



## Persona and shadow in *No Longer Human* by Osamu Dazai

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### ABSTRACT

Literature is often considered as a form of human expression and experiences. A topic regarding an individual's experience through their life, including how they face the world around them can be found in a novel written by Osamu Dazai, *No Longer Human* (1948). Every individual has two sides of personality which can be referred as the Persona and the Shadow. This study focused on identifying and analysing the Persona and the Shadow of Yozo, the main character of *No Longer Human*. The study was conducted to answer the research questions of how the Persona and the Shadow are portrayed by the characterization of Oba Yozo from *No Longer Human*. Using Jung's theory and structuralism, this study found that Yozo's Persona and Shadow are two opposite personalities and they grow along with him throughout his childhood to adulthood. However, as he gets older, he goes through individuation crisis where the Shadow in him becomes stronger than his Persona. This study is hoped to give a new insight regarding how an individual has two sides of personality and also how an individual goes through individuation crisis. In addition, this study is expected to raise suicidal awareness which now becomes a growing concern in society.

**Keywords:** Binary opposition; Carl Jung; No Longer Human; Persona; Shadow

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### INTRODUCTION

Literature is often seen as a form of human expression. David Lodge stated, "...literature is a record of human consciousness, the richest and most comprehensive we have. Lyric poetry is arguably man's most successful effort to describe qualia. The novel is arguably man's most successful effort to describe the experience of individual human beings moving through space and time." (2002, p. 16). An issue of an individual's experience through their life, including how they face the world around them can be found in a novel written by Osamu Dazai, *No Longer Human* (1948). The novel tells about a life of a man named Oba Yozo. He sees himself as a failure because he cannot understand human beings. Thus, he wears a mask he calls a "clown" throughout his whole life. Yozo tries so hard to please people around him because by doing that he would feel less alienated. Nevertheless, Yozo keeps asking himself why he keeps doing what the society, especially his father, wants him to do.

Every person has two sides. The side that they show to the society and the hidden side that themselves do not know it exists. The persona is the

side that we show to the society. It is the face that we wear to meet the social world around us. According to Carl Jung, it is a functional complex whose job is both to conceal and to reveal an individual's conscious thoughts and feelings to others (Stein, 1998). On the other hand, the hidden side is called the shadow. There are many times when we hide ourselves in order to get accepted in the society. The shadow has the traits and personalities that are not suitable with the conscious ego and the persona. In general, the shadow contains a person's characteristics that are contrary to the customs and moral conventions of society (Stein, 1998).

Related to the concept of Persona and Shadow, it touches the concept of binary opposition. According to Ferdinand de Saussure, binary opposition is the means by which the units of language have value or meaning; each unit is defined against what it is not. For instance, a superhero character who fights against a villain character in a superhero movie. The superhero is seen a good person and they have to get rid the bad person which is the villain.

Previously, there are several studies that discuss *No Longer Human* and Carl Jung's Persona and Shadow. A study by Pradana (2017) discussed about how Oba Yozo experiences personality changes that happens during his childhood until adulthood. There is also a study by Bolea (2015) which analysed Oba Yozo using psychological approach. Besides those studies about Dazai's novel, there are studies which use Carl Jung's Persona and Shadow theory. A study by Kurniawati (2015) discussed about the portrayal of persona and shadow by the main characters of two novels, *The Picture of Dorian Gray* and *Dr. Jekyll and Mr. Hyde*. Another one is a study by Ekaputri (2019) which also analysed the portrayal of persona and shadow by the main characters of two literary works, a novel (*Shatterday* by Harlan Ellison) and a short story (*Fight Club* by Chuck Palahniuk). Both studies analysed and compared two literary works to see the similarities and differences. Another study conducted by McDonald (2020) compares a poem (*The Love Song of J. Alfred Prufrock* by T.S. Eliot) and a song (*Intro: Persona* by Kim Namjoon) using Jung's Persona and Shadow theory. The result of this study finds that each work shows how different individual's journey is in balancing their Persona and Shadow. When J. Alfred Prufrock refuses to explore his Shadow, Kim decides to find his balance despite the struggle he has as an artist. Thus, McDonald concludes that Prufrock's journey is the unsuccessful one while Kim's is the successful one.

