THE AGING CRISSES SEEN THROUGH THE
CHARACTERIZATION AND SYMBOLS IN YASUNARI
KAWABATA’S THE SOUND OF THE MOUNTAIN

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements
for the Degree of Sarjana Sastra
in English Letters

By

NAWANG SARI

Student Number: 024214078

ENGLISH LETTERS STUDY PROGRAM
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
SANATA DHARMA UNIVERSITY
YOGYAKARTA
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Dr. T. Priyono Beryadi, M.Hum.
We are all travelers in the wilderness of this world, and the best we can find in our travels is an honest friend

(Robert Louis Stevenson)
to

my beloved parents and my little brother
for their never ending love and support
LEMBAR PERNYATAAN PERSETUJUAN
PUBLIKASI KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

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(Nawang Sari)
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ABSTRACT


Every person in this world needs a way to express his or her ideas, inspirations, thoughts, and also experiences. In order to express them some people choose to use the form of literature. By using literary works an author can expressed his idea through the characterization and also symbols. In this thesis, the writer wants to analyze the aging crises that happen to the major character through the process of building the main character. The writer also wants to reveal the idea of aging crisis through the symbols that the author used in the novel The Sound of the Mountain.

There are three objectives that the writer tries to analyzed in this thesis. First, the writer wants to analyze the characteristic of the major character and all of the minor characters of the novel. Second, the writer wants to find out all of the symbols that show the aging crises that happen to the major character. Third, the writer wants to reveal the aging crises through the characters and also through the symbols.

In order to analyze the topic of this thesis, the writer used the library research as the method of the study. To figure out the characteristics of the character the writer used the theory of character and also the theory of characterization by M.J Murphy, Abcarian, and also Abrams. The writer also used the theory of symbol according to Barnet, and also McMahan. Theories of characterization by McMahan, Calvo, and Abcarian, also used by the writer to described how the interaction between the main character and the minor characters showed the aging crisis in the novel. Theories of aging crisis according to Justin Pikunas and Elliot Jacques also added to analyze the novel. To support the analysis of this thesis the psychology approach according to David Daiches also applied to analyze the novel.

There are one major character and six secondary characters that the writer analyzed in this thesis. There are also four symbols of aging crisis that the writer found in the novel. They are the No mask, the Sound of the Mountain, the Dream of the Dead People, and Mount Fuji. The analysis of the thesis shows that the aging crises begin with some small disturbance while the major character tries to deal with the aging factors in his aging time. Then after that the symptoms begin to rise and create a kind of crisis to the major character. All of that aging factors that Ogata Shingo’s had during his aging time had created some aging crises. The first is the awareness of mortality. The second is the thinking of the role of elderly. And the third is the thinking to achieve the obsessions of his youth.
ABSTRAK


Ada tiga hal yang ingin dianalisa oleh penulis dalam skripsi ini. Pertama, penulis ingin menganalisa karakteristik karakter utama dan seluruh karakter pembantu dalam novel tersebut. Kedua, penulis ingin menganalisa symbol-simbol yang berkaitan dengan krisis penuaan yang terjadi pada karakter utama. Dan yang ketiga, penulis ingin mengungkap krisis penuaan yang terjadi pada karakter utama melalui karakter dan symbol.


CHAPTER I
INTRODUCTION

A. Background of the Study

Every person in this world needs a way to express his or her inspirations, thoughts, and also experiences. Some people choose to use the form of literature to express them. Drs. Sunaryono Basuki Koesnosoebroto in his book, *The Anatomy of Prose Fiction* (1988) states that literature has its roots in one of the most basic human desire which is the desire for pleasure. According to him, readers drive pleasure from literature’s power to imitate life. Literature, then, exists because it pleases us, and it pleases us by imitating life, or more precisely, by displaying its writers’ visions of life as it is, or as the writers think it should be (Koesnosoebroto, 1988: 2).

In a literary work, the author’s ideas can be expressed through the characterization and also symbols. Usually to express an idea in a literary work, an author will use more than one character. The most important character in the story will become the main character of the story, and the other characters will become the minor characters. The characteristics of the main character can be built from the influences of its environment. It might be from the society where the main character live in or from the minor characters around the main character. Through this process of building the main character, then people will see the idea that the author is trying to show through his literary work.
Sometimes people use another word to express something. In the form of literature this kind of expression is called symbolism. It is a way to give ideas and emotions in literature the vividness of reality (Stanton, 1965: 31). Some authors of the literary works use this kind of expression in order to explain something in their works.

Yasunari Kawabata, the first Japanese writer who wins the Nobel Prize for Literature, also used that kind of characterization and symbolism in almost all of his works. He was described to be a neo-sensualist who combined social realism with lyrical and impressionist techniques. Kawabata was a great Japanese author. He had a very important role, and had given so many contributions to the Japanese literature.

He was very famous with his melancholic novels and short stories. Some opinions in Japan Forum said that natural observations take the large part in all of his works. His narrative is overwhelmingly poetic and beautiful which then make them become highly symbolic (http://www.jref.com/forum.html).

In this thesis the writer uses one of his great novels to be analyzed, which is *The Sound of the Mountain*. Many critics described it as his best work. The novel, *The Sound of the Mountain* was also one of his most important post-war works. Most of Kawabata’s works has been translated into English and other Western languages. The novel, *The Sound of the Mountain* itself has more than one version of English translation. In this thesis, the writer chooses to use the one that has been translated into English by Edward Seidensticker.
This novel that was firstly published in 1954 is divided into sixteen parts. Like many of his novels, this novel is also set in his hometown, Kamakura, and contains topics such as loneliness, death, and unreturned love. This novel is told about an aging businessman, Ogata Shingo, who with his wife, Yasuko, shares the same roof with their son, Shuichi, and beloved daughter-in-law, Kikuko (http://en.wikipedia.org/YasunariKawabata.html).

The conflict begins to rise when Shingo finds out his son’s affair with another woman, and then followed with his daughter in law’s abortion, and also the marriage problem of his own daughter, Fusako. As an aging man, he begins to question what he has done in his entire life. He wondered whether or not he has been succeeded as a man, and also in raising his children. It becomes more complicated for him when he gets other aging problems in his midlife time.

This aging crisis of the main character, Shingo, can be seen through his interaction with the other characters in this novel. It is also reflected in the natural symbolism that is used in this novel. That is why then, The Aging Crises Seen through the Characterization and Symbols in Yasunari Kawabata’s the Sound of the Mountain, become the topic of this thesis.

B. Problem Formulation

To analyze this novel, the writer will focus on these three problems.

1. How are the characteristics of the characters created in the novel The Sound of the Mountain?
2. What are the symbols of aging crises that are used in the novel *The Sound of the Mountain*?

3. How do these characters and symbols reveal the aging crises in the novel *The Sound of the Mountain*?

**C. Objectives of the Study**

The main purpose of the analysis is to answer the three problems that stated in the problem formulation. This thesis is trying to find out the aging crises through the characterization and the symbols in the novel *The Sound of the Mountain*.

This thesis also tries to observe the relation between the characterization and the symbols with the aging crises. Through this thesis the writer tries to see how the characterization and the symbols in the novel can reveal the aging crises.

**D. Definition of Terms**

In order to help the reader understand more about this thesis, the writer would like to give definition of some terms in this thesis.

1. **Aging Crisis**

According to Marcia in Diane e. Papalia, Sally Wendkos Olds, and Ruth Duskin Feldman’s book *Human Development* (2004: 427), aging crisis, or it also called as middle age crisis or midlife crisis, in some normative crisis models, stressful life period precipitated by the review and reevaluation of one’s past.
2. Characterization

According to Barnet, Berman, and Burto in the book *An Introduction to Literature Fiction/Poetry/Drama* (1999: 1536), characterization is the presentation of a character. It could be by direct description, by showing the character in the action, or by the presentation of other characters that help to define each other.

