CHAPTER I
INTRODUCTION

1.1 Background of the Study

Japanese Literature is divided based on the era they were made. In total, there are 9 different eras. However, among those 9, they are also divided into two that are pre-modern and modern. The pre-modern consists of jōdai (antiquity), chūko (middle antiquity), chūsei (the middle ages), and kinsei (the recent past). The modern period consists of Meiji literature (1868-1912), Taisho literature (1912-1926), Showa (1926-1989), Heisei (1989-2019), and Reiwa (2019-now).

The Meiji era, was the era during Natsume Soseki’s career. The Meiji period was when Japan, under Western influence, took the first steps toward developing a modern literature. The major hallmarks up to the time of the Russo-Japanese War are considered to be Tsubouchi Shōyō's theoretical study Shōsetsu shinzui (The Essence of the Novel, 1885) because of its advocacy of psychological realism, and Futabatei Shimei's Ukigumo (Drifting Clouds, 1887), both for its realistic character portrayal and because the narrative medium is an approximation of everyday speech. Counterpoints are offered by the highly stylized prose of the Ken'yūsha (Friends of the Inkstone) group centering on Ozaki Kōyō, and the kind of romanticism evident in the early stories of Mori Ōgai and, especially, the poetry of Kitamura Tōkoku, Shimazaki Tōson, and Yosano Tekkan. The movement known as Japanese Naturalism gained prominence with the publication of Shimazaki Tōson's novel Hakai (The Broken Commandment, 1906) and Tayama Katai's short story Futon (The Quilt, 1907). Naturalism predominated on the literary scene until around 1910, although such authors as Natsume Sōseki, Mori Ōgai, and Nagai Kafū were not associated with it and might even be considered antagonistic to it. The humanistic idealism of the Shirakaba (White Birch) writers from the second
decade of the century is taken to mark a turn away from Naturalism and toward a broader definition of literature.

The reason the writer chose to analyse Japanese literature is because of the personal interest due to the influence of early exposure to anime from childhood and reading Japanese comics. The Japanese culture itself also plays a big part on why the writer chose the novel Kokoro. One thing for Japanese people is that, they still hold the traditional gender roles and its personalities. There are two personalities of human that becomes socially constructed, masculine and feminine. Millet explained that a masculine personality shows aggression, intelligence, force and efficacy; a feminine personality shows passivity, ignorance, docility, virtue, and ineffectuality (as cited in Saragih, 2016). The characteristics of masculinity and femininity are shown in the novel through the characterization of Sensei and his wife.

Kokoro is a novel written by Japanese author, Natsume Soseki, which was published in 1914 in serial form in the Japanese newspaper Asahi Shimbun. The title, translated literally means "heart". The word contains shades of meaning, and can be translated as "the heart of things" or "feeling". During the novel's initial serial run, from April 20 to August 11, 1914, it was printed under the title Kokoro: Sensei no Isho (心先生の遺書, Kokoro: Sensei's Testament). When later published in novel form by Iwanami Shoten, its title was shortened to Kokoro; the rendering of the word "kokoro" itself was also changed from kanji (心) to hiragana (こころ). There is also a catch of reference in the novel about the death of Emperor Meiji and how it affects the characters in the Kokoro, due to the release year of this novel, which is after the end of Meiji era.

Natsume Sōseki (夏目 湧石, 9 February 1867 – 9 December 1916), born Natsume Kin'nosuke (夏目 金之助), was a Japanese novelist. He is best known around the world for his novels "Kokoro", "Botchan", "I am a Cat", "Kusamakura" and his unfinished work Light and Darkness. He was also a scholar of English Literature from Tokyo Imperial University and writer of haiku, kanshi, and fairy tales.
The writer chose to analyse the novel Kokoro because the novel has a deep characterization and has themes that the writer think are still relevant despite the old settings. The fact that the author of the novel also studied English Literature is a coincidence that motivates the writer to choose this novel in particular for this project paper. The writer also has a favourite line that resonates within his heart to find a meaningful lesson from this novel, especially from Sensei. The line is about Sensei, finally opening up to the character I, after keeping the big burden for himself throughout many years. The reason why the writer thinks that this part conveys so much is because of the turnaround decision of Sensei’s life, that in a way, will finally free him from the shackles of guilt and responsibilities that he decided to keep for himself. It is also an important message to rely to the people around you, and how it has the power to change life.