Different from the previous studies that compare two literary works, this study focuses on identifying and comparing the main character of a novel, *No Longer Human* by Osamu Dazai (1948). It answers the research questions of how the Persona and the Shadow are portrayed by the characterization of Oba Yozo from *No Longer Human*. Employing Jung's theory and structuralism, the analysis shows the way Yozo acts in the middle of society and how his thought goes. By conducting this study, it raises awareness of how an individual has two sides of personality and suicidal awareness which now becomes a growing concern in society.

## METHOD

This study used a qualitative research design. According to Pope, Ziebland, and Mays, qualitative research produces large amounts of textual data (2000). In addition, the method used for this study is textual analysis. This method, as stated by Allen (2017), involves understanding language, symbols, and/or pictures present in texts to gain information regarding how people make sense of and communicate life and life experiences. Since this study focuses on analysing a novel which requires and provides a lot of textual data, this research design and method are suitable for this research. The data for this study were taken from a Japanese novel titled *No Longer Human* (1948) by Osamu Dazai,

translated into English by Donald Keene (1973). Ranked as the second-best selling novel ever in Japan, the novel tells about a life of a man named Oba Yozo.

To analyse the data, there were several steps. First, a close-reading activity was done several few times to understand the story and also to collect the data. Next, the Persona and the Shadow of Yozo were identified by highlighting the important parts of the novel, such as the way Yozo acts in the middle of society and how his thought goes stated in the novel. According to Carl Jung, the Persona is the side that we show to the society while the Shadow is the hidden side. Third, in a form of narrative, the explanation of this step was divided into three sections: Yozo's childhood, adolescence, and adulthood. After the Persona and the Shadow were identified, they were compared to see its binary opposition.

## FINDINGS AND DISCUSSION

This section presents the findings and discussion of the study. The first findings discuss the binary opposition proposed by Ferdinand de Saussure. The second findings discuss Yozo's Persona and Shadow. Divided into three sections, the findings of this study discover that Yozo's Persona and Shadow grow along with him. Further explanation of each finding is discussed in the following sub-section.

### *The Binary Opposition in Yozo's Persona and Shadow*

Binary opposition, according to Ferdinand de Saussure, is the means by which the units of language have value or meaning; each unit is defined against what it is not. In this case of Carl Jung's theory, Persona and Shadow are two different sides that human beings have. According to Jung, the Persona is a functional complex whose job is both to conceal and to reveal an individual's conscious thoughts and feelings to others. On the other hand, the Shadow, generally, has an immoral or at least a disreputable quality, containing features of a person's nature that are contrary to the customs and moral conventions of society (Stein, 1998). In each individual's life, these opposite personalities cannot be separated. An individual shows their Persona in their daily life. It is an adaptation to the social world. In contrast, the Shadow is a hidden personality and it only comes out on special occasions. The two personalities are in line to the theory of binary opposition. The Persona has more privileges than the Shadow because the Persona is considered as an individual's public face.

Yozo's Persona and Shadow are portrayed through his behaviour and thought during his childhood until adulthood. During those times, his personalities go through so many changes, especially his Shadow. The explanation is divided into three sections: Yozo's childhood, adolescence, and adulthood.

### Yozo's Childhood

In the first part of the novel which is titled *The First Notebook*, the story starts with Yozo's childhood. As a kid who gets sick easily, he frequently spends his time laying on his bed and missing the school. During those times, he often thinks of understanding human beings. Even so, Yozo finds human beings are hard to understand. He begins to fear other people and thinks that he is different. *"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."* (Dazai, 1973, p. 14)

Feeling that he is different from other people, Yozo decides to wear a mask that he calls a clown. This mask is what Carl Jung refers as the Persona. There are two sources of the Persona: the first source involves the expectations from the society while the second source includes the individual's social ambitions (Stein, 1998). Yozo wears a mask to covers the fact that he is afraid of human beings and in order to survive society.

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, 1973, pp. 14-15)

The passage above shows that even though Yozo hates human beings, he cannot avoid them at all. Therefore, he decides to wear a mask that he considers as his last love quest to human beings. This portrayal is in line to Persona functions which is to make casual social interaction go more easily since it covers things that might cause awkwardness or social distress (Stein, 1998).

The first social group he has to face is his own family. Yozo is scared that he would disappoint his father. There is one night before his father goes to a business trip, he asks his children including Yozo about what present they want. When Yozo does not say anything, it upsets his father. Yozo feels really guilty for making his father disappointed.