3. Symbol

According to X.J. Kennedy & Dana Gioia in their book *Literature An introduction to Fiction, Poetry, and Drama* (1999: 217), symbol is a thing in literature that suggests more than its literal meaning. Symbols generally do not “stands for” any one meaning, nor for anything absolutely definite.
CHAPTER II
THEORETICAL REVIEW

A. Review of Related Studies

*The Sound of the Mountain* was firstly published in 1954. The author, Yasunari Kawabata was one of the best authors in Japan. He and a number of other young writers brought modernist styles in to Japanese literature. During his life, Yasunari Kawabata had written a lot of works on poetry, prose, novel, and also essays. The novel, *The Sound of the Mountain* is one of his most famous novels that he wrote after the World War II. He drew the society around him almost in all of his works. He even suggested that the death of his family and the War was one of the greatest influences in his works. An article in Encyclopedia Britannica state that in his works, he tried to beautify death and to seek harmony among man, nature, and emptiness. His melancholic lyricism also echoes an ancient Japanese literary tradition in the modern idiom. ([http://www.britannica.com/YasunariKawabata.html](http://www.britannica.com/YasunariKawabata.html))

Same as his other novels, the story line of this novel is also thin, with no dramatic event or climax. But some of the opinions in Japan Forum state that comparing with his other novels, the structure of this novel is more intricate, tighter and more coherent and the symbolism also ties in better with the actions and feelings of the character ([http://www.jref.com/forum.html](http://www.jref.com/forum.html)).

Still in the same forum, they also said that for the structure itself, it is clear in *The Sound of the Mountain* that every chapter, although varied in length
and intimately intertwined within the textured backdrop of dreamlike imagery and natural symbols, contains at least one crucial revelation or event that incrementally advances the plot (http://www.jref.com/forum.html).

From some opinions about Yasunari Kawabata and The Sound of the Mountain above, it is clear that the author of the novel always used nature details to show the symbols and to explain the character’s feelings and also thoughts. That is why then, most of the studies on Yasunari Kawabata’s works also tend to discuss about the character and especially the symbol that are used in the novel. Nearly the same as the previous studies on Yasunari Kawabata’s works that had been written by other writers before, this thesis will also have a deeper analysis about the symbols and the characters that are used in one of Yasunari Kawabata’s novel, The Sound of the Mountain. However, this thesis will be a little bit different with other studies that also discuss about the symbols and the characters that appear in Yasunari Kawabata’s The Sound of the Mountain. This thesis will be different because in this thesis the writer will be specifically discuss about the symbols and also the characterization that have relation with the aging crises that appear in the novel The Sound of the Mountain. So that through this thesis the writer will find out the symbols and the characterization in the novel that leads to the aging crises.

B. Review of Related Theories

1. Theories on Character

All of the stories of literary works need characters to present the story that the author wants to tell to the readers. It can be said that the character is the
most important part of a literary work. Without any characters, a literary work can be felt so flat and become not interesting to be read.

According to M. H. Abrams in his book *A Glossary of Literary Terms*, there are two meaning of character. The first meaning of character is that character is a literary genre. It means that a character is a short and usually witty, sketch in prose of a distinctive type of person. The second meaning is that the characters are the persons, in a dramatic or narrative work, who are presented by the author as being endowed with moral and dispositional qualities that are expressed in what they say, i.e., the dialogue and what they do, i.e., the action (1981: 23).

Through the two definitions that are mentioned by Abrams in his book *A Glossary of Literary Terms*, we can understand that a character is actually an element in literature. It is a picture of a real person in a real world which is drawn as close as possible with the real one by the author in his or her literary work. Through this character, an author can create a kind of person in a kind of society, and also completed with certain attitudes and behavior, that are expressed through what the characters do and what the characters say.

Henkle in his book *Reading the Novel: An Introduction to the Techniques Interpreting Fiction* defines character into two kinds. The first is the major character, and the second is the secondary character. The major character is the most important and complex character in the novel. It can be identified by the complexity of its characterization, and it also takes our fullest attention because they perform the key of structural function. The secondary character is the
characters that perform more limited functions. They may less sophisticate, so their responses to the experience are less complex and interesting (1977: 60).

Henkle’s theory of character above gives more attention on the function of characters that are used in a story. Henkle defines character into two kinds, major and secondary character. The major character in a story functions as the center of the story itself, because of the complexity, and the most important part that the character has in the story. The secondary character, in the other hand, is more functioning as the supporting character in the story. Sometimes, the secondary character is considered to be the less important character in the story, because of the limitation function of being the secondary characters in a story.

2. Theories on Characterization

Characters in a story also have a function to build the story in a literary work. In order to build the story, the author of the literary work has to make the character in the story became alive and as real as possible. In his book, *Understanding Unseens*, M. J. Murphy stated that there are nine ways to make the characters become real and alive in a story. The first way is the personal description. It means that the author can give the description about a person’s physical appearance by telling the details about that person, for example about the face, skin, or the clothing of that person. The second way is the character as seen by another. In this way an author can describe the character through the eyes and also opinions of other characters in the story. The third way is the speech. By this way the author can give the reader an insight into the character of one of the person in the book through what that person says. The fourth way is the character
past life. It means that the author can give the explanation about the character past
life, so that the reader can get a clue to events that have helped to shape a person’s
character. The fifth way is the conversation of others. In this fifth way the author
can use the conversations of other people and the things they say about a person to
explain his character. The sixth way is the character reactions. In this way the
author also can let the reader know about how that person reacts to various
situations and events in order to know a person’s character. The seventh way is
the direct comment. It means that the author can describe or comment on a
person’s character directly. The eighth way is the character’s thoughts. By giving
the readers knowledge of what the person is thinking about also can be the way to
describe a person’s character. And finally the ninth way to describe a person’s
character is the mannerism. It means that the author can convey something about a
person by describing his mannerism, habits or idiosyncrasies (Murphy, 1972: 161-
173).

It can be said that according to Murphy, in order to be real and alive in
a story, a character should be created by using nine ways that have been stated
above. Those nine ways of creating a character in a story are personal description,
the character as seen by another, the speech, the character past life, the
conversation of others, the character reactions, the direct comment, the characters
thoughts, and the mannerism. When a character can fulfill all of those ways, then
that character can be seen as a real and alive character in a story. It is because the
character that becomes an imitation of a real person in a real world has been
described as perfect as possible in the story by mentioning the detail personal
description of the person in the story, and also how is the character seen through the eyes of other persons in the story. Even the past live of the character is created in the story in order to make the character become more real and alive like a real person in a real live.

Mary Rohrberger and Samuel H. Woods, Jr. in their book *Reading and Writing about Literature* state that characterization is defined, as in fiction, as the way or the process by which an author creates the characters. Characterization can also be the character that has particular personalities and a physical attribute that differs them from other characters, that is shaped by the process of an author creates the characters themselves (1971: 20).

In other words, it can be said that characterization is a process of how an author creates a character in his or her story. This process of characterization is important to be made in a story, especially when the character that is used by the author has certain personalities and physiologically different with other characters in the story. Through the characterization, an author can explain to the reader about the process of how that particular character can be different with the other character in the story.

