial might provide a temporary escape, it can lead to severe consequences if the underlying issue is not addressed. The projection of his irresponsibility and blaming others through projection leads to strained relationships, as others will only laugh at him and think he is incompetent. Smith (2023), posits that projection may seem helpful in the short term, but in the end, can harm relationships and hinder personal development. Displacement, expressed through destructive actions of drinking alcohol and smoking, not only showcases inner turmoil but also results in declining health and illness. Rosenblatt (2023), adds that displacement has the potential to negatively impact your relationships, self-esteem, and overall happiness. The sublimation of doing anything for his writing material made him can't distinguish between art and experience. Nin (2012) says how an artist may use their personal experiences as material for their work, thereby blurring the lines between lived experience and artistic creation. Finally, Dazai's isolation, vividly portrayed in scenes, such as telling a suicide story between himself and his girlfriend, reflects self-destructive tendencies and intensifies negative emotions and relationships. Those effects are aligned with what Wardell et al., (2020) say that individuals who are isolated tend

to drink more alcohol. Overall, the negative effects of Dazai's defense mechanism collectively contribute to a complex web of negative emotions, strained relationships, and an escalating pattern of isolation in Dazai's life.

5. Conclusion

The researchers apply Sigmund Freud's defense mechanism theory to analyze Osamu Dazai's behavior in the *No Longer Human* (2019) movie. Out of Freud's seven original defense mechanisms, Dazai exhibits denial, projection, displacement, sublimation, and isolation. Denial is evident in his attempts to have an affair for inspiration while neglecting his family and in his attempted suicide with his girlfriend, ignoring opportunities for change. Projection is seen in Dazai's inability to recognize his mistakes and his reckless behavior, leading to the downfall of his home life and career. Displacement is observed as Dazai redirects his inner turmoil towards destructive actions involving his assistant, alcohol, and smoking, resulting in distrust and illness. Sublimation is apparent when Dazai uses extreme actions, such as attempting suicide and having affairs, for writing inspiration, leading to a blurred sense of morality. Isolation, a recurring theme, is depicted in scenes where he comforts his girlfriend after a failed suicide attempt and in his own suicidal tendencies, emphasizing his difficulty in expressing his feelings to others. The study finds that Dazai's defense mechanisms have negative effects on himself, including escalating isolation and increased social disconnection. Additionally, these defense mechanisms negatively impact his relationships with others, resulting in strained connections.

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