...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, 1973, pp. 20-21)

It can be seen from the passage above that Yozo quietly writes a present that his father would like to buy for him. It is explained previously that one of Persona's source is the expectation from society. It can be seen that the lion mask symbolizes his father's expectation towards him. Yozo actually prefers a book over a lion mask but he does not want to upset his father even more. After doing so, Yozo feels glad that he can fulfil his father's expectation. In addition, by fulfilling his father's expectation, Yozo can satisfy his social ambition – to be a good son, as the second source of Persona.

The second social group he has to face is the school or the classroom. Most of the times, Yozo does not attend the class but whenever he attends the class, all he does are drawing cartoons and writing funny stories. He wants to appear mischievous and also to make his classmates and his teachers laugh.

...I was so sure that the teacher would laugh that I stealthily followed him to the staff room. As soon as he left the classroom the teacher pulled out my composition from the stack written by my classmates. He began to read as he walked down the hall, and was soon snickering. He went into the staff room and a minute or so later—was it when he finished it?—he burst into loud guffaws, his face scarlet with laughter. I watched him press my paper on the other teachers. I felt very pleased with myself. (Dazai, 1973, pp. 24-25)

Based on the passage above, Yozo writes a funny story and he is sure that it would make his teacher laugh. When his plan is successful, Yozo feels really pleased because he can satisfy his social ambition.

As Yozo works hard on hiding himself behind the mask, there is a side that he hides. The hidden side is called the Shadow. Explained by Stein, an individual does not want other individuals to know that they are self-centered and selfish. So, instead of showing their Shadow, people try to show that they are considerate, thoughtful, and empathic (Stein, 1998). There are many times when people repress their Shadow as they identify themselves with their Persona. Yozo's fear has become his Shadow. Not only is he afraid of human, but he also finds it impossible for himself to act like one.

I have always shook with fright before human beings. Unable as I was to feel the least particle of confidence in my ability to speak and act like a human being, I kept my solitary agonies locked in my breast. I kept my melancholy and my agitation hidden, careful lest any trace should be left exposed. I feigned an innocent optimism; I gradually perfected myself in the role of the farcical eccentric. (Dazai, 1973, p. 17)

Based on the passage above, as his mind is flooded with fear, he keeps all his dread inside himself. Instead, Yozo slowly turns himself into someone he is not. His 'farical eccentric' can be seen when he makes his family laugh by walking around the house wearing a red woollen sweater under his cotton kimono. There is also other time when he does an Indian dance crazily in front of them. To him, as long as he can make people laugh, people will not mind if he stays outside their lives. He just needs to avoid being offensive in their eyes.

Yozo's fear of human beings also includes how he finds it difficult to trust them. Even when his servants do an evil thing to him, he does not tell anyone including his parents. He thinks it is useless to complain to human beings so he has no choice but to hold everything in and to keep wearing the mask.

...I believe that the reason why I did not tell anyone about that loathsome crime perpetrated on me by the servants was not because of distrust for human beings, nor of course because of Christian leanings, but because the human beings around me had rigorously sealed me off from the world of trust or distrust. Even my parents at times displayed attitudes which were hard for me to understand. (Dazai, 1973, p. 29)

The passage above shows how Yozo thinks that the human beings around him are the reason why he cannot trust them. The way people behave always confuses him and makes him feel excluded.

#### ***Yozo's Adolescence***

In the second part of the novel which is titled *The Second Notebook*, Yozo attends a college in Tokyo. He actually wants to attend an art school but his father is against it. Thus, Yozo decides to obey his father since it will fulfil his own social ambition and his father's expectation. He rarely comes to the classes besides the art class. He meets a man named Masao Horiki there. Horiki takes him into a secret communist meeting and they gradually become a regular in that community. This community can be considered as the third social group Yozo gets involved with. Compared to two social groups before, this community is bigger. According to Murray Stein, the mask we wear are typically fashioned from our personal experience. It starts with the nuclear family, then extends to society beyond the family and finally reaches out to include the surrounding culture at large (2019).

...Strange to say, however, neither Horiki nor I ever came close to being expelled. 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, 1973, p. 66)

From the passage above, it can be seen Yozo's Persona is considered as promising by the community and they begin to give him various jobs. As time goes by, he gets chosen as the leader of the community, which is something that he does not expect at all. After feeling so much pressure and annoyance, he decides to quit.