According to Clara Calvo and Jean Jacques Weber in *The Literature Workbook*, characterization of the characters can be drawn through the character’s conversation. They say that a character in a novel is a complex entity that is created out of what the character says, what the narrator says about the character and what character says, think and observe about each other (1998: 101).
They explain further in their book that information about a character can be conveyed through either narrative passages or dialogues. When it is conveyed through a dialogue, the reader has first-hand information about the character, and that information only mediated through the reader’s own interpretative processes. In the contrary, when information is filtered through the narrator or through what a character says or thinks, the reader has to be alert and decide to what extent this information is reliable or to what extent this information is tinted with the perceptions of other “voices” (Calvo and Weber, 1998: 101).

Using the theory of Clara Calvo and Weber about characterization above, the reader of a story can easily get the information about the characters through the dialogue of the characters, and also through the narrator words in the narrative passages. But it has a little weakness when the reader looking for the characterization through the dialogue, because the information of the characters will only based on the interpretation of the reader himself.

Elizabeth McMahan, Susan Day, and Robert Funk in their book *Literature and the Writing Process*, also said that characterization could be determined by what the characters say. According to them, as the reader form an understanding of a character, the reader also need to notice what other people in the story say about the character, how they respond to that character, as well as what the author reveals of that character’s thoughts and past behavior (1986: 47).

It means that the characterization of a character in a story can be explained by an author through what the character say, the opinion of the other characters in the story about that character, and also through the interaction of that
character and the other characters in the story. The author also can give more information about the character through the thoughts of the character and also the past live of the character.

While Richard Abcarian, Marvin Klatz, and Peter Richardson in their book *Literature Reading and Writing the Human Experience* say that characterization is the process by which the characters are rendered to make them seem real to the reader (1998: 6). When an author creates a character in a story, it is hoped to be as close as possible with a real person in a real world, with all of the problem and also the society around that character. That is why then an author needs the characterization in order to explain all about the character, so that it can be real and alive to the reader.

3. Theories on Symbol

According to Barnet, Berman, and Burto in the book *An Introduction to Literature Fiction/Poetry/Drama*, symbol can be a person, object, action, or situation that charged with meaning, and suggests another thing. The symbol usually appears with less specificity and more ambiguity than an allegory (1999: 1536). They also add that a symbol usually differs from a metaphor in that a symbol is expanded or repeated and works by accumulating associations (1999: 1543).

It can be said that symbol is a person, object, action, or situation that has another meaning. It is not specific and usually creates an ambiguity in its meaning. It is different from allegory, because symbol is more ambiguous than allegory. Symbol is also different from metaphor, because symbol is used
repeatedly.

While symbol, according to Elizabeth McMahan, Susan Day, and Robert Funk in their book *Literature and the Writing Process*, makes an abstraction tangible, often visible. In fiction, symbols convey significance in an immediate, vivid way. Symbols in fiction are often inanimate objects, animals, or people, but other things may function symbolically: colors, names, a line from a song, or a repeated phrase (1986: 58).

The theme of a literary work is often conveyed through symbolism. Literary symbols frequently have several meanings, and sometimes these may even be almost inexpressible. Although symbols may be hard to interpret, but they convey significant meaning (1986: 58).

The symbol often used in literary work. Most all kind of things in the world can be used as symbol. People, animals, plants, and even inanimate object can be used as symbol. The meaning of the symbol itself sometimes difficult to find, but actually it has a significant meaning, and sometimes in literary work, a symbol can has more than one meaning.

In his book, *The Anatomy of Prose Fiction*, Drs. Sunaryono Basuki Koesnosoebroto state that a symbol is a word, an object, a place, a person, or an incident that stands for itself as well as for something else. A symbol, then, is both itself and something more significant than itself. If symbols are recognizable as symbols, and if they fit the context of the story, they can emphasize its salient points as well as underscore, and even reveal its meaning. Names of people and places, titles of stories, may serve as symbols (1988: 137).
Nearly similar to the previous theories on symbol, the theory according
to Drs. Koesnosoebroto also state that person, places, words, and other objects in
the world can be used as symbol. And when those things that are used in the
literary work are considered to be symbols and fit the context of the story, then the
reader can also find out the meaning of those symbols.

Richard Abcarian, Marvin Klotz, and Peter Richardson in their book,
*Literature Reading and Writing the Human Experience*, state that a symbol, in its
broadest sense, is anything that stands for something else. In this sense, most
words are symbolic, for example, the word *tree* stands for an object in the real
world. When we speak of a symbol in a literary work, however, we mean
something more precise (1998: 12).

Further in their book, they explain that there are two kinds of symbols.
The first one is the public symbol, and the second one is the contextual symbol.
The public symbols are those objects or events that history has invested with rich
meanings and associations, for example, national flags, or religious objects, such
as the cross. While contextual symbol, in contrast to public symbols, are object or
events that are symbolic by virtue of the poet’s (author’s) handling of them in a
particular work that is, by virtue of the context. According to them, contextual
symbols by they very nature tend to present more difficulties than public symbols,
because recognizing them depends on sensitivity to everything else in the literary

Abcarian, Klotz, and also Richardson, have a little bit different opinion
from other theories on symbol above. They state that most of words are symbolic,
and there are two kinds of symbol, which are public symbol, and contextual symbol. This theory is very helpful for the literary work reader, because it will help the reader to differentiate between the public symbol, and the contextual symbol.

While Barnet, Burto, and Cain in their book *Literature for Composition*, also try to give some explanations about how a reader can recognize a symbol in a literary work. Firstly they explain in their book that if an author uses symbols in his literary work, he wants the readers to perceive –at least faintly- that certain characters or places or seasons or happenings have rich implications, stand for something more than what they are on the surface (2005: 231).

Further more about recognizing symbols, in their book they also give some guide-lines on how an author helps the readers to perceive the symbols that the author uses in his literary work. According to Barnet, Burto, and Cain, when the author uses symbols in his literary work, usually he will be emphasizing them -for instance, describing them at some length, introducing them at times when they might not seem strictly necessary, or calling attention to them repeatedly (2005: 231).

Those theories of symbols above which are stated by Barnet, Burto, and Cain, are more suitable to use in determining symbols in a literary work. Their theories are not only told about how the readers of literary work determine an object as a symbol, but they also give some more explanations about how to recognize a symbol in the literary work. According to their theories, when an author wants to use some objects as symbols, usually the author will give some
further explanations or by emphasizing the objects. The author usually also will
give some more detail descriptions about the objects. Then to make the objects
become more recognizable as symbols, the author will endow the objects with
some suggestions to make them have a significant meaning.

4. Theories on Aging Crisis

Aging crisis is one of psychological problems in a human life. Usually it
happens when a person began to get his or her aging period. There are no exact
criteria that can be employed to judge whether or not a person has entering their
aging or old time. According to Justin Pikunas in his book Human Development-
an Emergent Science, the exact time of the onset of old age is difficult to specify.
Some people show noticeable changes in traits as early as forty; others still appear
young at seventy (1976: 358).

From the opinion of Justin Pikunas above, we can learn that actually the
aging process of a person can be started even since he or she is still in his or her
early forty. Further in his book, Justin Pikunas also explain that ultimately each
person has his own rate and pattern of aging, similar to many others yet always
distinct in some traits and features. Empirical studies (Britton & Britton, 1972;
Kastenbaum & Burkee, 1964) suggest that approximately half those between sixty
and seventy identify themselves as middle-aged rather than old (1976: 358).

Based on the statement above, then it can be understood, why the term
of aging crisis sometimes also interpreted as the middle age crisis, or the midlife-
crisis. According to Justin Pikunas aging is a lifelong process, but its
disadvantages are concentrated in old age (1976: 392). Sometimes people get problems in their old age while they are getting their aging process, and those problems that they get usually will turn to be a kind of crisis to them.