The title of this paper is inspired through the character of the story named Sensei. This novel has two main characters, I and Sensei. The writer is going to be focusing on Sensei, because he finds this character has some depth to it, which provides a wide range of possibilities to explore from various aspects. In this case, the writer chooses psychoanalysis as the medium to analyse this novel, especially Sensei.

According to Pradopo (1994) the literary work is as the picture of the world and human life, the main criteria that is putted on the literary work is ‘truth’, or everything that wants to be pictured by the author. Through that process, the reader of their literary work will be able to catch the characteristic of the author related with the world around him/her. In that matter, the writer hoped that the interpretation that is going to be laid out in this paper will be able to reach the truth the author wanted, as close as possible.

The topic of this paper is based on Sensei’s character, who seems to have lost the will to live, or rather, have nothing to look forward to in live. However, this is not his default trait. There was an accident where he lost his best friend in the process. Thereafter, Sensei has completely changed and appear to wish to follow his friend’s fate, which is death. This thought process has shifted a bit
after he met the other main character, I. He started opening up bit by bit, even the things that his wife had no clue of. This is also the turning point where he, at least, have something to look forward to before he meets his end, which he often casually talks about, and that is to unravel his secret to I.

Therefore, the aim of this study is to show the character Sensei based on the writer interpretation of how he appears to be described as a death driven individual.

1.2 Statement of the Problem
Based on the background of the study, problems in which will be discussed are as follows:
1. How does Sensei perceive life and death?
2. How does Sensei fit to be classified as a death driven individual?

1.3 Purpose of the Study
According to the questions formed above, the purposes of this study are in the following:
1. To discover the nature of Sensei and his perspective, as well to elaborate the reasoning behind his decision making and his thought process.
2. To find and to prove how Sensei fits the criteria of a death driven individual.

1.4 Significance of the Study
This research can help other researchers and other students who wish to know more about the nature of the characters in the novel Kokoro by Natsume Soseki. On top of that, hopefully the theme that the writer brings to the table about Freud’s psychoanalysis, in particular life and death instinct, and death drive are able to help in reaching a better understanding about its use in analysing literary works.
The writer also hopes that this research can raise awareness of how a self-deprecating attitude might be the downfall of a person in how they perceive life, as well as the importance of talking to other people, especially in regard of harboring a great sense of guilt.

1.5 Methodology of the Study

In this research, the writer used design of descriptive method which is a method of research that attempt to describe and interpret the objects in accordance with reality. The descriptive method is implemented because the data analysis is presented descriptively.

In obtaining the data, the writer used a close reading method. Starting from reading the collected data, note taking, as well as analysing to develop and construct a convincing argument, which is backed up by supporting evidences from the collected data. The main source of this research is the novel itself, Kokoro by Natsume Soseki, because the approach of this study is primarily based on interpretation by analysing the obtained data.

The next step in order to answer the problems is by interpreting the findings, based on Freud’s life and death instinct (1920) and his id, ego and superego (1923). And the final step is to draw conclusion based on the interpretations made.

Focalization, a term coined by Genette (1972), may be defined as a selection or restriction of narrative information in relation to the experience and knowledge of the narrator, the characters or other, more hypothetical entities in the storyworld. Kokoro by Natsume Soseki is presented from a first person perspective of our two main characters, I and Sensei. The interpretation that the writer is using for this research as claims to the findings, are based on the focalization of the characters I and Sensei.