The experience that Yozo had is in line with what Jung has stated: Persona is only a hollow mask full of lies and preposterous posturing, to be ridiculed and mocked, as the soul looks out from its position of submersion in the depths of the liminal experience (Stein, 2019). Yozo gets tired from involving himself in the community so he chooses to escape. By doing so, he can leave his old self and start a new self.

Yozo's encounter with Horiki also introduces him to drink, tobacco, and prostitutes. Women give him so much comfort and secure. According to Harry A. Wilmer, the Shadow contains all that we abhor, deny, and repress: power, greed, cruel, and murderous thoughts, unacceptable impulses, morally and ethically wrong actions (1987). In Yozo's case, he focuses on drink, tobacco, and prostitutes a lot that he spends so much money impulsively.

I had stopped attending classes and no longer devoted a minute of study to my courses; amazingly enough I seemed nevertheless to be able to give sensible answers in the examinations, and I managed somehow to keep my family under the delusion that all was well. But my poor attendance finally caused the school to send my father a confidential report. My elder brother, acting on behalf of my father, thereupon addressed me a long, sternly phrased letter, warning me to change my ways. More pressing causes of grief to me were my lack of money and the jobs required of me by the movement, which had become so frequent and frenetic that I could no longer perform them half in the spirit of fun. (Dazai, 1973, p. 70)

Based on the passage above, Yozo gets scolded by his brother because his attendance in the classes is so bad and it causes him to stress. He also has no money to buy cigarettes and liquors. The things that can relieve his stress get taken away. Not only that, he gets more pressure as he gets chosen to be the leader of the community. Leaving the leader position and the community does not give him enough pleasure and relief so he decides to committed a double suicide with a woman he meets at a bar.

We threw ourselves into the sea at Kamakura that night. She untied her sash, saying she had borrowed it from a friend at the café, and left it folded neatly on a rock. I removed my coat and put it in the same spot. We entered the water together.

She died. I was saved. (Dazai, 1973, p. 89)

The passage above shows how he and the woman try to kill themselves, even though in the end only the woman who dies. Yozo wakes up in a hospital and after receiving treatments, he is taken to the police station. He is charged with having been the accomplice to a suicide. This incident shows how Yozo's Shadow takes over him. He tries to commit suicide which is a morally and ethically wrong action. Not only that, he also harms the woman because he hurts her by asking the woman to commit a double suicide with him.

#### ***Yozo's Adulthood***

In the third and the last part of the novel which are titled *The Third Notebook: Part One* and *The Third Notebook: Part Two*, Yozo's journey as an adult begins. In *The Third Notebook: Part One*, Yozo starts living with his uncle after his failed suicide attempt. He would spend days lying in his cubicle reading old magazine because he cannot buy cigarettes and liquors. He also cannot go outside because his uncle forbids him. Ever since he lives in that house, he has no energy to wear the mask that he always calls the clown.

Ever since coming to this house I had lacked all incentive even to play the clown; I had merely lain prostrate under the contemptuous glances of Flatfish and the boy. Flatfish himself seemed disinclined to indulge in long, heart-to-heart talks, and for my part no desire stirred within me to run after him with complaints. (Dazai, 1973, p. 104)

Based on the passage above, Yozo feels that he does not have to work really hard on hiding himself since the only person he meets and interacts with is his uncle. This might be the smallest social group he is in as it just consists of him and his uncle. Therefore, Yozo's Persona as a college student who is also a leader of a communist community has disappeared.

In contrast to the Persona, the hidden side of Yozo gets more obvious as he grows older. The days just pass away until one day, he has a discussion about his future with his uncle. His uncle seems to not understand Yozo's passion to be a painter. Thus, Yozo decides to run away from the house in the next morning. He feels really bad for becoming a burden for his uncle. In Horiki's house, Yozo meets a woman named Shizuko. Working as a journalist in a monthly magazine for children, Shizuko offers Yozo a job to draw cartoons. He accepts the offer as it can provide him money to buy cigarettes and liquors.

Thanks also to Shizuko's efforts, my cartoons began to produce a surprising amount of money. I bought liquor and cigarettes, as I had planned, with the proceeds, but my gloom and depression grew only the more intense. I had sunk to the bottom: sometimes when I was drawing "The Adventures of Kinta and Ota," the monthly comic strip for Shizuko's magazine, I would suddenly think of home, and this made me feel so miserable that my pen would stop moving, and I looked down, through brimming tears. (Dazai, 1973, p. 122)

From the passage above, it can be seen that as Yozo gets more money to buy things he wants, he feels more depressed than before. The anxiety, the fear, and the depression that he has been carrying become heavier – the Shadow in him has become darker as time goes by.