Further Justin Pikunas also explain in his book, that there are some problems that can make this stage of life become another period of crisis, comparable to puberty. Some of those problems are, when persons who do not develop healthy control and sublimation in the earlier years of adulthood are likely to crave oral gratification with age. Since affectional needs are less often satisfied at this age, compensation by excessive eating and drinking is frequent. Constant complaining about one’s health and finding fault with others, such as younger relatives, are frequent means of compensating (1976: 365).

There are also some effects that a person gets during his or her period of aging crisis. According to Elliot Jacques in Papalia, Olds, and Feldman’s book, *Human Development*, the midlife crisis or aging crisis was conceptualized as a crisis of identity; indeed, it has been called a second adolescence, and in that crisis of identity there is an awareness of mortality. Many people at that age realize that they will not be able to fulfill the dreams of their youth. They know that if they want to change direction, they must act quickly (2004: 427).

Justin Pikunas in his book *Human Development- an Emergent Science* is also talking about the identity crisis as the effect of aging crisis. According to him, the majority of elderly persons tend to cling to the image of themselves as they were in early or middle adulthood and continue to set long-range goals and to propose additional self-realization for the future. Approaching these goals is often
difficult because of the decline of ability and the occurrence of the illness. The older person then forced to deal with his actual self, often encounters an existential vacuum or identity crisis, especially when age is considered a misfortune rather than an integral part of life (1976: 392).

In his book Justin Pikunas also explaining about the awareness of mortality in aging time. He stated that increasing weakness of sense organs, decrease in one’s usual energy and speed, rapid change in quantity and color of hair and teeth, wrinkled skin, and distinct decline in sexual potency and pleasure, all combine in varying degrees to make a person very aware of his own aging. He also explains that an aging person also begins to think about the role of the elderly and often make some adjustment to it (1976: 359).

Further more Justin Pikunas explain that on an occasion such as a funeral, an aging person is likely to be emotionally involved, and ideas of identification or self-reverence become disquieting. During the aging time, ideas of death begin to enter consciousness more often. For many persons the idea of death is depressing, something they avoid facing and suppress. The idea of being near death produces anxiety and stimulates preparation for it. To many people the depressing idea of bodily extermination gives way to a resigned or an anticipative outlook toward death and the hereafter (1976: 393).

The theories of aging crisis above which are stated by Justin Pikunas and also Elliot Jacques are very suitable to use in recognizing and determining the aging crisis that happens in a character’s aging period. Their theories are also very helpful for the readers in understanding about how the aging crisis can affected
the life of a character in a literary work. In their theories of aging crisis, they give very detail information about when the aging crisis usually happens to an aged person, and also the effects that can be occurred during the process of aging crisis.

**C. Theoretical Framework**

The theories that are explained in the previous part will be used to analyze and to answer the problem formulations. Each theory will help the writer to answer each of the problem formulations stated in the previous chapters.

The theory of character and characterization by M. J. Murphy, Henkle, and also Abrams is very suitable to answer the question of character in the problem formulation. And to find out the symbols in the story that show the idea of aging crisis, the theory of symbol according to Barnet, McMahan, Drs. Koesnosobroto, and also Abcarian is very good to be applied. Then to see how the interaction of the characters in the novel leads to the aging crisis, the theory of characterization by Calvo, McMahan, and Abcarian are choose to be used in this thesis. The theories of aging crisis according to Justin Pikunas and also Elliot Jacques are also added in order to help the writer in determining the aging crisis and its effects that happens toward the major character of the novel.
A. Object of the Study

In this thesis, the writer chooses to use the novel *The Sound of the Mountain* by Yasunari Kawabata to be analyzed. The author, Yasunari Kawabata, was a very famous author in Japan. He was born in Osaka, Japan, 14th June 1899, in a highly cultured family. He had experienced a lot of close-relative losses in his early age. He was orphaned when he was two. After that, he was raised by his paternal grandparents, but his grandmother died when he was seven. His only older sister who was taken in by an aunt and he met only once after the death of their parents also died when he was ten. And finally his grandfather death when he was fifteen made him moved in with his mother's family.

Many critics believe that all of Kawabata's losses in his early age are the only cause of the melancholic theme that he used in all of his novels. That is why then, melancholic tendencies, and old age that lead to death also appear in the novel, *The Sound of the Mountain*, which is used by the writer to be analyzed in this thesis. This novel firstly published anonymously in 1954 in Japan and become very famous shortly afterwards. Then after that it began widely published and translated into various languages until so many years latter. In this thesis, the writer uses the novel, *The Sound of the Mountain* which was translated into English by Edward G. Seidensticker, and was published in 1970 by Tuttle Publishing in Tokyo. This novel also has been accepted as one of the Japanese Series of the Translation Collection of UNESCO.
This novel that the writer uses in this thesis contains 276 pages, which is divided into sixteen chapters. These chapters in the novel itself are very interesting, because they are extremely different in their length. Some of these chapters in the novel are very long, and some others are very short. This different in the chapter length then makes this novel become much more unique and in the same time also make the reader of this novel questions for a certain meaning or even purpose behind this differentiate. However, this uniqueness of the novel's chapter length has been successfully built the atmosphere of the story in the novel while the reader read this novel.

The story of this novel itself is very interesting. In this novel the author take the setting of Kamakura, a small town in Japan in the early fifties after the World War II. At that time the traditional life was still being the way of live in Japan and the modern era was about to begin. The environment was also still very natural with a lot of green trees, plants, and animals, which were pictured very detail by the author in this novel.

The story of this novel begins with the disappointment of the major character, Ogata Shingo, with the decreasing ability of recalling some of his memories. It happens to him since he had his aging period of his life. Some other aging problems also begin to come to him. Along with these aging problems, a lot of problems also begin to rise in his household. Starting with his son’s affair with a war widow, then his daughter’s problem with her husband, and then also followed with his daughter in-law’s abortion.
In this thesis, the writer has chosen the topic, **The Aging Crises Seen through the Characterization and Symbols in Yasunari Kawabata’s the Sound of the Mountain.** From the story of the novel above, we know that the major character of this novel, Ogata Shingo, had experienced a kind of crisis during his aging time.

There are also a lot of characters that appear in this novel. In the life of the major character, many people surrounded him in his house, in his office, and also in his society. These people that he had met during his life become the secondary characters in this novel. The secondary characters in this novel also take a big part in influencing the major character while he had his aging period. That is why then the writer trying to see the relationship between the secondary characters and the major character in the novel which then reflected the aging crisis that happened to the major character. Beside the characters that appear in this novel, there are also a lot of symbols that are used in this novel. The writer also tries to see the aging crisis through some of these symbols.

**B. Approach of the Study**

In order to analyze the topic that has been chosen by the writer, and also to answer the three questions in the problem formulation, the writer use the psychological approach. The writer chooses to use the psychological approach, because in this thesis, the writer will analyze one of the psychological elements that happen toward the major character of the novel, *The Sound of the Mountain.*

Actually according to David Daiches in his book *Critical Approaches to Literature,* the psychological approach, historically, in criticism comes in two
ways, in the investigation of the act of creation and in the psychological study of particular authors to show the relation between their attitudes and states of mind and the special qualities of their work. He also said that the use of psychology is, like the use of sociology, genetic: it helps us to explain how literature comes into being (1981: 329-330).

Further more in his book, David Daiches also explain about the psychoanalytic study of the characters in a literary work. He stated that critics can interpret a work of literature through the behavior of characters in a novel or play by using their knowledge of psychological problems.

The psychologist need not, however, confine his interest in literature to attempts to psychoanalyze the author through his works. He can use his knowledge of psychological problems and situations to interpret a work of literature without any reverence to its author’s biography. We can look at the behavior of characters in a novel or play in the light of modern psychological knowledge and, if their behavior confirms what we know about the subtleties of the human mind, we can use modern theories as a means of elucidating and interpreting the work (1981: 337).