Narratology, according to Rimmon-Kenan (1994) is text that is spoken or written discourse, it implies someone who speaks or writes it […] – narration. In the empirical world, the author is the agent responsible for the production of the narrative and for its communication. […] Within the text, communication
involves a fictional narrator transmitting a narrative to a fictional narrate. Of the aspects of narrative fiction, the text is the only one directly available to the reader. The narratology in the novel Kokoro is present from the way character I, speaks about Sensei. Because he is the observant, even in the form of first person, he still ends up narrating what Sensei is like as a person from his perspective after witnessing the interactions of Sensei and his surroundings, mostly his wife.

In order to find the answers to the first research problem, the writer has to read the novel multiple times, over and over again. By doing so, the writer was able to find the appropriate findings to answer the first research problem with the help of enough theories about life and death themselves.

As for the second research problem, the writer has to find out about psychoanalysis in general, and the big figures. In this case, the writer decided to go with Sigmund Freud’s psychoanalysis because his theories have significance relevancy to the theme that the writer decided to go with for this novel, in particular death drive. After that, the writer has to find the characteristics that of Sigmund Freud’s death drive, in order to match the writer’s interpretation regarding the character Sensei, being seen as a death driven individual, in this novel.

1.6 Scope and Limitations of the Study

This study focuses on the main character Sensei and how his particular trait manifest in the story and finding out what made him end up that way, and how Sensei fit the criteria of death driven individual. This limitation of the study focuses on Sensei as a death driven individual by using Freud’s psychoanalysis.

1.7 Status of the Study

Kokoro (1914) by Natsume Soseki is one of the classic to be discussed in literary works. The writer, in checking the status of study found the result of various kinds of topics that are different between one another.
Patterns of opposition is one of the topic that the author found during the research (Nae, 2000; Christanda & Rosiandani, 2019). The most significant opposition is, the nature of life and death. The point is that Sensei sees life as a burden due to his conscience and the sin he bears, whereas death becomes, not only an escape but is also the expiation of life. The other one is binary oppositions of past against present, old against young, rural against urban, community against privacy, and family against individual.

Trauma and agony are also represented in the novel from the character Sensei (Nae, 2002; Ruhman et al., 2020). Trauma theory finds that Sensei an identity that are characterized by attributing cynical attitude, attaching guilt, and casting fear. On the other hand, agony is about Sensei who ends up suffering from the guilt of his own actions, after the betrayal he did to K, his best friend that lead to his death.

A spiritual discernment based on Buddhist doctrine, is also picked up (Wright, 1990). Buddhist affirms that a release from anguish of life is achieved only by the experience of satori (epiphany), and this experience, though it can be momentarily realized in life, is most perfectly accomplished by death. Kokoro, is one of another Soseki’s manifestation of this notion especially in the part of Sensei’s testament, where the true nature of man shows its colour.

The mention of Meiji Emperor and his death in the novel brought the topic about relevancy of Era to the characters involved (Fukuchi, 1993; Rauf et al., 2019). The general of Emperor Meiji, Nogi Maresuke, decided to end his life with jinshui, or ritual suicide, on the death of the Meiji Emperor. Sensei who heard the news, also decided to follow suit, doing the same ritual. The main idea is the correlation of historical facts and how the story with the particular settings is affected.

Based on the findings of literary works of Kokoro by Natsume Soseki, the writer found that the approach of Freud’s psychoanalysis has not been picked up among authors who share the same interest in analysing the novel. The writer believes this approach is able to give a better understanding the thought process of Sensei, and the theories following it.
1.8 Organization of the Study

This study starts from introducing about the main topics which are co-dependency, renunciation and guilt in general, describing how the three are portrayed in the novel and how these three are related to each other in the novel.

The first chapter of this study presents about the background of the study, statement of the problem, purpose of the study, significance of the study, scope and limitation of the study and status of the study.

The second chapter of this study presents a review of selected literature, in which the writer shows theories to support this paper and listing out the studies which have been found regarding the subject of the paper.

The third chapter of this study presents the findings and discussions. This chapter presents answers of the research problem, as well as elaborate as much as possible about the findings in an established manner.

The fourth chapter of this study presents the conclusion of the paper, as well as suggestions for future research regarding the novel Kokoro by Natsume Soseki, or psychoanalysis and death drive in general.