I was frightened even by God. I could not believe in His love, only in His punishment. Faith. That, I felt, was the act of facing the tribunal of justice with one's head bowed to receive the scourge of God. I could believe in hell, but it was impossible for me to believe in the existence of heaven. (Dazai, 1973, p. 123)

Based on the passage above, he is not only afraid of human beings, but also he is afraid of God which makes his life more miserable. Yozo is scared and does not believe in God. The fact that God would punish him is all he could think of. His fear of God is also part of his Shadow. His fear of God is against to Japanese's tradition where people believe in God.

In the beginning of *The Third Notebook: Part Two*, Yozo lives with a woman named Yoshiko as a married couple. He would go watch movie with her and buy her pots of flowers on their way home. He becomes a man who loves to make his wife smile.

I gave up drink and devoted my energies to drawing cartoons. After dinner we would go out together to see a movie, and on the way back we would stop at a milk bar or buy pots of flowers. But more than any of these things it gave me pleasure just to listen to the words or watch the movements of my little bride, who trusted in me with all her heart. (Dazai, 1973, p. 146)

The passage above shows how Yozo becomes a husband who is in love with his wife. He rarely drinks which is his habit since he becomes a college student. Not only that, he goes back to drawing – something that he has been doing since he was young. He lives in the Personas of a good husband and a painter.

It seems like his life does not go smoothly. Once he thinks that the time when he can finally live peacefully with his wife has come, a tragedy happens and it ruins his whole life. His distrust to human beings and God gets worsen. He keeps

questioning God. He loses all of his confidences and hopes. The passage below shows how Yozo depicts his despair when the incident happens. Moreover, he considers it as the point where he should stop interacting with human beings.

...I had now lost all confidence in myself, doubted all men immeasurably, and abandoned all hopes for the of this world, all joy, all sympathy, eternally. This was truly the decisive incident of my life. I had been split through the forehead between the eyebrows, a wound that was to throb with pain whenever I came in contact with a human being. (Dazai, 1973 pp. 159-160)

As Yozo has expected, his life gets worsen after that. He stops drawing cartoons. He cannot stop himself from drinking because it is the only way he can do to escape from the harsh reality. There is one snowy night when Yozo returns to Tokyo after getting himself drunk. Suddenly, he vomits blood which causes him a shock. The question whether he can ever feel happiness pops up in his mind as all he feels in his whole life is unhappiness.

The Shadow keeps following him and he cannot run away from that. The passage below shows how Yozo describes his unhappiness. It is all from his own head and he cannot fight against it. Furthermore, he cannot complain to anyone since he distrusts human beings.

My unhappiness stemmed entirely from my own vices, and I had no way of fighting anybody. If I had ever attempted to voice anything in the nature of a protest, even a single mumbled word, the whole of society—and not only Flatfish—would undoubtedly have cried out flabbergasted, "Imagine the audacity of him talking like that?" Am I what they call an egoist? Or am I the opposite, a man of excessively weak spirit? I really don't know myself since I seem in either case to be a mass of vices, I drop steadily, inevitably, into unhappiness, and I have no specific plan to stave off my descent. (Dazai, 1973 pp. 170-171)

The passage above shows how Yozo thinks that there is no point of complaining to human beings. He believes that people will not trust him and call him an egoist for complaining. Not long after that, Yozo is introduced to drugs by a woman. His encounter with drugs makes everything worse. He starts to lose his mind as time flies. He cannot stop himself from injecting the drugs into his body—he becomes a drug addict. If his body does not get injected by the drugs, he cannot draw anything. The passage below shows how Yozo is introduced to the drugs how the drugs starts to change his life.