Based on the theories about the psychological approach above, the writer thinks that this approach is the most appropriate approach for this thesis. It is because the writer will also discuss about the psychological elements of the novel. In this analysis, the writer will talk and explore about one of the psychological elements which is the aging crisis that influence this novel. That is why the psychological approach is become the most appropriate approach to be used in this analysis.
C. Method of the Study

In analyzing the topic of this thesis, the writer uses the library research as the method of the study. Because the writer uses the psychological approach to analyze the novel, the writer thought that the best way to find the data is by searching in the library.

There are some stages that the writer uses in analyzing the novel. In the first step, the writer began to read the novel, and also tried to understand it. Secondly, the writer looked for some information about some theories and approaches that will be used to analyzed the topic, which is The Aging Crises Seen through the Characterization and Symbols in Yasunari Kawabata’s The Sound of the Mountain. In this case the writer decided to use psychological approach and some theories of character, characterization, symbol and also theory of aging crisis.

Finally, after got all of the information, the writer started to write the analysis of the novel. In this analysis, first of all, by using the theory of character by Henkle, the writer was trying to decide the major and the secondary characters in the novel The Sound of the Mountain. Then after that the writer was trying to figure out the characteristics of the major character by using the theory of character and also the theory of characterization. In this step, the writer used the theory of character and characterization by M.J Murphy, Abcarian, and also Abrams. After described all of the characteristics of the major character, Ogata Shingo, then the writer tried to describe the characteristics of the secondary characters that appear in the story. In this part, the writer also used the theory of
character and characterization above. Because in this thesis the writer also wanted to analyze the symbol, so to figure out the symbols that were used in this novel, the writer also used the theory of symbol. In this part, the writer used the theory of symbol according to Barnet, and also McMahan.

After knowing all of the characteristics of all of the characters and also the symbols in this novel, then the writer tried to see how these characters and symbols reveal the aging crisis. By using the theories of characterization by McMahan, Calvo, and also Abcarian, the writer tried to describe how the interaction between the major character and the secondary characters showed the aging crisis in the novel. In this part the writer also tried to explain the symbols that appeared in the novel which then lead to the aging crisis. After getting all of the characteristics of the characters and also symbols of aging crisis, then the writer also used the theories of aging crisis according to Justin Pikunas and Eliot Jacques in order to help the writer to reveal the aging crisis that happened to the major character through the interactions of the characters and also through the symbols of aging crisis in the novel. Finally after the writer analyzed all of the symbols, characters and how these symbols and characters reveal the aging crisis in the novel, then the writer tried to conclude all of the analysis before.
CHAPTER IV
ANALYSIS

The analysis of this thesis will discuss the three major problems which are stated in the problem formulation. They are the characterization of the characters in the novel, the symbols of aging crisis, and how these characters and symbols which appear in the novel can reveal aging crisis.

A. The Characters in the Novel The Sound of the Mountain

1. The Major Character: Ogata Shingo.

   According to Henkle’s theory on character, the character can be defined into the major character and the secondary character. The major character according to Henkle is the most important and complex character in the novel. Ogata Shingo is the most important and complex character in the novel. That is why then it makes Ogata Shingo becomes the major character of the novel The Sound of the Mountain.

   In this analysis the writer uses the theories on characterization according to Murphy to explain the characteristics of the main character, Ogata Shingo. Based on Murphy’s theory of characterization, there are nine ways to describe a character in the novel. They are the personal description, the character as seen by another, the speech, the character past life, the conversation of others, the character reactions, the direct comment, the character’s thought, and the mannerism of the character.
Using the seventh way of Murphy’s theory, which is the direct comment of the author, the description of the main character in the novel, Ogata Shingo, can be figured out. In the novel *The Sound of the Mountain*, the author gives some direct descriptions about the main character Ogata Shingo. Shingo is an aging businessman. He is a husband, a father of one son and one daughter, a father-in-law of his son’s wife and his daughter’s husband, and a grandfather of his two granddaughters. He is also an employer of his secretary and an employee of the director in his office.

Shingo is a year younger than his wife. He is sixty-two years old, and his wife, Yasuko is sixty-three years old. But now in their late age, Yasuko seems to look younger than Shingo. It can be seen by using the seventh way of Murphy’s theory, which is the author’s direct comment in the novel about the characteristic of the character.

Shingo could not have said at what age she had begun to look the younger of the two. Probably it had been somewhere toward their mid-fifties. Women generally age faster than men, but in their case the reverse had been true (p. 6).

As an aging man, Shingo has a very bad memory. Sometimes he even cannot remember something that just happened a few days earlier. It happens so frequently to Shingo. He is sometimes being so sad, frustrated, and even cannot forgive himself, when he failed to remember something in his life. Through the third way of Murphy’s theory, which is the speech of the character himself, it can be figured out.

“Five days ago? Just five days ago she quit, and I can’t remember anything about her. … She was there in the hallway. And now it occurs to me what she really said, and I cannot even think of her name. I
cannot remember her clothes or her face. I imagine she was with us six months or so?” (p. 4)

This speech was told by Shingo in his way home from the office with his son Shuichi. At that moment Shingo was confused with his memory of his maid that had left his house a few days earlier. Then Shingo asked Shuichi about that maid, because Shingo did not remember anymore about her face and even her name.

Shingo is already sixty two years old, but his head has not bald yet in his old age. He still has a lot of hair on his head. It is good actually for a man as old as Shingo to have full hair in his old age. Most of his friends at his age has already bald or even has lost all of their hairs. So, it can be said that Shingo is quite luckier than most of his old friends in the matter of the hair. By using the second way of Murphy’s theory, which is the character as seen by another character in the novel, then the writer can describe about it.

The good condition of Shingo’s hair in his old age was informed by one of Shingo’s friend. The friend was one of Shingo’s old friends from his student time. He came to visit Shingo at the office, and told Shingo about one of their friends, Kitamoto, who had lost his mind and pulled out all of his hair. Then, their conversation turned into their own hair. The friend looked at Shingo’s hair and told Shingo that there’s still hope for Shingo’s hair. Then, the friend said again to Shingo that for him was too late because he had already lost most of his hair (p. 111).

Even though he still has a lot of hair on his head, but the color of his hair are not as perfect as when he was young. His hair is not all black anymore as
in his young age. His hair is getting white, but actually he still has a lot of black hair.

Told by his son on New Year’s Day that his hair was getting white, Shingo had replied that at his age a person had more white hairs everyday, indeed that he could see hairs growing white before his eyes (p. 109).

He gets his white hair since the war. Again it can be seen through the third way of Murphy’s theory of describing a character, which is the speech of the character himself. Shingo told this matter of his hair while he had his old friend came to visit him at his office. They were talking about their hair in their old age, and Shingo told him that the white hair was not so bad with him during the war, but he has gotten whiter and whiter since (p. 112).

By using the third way again of the Murphy’s theory, it can be known that Shingo does not like the idea of hair dyeing. Even though he already has a lot of white hair, but he never thought to dyed his hair. The hair dyeing actually had already popular enough in that time. People had been used to dye their hair, especially for the old people.

Still in the conversation of Shingo and his old friend about their hair, the old friend also told Shingo that their friend, Kitamoto, got a miracle with his hair. The old friend told that after pulled out all of his white hair, a fine crop of black hair came out on Kitamoto’s naked head. Shingo and his old friend thought that it was a miracle, because there was no guarantee that people could also get their black hair again after they pulled out all of their white hair. Then the old friend suggested hair dyeing to Shingo, but Shingo did not agree with him, because Shingo never liked the idea of hair dyeing. Shingo told the old friend that
dyeing is cheating. Then Shingo said again that if they were going to let
themselves thought of cheating, then he doubt if they could hope for miracles like
Kitamoto’s. (p. 112)

Like most of aging people, Ogata Shingo also has to wear glasses,
especially when he has to read or write something. As an old man, his eyes
become blur if he does not wear glasses. This weakness of Shingo in his old age is
figured out by using the seventh way of Murphy’s theory on character, which is
the direct comment of the author. The author tells that Shingo always troubled
with his aged eyes every time he wants to look at his watch.

He had a large pocket watch at his pillow. He had to turn on the light
and put on his glasses, however, and so he seldom looked at it. Without
his glasses, he had trouble distinguishing the hour hand from the minute
hand (p. 161-162).

His hearing is also getting bad at his age. Actually it is also normal for
people in Shingo’s age to have that experience, but as usual, it also bothered him
for sometimes he cannot hear something or catch what people say to him.

The same as Shingo’s aged eyes problem above, the information about
Shingo’s bad hearing is also known by using the seventh way of Murphy’s theory
on character. It is told by the author in the novel, The Sound of the Mountain, that
sometimes Shingo has a trouble in hearing the temple bell. Actually the bell in the
temple rang so loud that it even could be heard all over Kamakura, the town
where Shingo and his family lives in.

In Kamakura in the season of cherry blossoms, the seven-hundredth
anniversary of the Buddhist capital was being celebrated. The temple
bell rang all trough the day. There were times when Shingo could not
hear it. Kikuko heard it, apparently, even when she was working or
talking; but Shingo had to listen carefully (p. 141).
Actually Ogata Shingo still has many good personalities beside all of his weaknesses in his old age. He is a very responsible man. He is very responsible to his family and also to his work in his office. He loves his family very much, even though sometimes he cannot directly express his love to his family, which sometimes also makes his family misunderstood about the things that he done. But even though he is unable to express his love, actually he loves his family above all. He even can do anything for the sake of his family happiness.

Most of the time, he did that entire thing for his family secretly, so that his family never know what he had done for them. Again this information is also revealed through the seventh way of Murphy’s theory on character, which is the direct comment of the author. The secretly help that Shingo did for his family which is told by the author also can be seen when Shingo secretly came to his son’s mistress house in order to make a clean break-up between the mistress and his son. Shingo did it after he found out that the mistress was already pregnant.

Shingo walked up the main Hongo Street on the side that skirted the Tokyo University campus. He had left the cab on the side lined by shops, and would of course turn from that side into Kinu’s lane. He had purposely crossed the car tracks to the other side. He was most reluctant to visit the house of his son’s mistress. He would be meeting her for the first time, and she was already pregnant. Would he be able to ask her not to have the child? The solution in this case should have been up to the son. It was not the father’s place to interfere. Shingo was going off to see Kinu without telling Shuichi; and he was thus no doubt providing evidence that he had lost faith in his son (p. 226-227).

At first, he tried to ask the mistress for not having the baby, but then he gave her a check because she insisted to have the baby and had promised to
Shingo for leaving Shuichi. Actually Shingo thought that it was an improper thing to do. He even thought that he had done something cruel to the mistress, but all solutions are cruel for this kind of problem after all. However, he had decided to do this cruel thing to the mistress just in order to save his son’s marriage.

His head bowed, Shingo left Kinu’s house. Kinu had accepted the check he had offered her. As he got into a cab, Shingo wondered whether it might not be better to effect a reconciliation between Shuichi and the woman. An abortion might be possible. Or should the separation be considered final? (p. 234-235)

He is also a very caring person actually. Besides caring about the member of his family, he also can easily care about someone else outside the family, or even to a stranger that he only meet once. It can be seen when Shingo hired his secretary, Tanizaki Eiko. He did not know anything about her at that time. She only came to Shingo’s office to find a job and brought an introduction letter from the daughter of Kitamoto, one of Shingo’s old friend. At first, Shingo thought that he had not any responsibility to give her a job, because he even never met Kitamoto’s daughter. But in the end, he hired her anyway, and even took her into his own office to work as his secretary.

It had been because of Kitamoto that he had hired Tanizaki Eiko. Eiko was a school friend of Kitamoto’s daughter. But it seems altogether too ceremonious that he should be asked this favor by the daughter. He had not met her, and Eiko said that she had not seen her since the war. It seemed too precipitous on the part of both girls. If Kitamoto’s widow, at the daughter’s prompting, had remembered Shingo, then she should have written herself. Shingo felt no obligation toward the daughter and her latter of introduction. As for Eiko, who brought it, she seemed slight in body and frivolous in mind. Yet he hired her, and took her in his own office. She had been working there for three years (p. 113-114).

He is a loyal friend. He still has friends of his boyhood. Even though they all were getting older, but they still keep their close relationship. Some of his
friends had died. Two of them, Kitamoto and Mizuta had been the ones to die strange deaths.

To Shingo, the fact that because they were university classmates these men in their sixties should toss out student jargon seemed another of the ugly marks of old age. They still addressed one another by the nicknames and affectionate diminutives of their student days. They had known all about one another when they were young, and the knowledge brought intimacy and nostalgia; but the moss-grown shell of the ego resented it. The death of Mizuta, who had made a joke of Toriyama’s death, had now become a joke (p. 82).

Shingo always gave a great respect and appreciation to the nature around him. It might be because he was born and raised in a small village that makes him appreciate the nature and the environment. After he got married he still lives in Kamakura, which was a small town outside Tokyo. His house environment was also still very natural, with field and mountain in his house backyard. Shingo even could see the trees on the mountain clearly from his breakfast room. His attention to the nature around him was so big as made him knew every time each tree on the mountain or field around him lost its leaves or even just sending out new buds.

Because his office is in Tokyo, so Shingo and his son, Shuichi have to take a train everyday to go to the office. In the way to the office by the train, Shingo also love to see trees and also flowers which are passed by the train.

“We’re almost there,” he would say to himself as they crossed the railway bridge into Tokyo and the Ikegami grove came in sight. It was his habit to look out the window of the morning train at the grove. But, for all the years he had taken the same train, he had but recently discovered two pine trees in the grove. The pine trees stood out above the grove. They leaned toward each other, as if about to embrace. The branches came so near that it was as if they might embrace at any moment. Since they so stood out, the only tall trees in the grove, they should have caught his eye immediately. Now that he had noticed the, it
were always the two pines he saw first. This morning they were blurred by the wind (p. 166).

2. The Secondary Characters

While the secondary character according to Henkle is the characters that perform more limited functions in the novel. Besides Ogata Shingo who performs as the major character, there are also a lot of other characters who appeared to support the major character in the novel *The Sound of the Mountain*. Those characters are Yasuko, Shuichi, Kikuko, Fusako, Eiko, and also Kinuko. Then, in order to reveal the characterization of those secondary characters, the writer will also use the nine ways in creating characters according to M. J. Murphy in his book, *Understanding Unseens*.

a. Ogata Yasuko

The first secondary character that is characterized in this analysis is Yasuko. Ogata Yasuko is Ogata Shingo’s wife. As mentioned in the characterization of Ogata Shingo above, Yasuko is a year older than Shingo, but has a younger look than Shingo. She also has a healthier body than Shingo. Through the seventh way of Murphy’s theory of character, it can be seen that this information is told by the author of the novel through his direct comment.