It was morphine.  
She said that it was no more harmful than liquor, and I believed her. For one thing, I was just at the stage where I had come to feel the squalor of

drunkenness, and I was overjoyed to be able to escape after such long bondage to the devil called alcohol. Without a flicker of hesitation I injected the morphine into my arm. My insecurity, fretfulness and timidity were swept away completely; I turned into an expansively optimistic and fluent talker. The injections made me forget how weak my body was, and I applied myself energetically to my cartoons. Sometimes I would burst out laughing even while I was drawing. (Dazai, 1973, p. 174)

As the time flies, the debt he has to the pharmacy gets bigger. He has no money to buy the drugs. One night, he decides to inject his body with ten shots of morphine and throws himself to river the next day. However, on the next day, Horiki and his uncle suddenly appears in front of his eyes. Yozo is taken to a mental hospital. At that moment, he knows that he has failed to live as a human being. He cannot feel either happiness or unhappiness. Yozo works so hard to hide himself behind the Persona and at the same time he is drawn in his own Shadow. The Shadow in him is too strong that it is impossible for him to run away from it.

#### **Discussion**

From the findings, it can be seen that Jung's Persona and Shadow are portrayed by the main character of No Longer Human by Osamu Dazai and are portrayed through the way the main character acts in the middle of society and how his thought goes. In the novel, Yozo's Persona and Shadow are portrayed through his behaviour and thought during his childhood until adulthood.

Divided into three sections: Yozo's childhood, adolescence, and adulthood, it can be seen how the two sides are growing with him. It starts with how Yozo fails to understand human beings which makes him afraid of them. When he tries to himself by wearing the mask, his Shadow becomes darker. Yozo ends up in a mental hospital because he cannot escape himself from his own Shadow. As explained by Jung, a conflict between opposites—persona and shadow, for example—can be regarded as an individuation crisis, an opportunity to grow through integration (Stein, 1998).

There are some cases, including Yozo's case, where the Shadow is too extreme that it is impossible to integrate with the Persona. To solve it, psychotropic medicine is needed as it affects humans' behaviour, mood, thoughts, or perception. From Yozo's life experience, it can be seen how an individual goes through individuation crisis. According to Murray Stein, it is absolutely fundamental drive in the human subject to distinguish oneself from one's surroundings. This is individuation, at least in part, and the energy for its creation is a given of human consciousness. In becoming a person, one must necessarily create distinctions and separateness (Stein, 2015).

From Yozo's life experience, it can be seen that expectations from society triggers an individual to use their Persona and Shadow. Persona is used to show the image that the individual wants the others to see, while Shadow is used to hide what an individual does not want others to see. The problem in Yozo's case is he cannot balance his Persona and Shadow, leaving his Shadow overtakes him. He goes through individuation crisis because he is unable to distinguish himself from others. He tries to fit in the society but, at the same time, he does not have anyone for him to tell his fears and worries. It is natural for an individual to fear of being seen as different. However, an individual should know and accept the fact that human beings are different from one another. As stated by Robert Johnson, individuation shows how the universal human traits and possibilities are combined in each individual in a way that is unlike anyone else (Johnson, 1989). Individuation is a lifelong process because during an individual's live, they cannot stop themselves from discovering new things about them.

These findings support other findings from two previous studies. Similar to Pradana's (2017) study, the findings in this research also show Yozo's shift of characterization. In this research, the shift shows how the Shadow is more pronounced than his Persona. In addition, this study is related to the study conducted by Bolea (2015). The findings show that Yozo is not only afraid of human beings, but he is also afraid of God. His lack faith in God leads him to suicide because he believes that his life is a punishment.

This study gives a new insight regarding how an individual has two sides of personality and also how an individual goes through individuation crisis. The worst thing that might happen to the individual is suicide. Therefore, this study raises suicidal awareness which now becomes a growing concern in society.

## CONCLUSION

Based on the study's findings, there are several conclusions that can be drawn. Regarding the portrayal of Persona and Shadow proposed by Carl Jung, the two opposite sides can be seen through the way Yozo behaves and how Yozo's thought goes. They grow along with him throughout his childhood to adulthood. Furthermore, binary opposition can be seen from how opposite Yozo's Persona and Shadow are. The Persona is what Yozo decides to show the world. In contrast, the Shadow is what he hides from the world. As he grows older, he goes through individuation crisis because his Shadow is way stronger than his Persona. From the findings, it is concluded that each individual has two sides of personality and each personality might overlap each other. If one personality is too extreme, it will harm the individual.

In addition, there are some recommendations and suggestions for further studies related to the novel *No Longer Human* and Jung's Persona and Shadow theory. For the novel *No Longer Human*, since the novel has two different translated versions, it is recommended to analyse them to see their similarities and differences. In addition, as there are several archetypes of Shadow, it is recommended for further study to analyse them thoroughly.

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