Yasuko was young for her age. One would not have taken her to be older than her husband. Not that Shingo himself seemed particularly old. They seemed natural together, he just enough older than she to make them a most ordinary couple. Though diminutive, she was in robust health (p. 5).
Yasuko is not a good looking woman. She has no beauty as a woman. Again this information is also told by the author of the novel through his direct comment. It is directly told in the novel that Yasuko was no beauty. It is told that in her younger years she even had looked older than Shingo, and she had disliked being seen in public with him (p. 5).

Yasuko has been married to Shingo for more than thirty years. Actually at first, they get married not because they were in love to each other. Shingo was not in love to Yasuko, and in the other hand, Yasuko did not love Shingo when they got married. Each of them loved someone else before they got married, but because they needed each other and it was impossible for them to marry the person they loved, so they got married.

The man that she truly loved was her sister’s husband. After her sister died, Yasuko came into her sister’s house and take care of her brother in-law and his children. Equal to her beautiful sister, her brother in-law was also a handsome man. That was why Yasuko was in love with the brother in-law. She worked hard for her brother in-law and the children as if whishing to supplant her sister, but the man seems quite indifferent to her feelings. And so she had married to Shingo. The same as Shingo, she also never regretted her marriage with Shingo and never thought that the marriage a mistake. She had become a good wife for Shingo, and had given him a son and a daughter. Through the seventh way of Murphy’s theory of character, which is the direct comment of the novel’s author, those information about Yasuko and Shingo’s marriage background can be revealed.

It was true that she had been fond of the brother in-law, a handsome man, but she had also been in love with her sister, so beautiful a woman
as to make it difficult to believe that the two could have the same mother. To Yasuko her sister and brother in-law had been like inhabitants of a dream world. She worked hard for her brother in-law and the children, but the man behaved as if he were quite indifferent to her feelings. He lost himself in pleasure, and for Yasuko self-immolation became a career. And so Shingo had married her. Now more than thirty years had passed, and Shingo did not think the marriage a mistake. A long marriage was not necessarily governed by its origins (p. 16-17).

Even though Yasuko has a younger look and also a better health, actually she is as old as Shingo too. Similar to Shingo, she also has all of the weaknesses of an old person. She already has to wear glasses when reading her newspaper, but her hearing is better than her husband, Shingo.

This information of Yasuko’s weaknesses in her old age is told by the author of the novel through the third way of Murphy’s theory of creating character, which is the speech. Through the speech of Yasuko about her hearing when she listened to the temple bell with Shingo and Kikuko, it can be seen that Yasuko has a better hearing than her husband Shingo.

“There,” Kikuko would inform him. “There, it rang again.”
“Oh?” said Shingo, cocking his head to one side.”And how is it about Granny?”
Yasuko was no comfort. “Of course I can hear it. It’s practically deafening.” (p. 141-142)

Yasuko is just an ordinary house-wife. During her marriage time as the wife of Shingo, she only stays at home, and tries to be a good wife and a good mother for her children, but sometimes her husband become very surprised on her opinions and thought about something. It seems that she is wiser than Shingo.

Yasuko is also a very optimistic person. Even though she had a problem that could not be fixed anymore, but she still thought positively about the
problem. It is showed in the story when one day Yasuko find out that her daughter, Fusako, goes to the post office without telling her about the purpose of going there.

Fusako and her husband, Aihara, had been separated for six months. During those six months of separation she had come back and stayed in her parents’ house. The separation of Fusako and her husband was so long that could make anyone in the house thought that there was no more hope for her marriage. But it was not work for Yasuko. Though everyone in her house thought that Fusako’s marriage was over already, but Yasuko still gave optimism in her daughter’s marriage. And when other people in her house wondered whether Fusako’s business in the post office had something to do with her separation with her husband, Yasuko still gave positive thought about what she was doing in the post office.

“What business does she have at the post office?”
Yasuko looked back. “I wondered myself. Do you suppose she’s written to Aihara? They’ve been separated for six months. It’s almost six months since she came back. It was New Year’s Eve.”
“If it was just a letter she could have put it in the mailbox down the street.”
“I imagine she thinks it will be quicker and safer if she sends it from the post office. Maybe the thought of Aihara comes into her head and she can’t sit still a minute.”
Shingo smiled wryly. He sensed optimism in Yasuko. It would seem that optimism put down deep roots in a woman who had been given charged of a household on into old age (p. 173-174).

b. Ogata Shuichi

The second secondary character to be characterized in this analysis is Ogata Shuichi. He is Shingo’s son. He and his wife live in the same house as
Shingo and Yasuko. He also works in the same firm as his father. He loves and cares about his father, and he also respects him as his father. Sometimes his father's weaknesses as an old man, especially his bad memory bothered him very much. But he is still there anyway to help his father in remembering something from his memory.

He is married, but he has not had any children yet. From outside, his marriage seems to be a very perfect marriage. He has a young and beautiful wife, and also a good position in the office. Actually it is not like the way it looks. Their marriage is in a big trouble when the age of their marriage is still in early age. It is told by the author that Shuichi had married to his wife for less than two years, when he had found another woman.” (p. 17)

He is still a young man. He is even a very charming and handsome young man actually. He is always good to women. He always makes women attracted to him. Most of the day he is always gone to dancing after works with a different woman each day. Sometimes he also takes his father's secretary to go dancing with him.

He suspected that affairs with women in the office meant no more than dancing after work, and might be only for purposes for distracting his father’s attention (p. 17).

c. Ogata Kikuko

The third secondary character to be analyzed in this analysis is Ogata Kikuko. She is Shingo’s daughter in-law. She is the wife of Shuichi. She is a very beautiful young woman. She is also a very diligent daughter in-law. She always
wake-up very early to prepare breakfast for the family, and always prepares all of Shingo needs. She is a perfect daughter-in-law for Shingo and Yasuko. Everything in her is beautiful according to Shingo. She has beautiful eyebrows, beautiful shoulders, and beautiful smile. She also had a scar on her forehead.

It is told by the author in the story of the novel that Kikuko had held back her hair to show a faint scar on her forehead. The scar, whenever Shingo chanced to glimpse it afterwards, somehow drew him to her (p. 16).

She is the last child in her family. She is the youngest of eight children. Her mother’s age was too old to have a baby when Kikuko was born. She is her father’s little girl. Even though she was born when his parents did not expect to have another child again, but her father loves her very much and so do the rest of her family.

She is still in her early twenties. She is still very young when she gets married to Shuichi. She is even still growing-up after she gets married. Maybe that is why she still has a childlike look in her face. Even her husband Shuichi always says that she is still like a child. This matter then also becomes the reason for Shuichi for making an affair with another woman.

d. Aihara Fusako

The fourth secondary character to be analyzed in this thesis is Aihara Fusako. She is Shingo’s daughter. Like her brother Shuichi, she is also already married. She is married to Aihara and has two daughters. Her first daughter is four years old, and her younger daughter is just past her first birthday.
Not like her brother, Fusako is not a good looking woman, but she has a good body actually. Sometimes it makes her feel jealous, especially to Kikuko for not having a beautiful looking like her.

She lives with her husband, Aihara, in her husband’s house in Yokohama. She lives in that house with her mother in-law. They have to take the mother in with them because the mother has already too old and she also crippled and cannot take care of her self.

Similar to her brother, her marriage is also in trouble. She has gone back for several times to her parent’s house with her two little daughters before finally she gets divorce with her husband.

Her relationship with her father is not good actually. She always thinks that her father only loves her brother Shuichi and his wife Kikuko. She thinks that his father never loves her even since she was a child.

Raising herself on an elbow, she turned and glared at Shingo, her eyes rolled upwards. "How do you feel about your daughter, father? You coward. Seeing your own daughter into this, and not upset, not the least little bit. Swallow your pride and go for him yourself. You be the one to do it. Who was it who married me to a man like that?" (p. 217)

e. Tanizaki Eiko

The fifth secondary character to be analyzed in this analysis is Tanizaki Eiko. She works in Shingo’s office as his secretary. She got that job by using the letter of introduction from her friend, who is the daughter of Shingo’s old friend. Actually there is no need for Shingo to consider the letter, because the friend has already dead, and he does not know the daughter anyway.
She works there for three years, but then quit the job. It happen because of the problem between Shingo, Shuichi, and Kinuko who was Shuichi’s mistress that had made Eiko became intimidated in the office. During those three years, she is often gone dancing with Shuichi. She seems also fond of Shuichi, and wish to be his woman. She is very happy every time Shuichi asked her out for dancing.

She gives a great attention in Shuichi’s marriage problem. It really bothered her when she finds out about Shuichi’s affair with another woman. She really cares about Shuichi, and everything that happen to Shuichi.

“I was a little worried when he left his umbrella. It’s nice that he had good weather for his trip.” (p. 66)

She even always gives a big encouragement to Shingo in solving all of the problems in his family, especially the one that involves Shuichi. Actually Shingo thinks that it is very odd of her to getting involves in the problems that are not even hers. However, instead of keep questioning about her real intention, Shingo begin to think about his responsibility in solving his family’s problems. Eiko’s parts in giving any information about Shuichi’s mistress and encouragements to Shingo has make him also think about solving his son’s marriage problem, and all of the problems that his family have.

f. Kinu

The sixth secondary character to be analyzed in this thesis is Kinu. She was Shuichi’s mistress. She was older than Shuichi’s wife and she had a husky voice that made Shuichi became very attracted to her since their first meeting. That information about the age and the particular sound that Shuichi’s mistress
had are revealed through the fifth way of Murphy’s theory on character which is the conversation of others.

She reacted with silence.
“I suppose you know Shuichi’s woman.”
This time she registered confusion.
“A dancer?”
There was no reply.
“Is she older?”
“Older? She is older than his wife.”
“And good looking?”
“Yes, very good looking.” She stumbled over the words, but continued:
“She has a husky voice. No, not so much husky as broken, you might say. In two parts. He finds it very erotic.” (p: 51)

In the quotation of conversation between Shingo and Eiko above, it is stated by Eiko that Shuichi’s mistress who was Kinu was very good looking. A little bit different to Eiko, according to Shingo, Kinu had an unfavorable feature. She had a large body and her face was round with a small and puckered mouth.

This description about Kinu’s feature is figured out through the first way of Murphy’s theory on character, which is the personal description.

She had on a very bright suit. Perhaps because she was so large, it was not apparent to Shingo that she was pregnant. He found it hard to believe that the hoarse voice could have come from the small, puckered mouth. The mirrors were in the parlor, and it seemed that she had been retouched her face from a compact. Shingo’s first impression was not unfavorable. The face, round yet hollow, did not suggest the strength of will which the Ikeda woman had described. There was a gentle roundness about the hands too (p. 231).

But then, even though Kinu’s feature was not perfect, Shingo could tell that she has a beauty as a woman. Similar to Eiko’s opinion about Kinu, Shingo also thought that Kinu was a beautiful woman even though she did not have a perfect feature. The beauty of Kinu is revealed through the second way of Murphy’s theory of character which is the character as seen by another. It is told
by the author in the other part of the novel when the major character of the novel, Shingo, went home after visiting Kinu in order to make reconciliation with her. Through the eyes of Shingo, the readers know that Kinu, the mistress of Shingo’s son is a beautiful woman.

Even now, at the end of his resources, Shingo thought the woman beautiful. On close examination her features were not perfect; but the first impression was of beauty all the same (p. 234).

Kinu was a widow. Her husband had been killed in the war. She had not had a child from her marriage with her former husband. Then it became the reason for why she did not want to lose her child when she got pregnant in her affair with Shuichi.

The information about Kinu’s life is revealed through the third way of Murphy’s theory on character, which is the speech. Through the speech of Kinu herself when she was asked by Shingo to had an abortion then the reader get more information about the life of Kinu.

“It will not. A war widow has decided to have a bastard, that’s all. I have nothing to ask of you except that you leave me alone to have it. Just ignore it, as an act of charity, if you will. The child is inside me, and it is mine. … There is no guarantee that I will marry again, or that I will have children. Are you willing to play God and give us an oracle? I had no children last time.” (p. 233)

As a war widow, Kinu had to earn money for her own living. After her husband died, she left the house of her husband’s family and did not go back to her own family. She chose to share one roof with a room-mate. That was why then, she decided to get a job in order to be able to afford her own life.

So then, she worked in a fashion shop in Tokyo. She was very talented in the clothes making. That was why then, she became one of the most important
person in the shop. Sometimes she also made some clothes for some of her friends.

“She did this for me.” The Ikeda woman gestured toward her own suit. “I supposed she’s about the most important after the chief cutter. They think very highly of her. They took Eiko on the spot because of her.” (p. 120)

Unfortunately, with all of the talent and good things that she had, she still had one weakness that she could not change yet. The same as Shuichi, Kinu was also an ugly drinker. The information about Kinu’s bad behavior is revealed through the second way of Murphy’s theory on character, which is the character as seen by another. Through the opinion of Kinu’s room-mate when she had a conversation with Shingo, then the readers can get this information about the bad side of Kinu.

“Yes. That’s what she says when she’s in her cups. She and Shuichi are ugly drinkers. She says to tell his wife she’s never had to wait for someone to come home from a war. She waits for someone who’s sure to come back. All right, he shouts back. He will tell her. I’m a war widow, too. Doesn’t it always go bad when a war widow falls in love?” (p.119)

B. The Symbols of Aging Crisis in the Novel The Sound of the Mountain

Yasunari Kawabata is one of the great Japanese authors, and he is very famous with his ability in describing the picture of the nature in his novels. He also always used the details of the nature in telling the story in all of his novels. Sometimes these nature details are also used by Yasunari Kawabata in order to explain something in the story of his novels. And when these nature details are used to explain something in the novel, then it also turns as the symbols in the novel.
In the story of the novel *The Sound of the Mountain* by Yasunari Kawabata, there are a lot of symbols which are used by the author in order to express something in the novel. Most of them come from the nature details, and some other comes from some things around the major character, some Japanese culture, and also some events which happened with the major character in the story.

The symbols that the writer analyzes in this analysis are only the ones that may have relationship with the aging crisis that happened to the major character in the novel. The writer determine the symbols that appear in the novel by searching the words which the author used to explain the character and also all of the things and events that happened to the major character that may lead to some factors of aging crisis that usually happen in old age.

According to Drs. Sunaryono Basuki Koesnosobroto’s theories on symbol, a symbol can be a word, an object, a place, a person, or an incident that stands for itself as well as for something else. A symbol according to him, then, is both itself and something more significant than itself. In his opinion, if symbols are recognizable as symbols, and if they fit the context of the story, they can emphasize its salient points as well as underscore, and even reveal its meaning (1988: 137).

In order to determine the right symbols in the novel, *The Sound of the Mountain*, in this part of analysis the writer also uses the theories on symbols according to Barnet, Burto, and Cain which they wrote in their book *Literature for Composition*. Based on Barnet, Burto, and Cain’s theories of symbol, there are
some signs or guide-lines that an author usually made in order to show the symbols that the author used in his literary work.

According to them if an author uses symbols in his literary work, he wants the readers to perceive –at least faintly- that certain characters or places or seasons or happenings have rich implications, stand for something more than what they are on the surface. Then, when an author uses a symbol, in order to help the reader recognize the symbol usually he will give some signs in his literary work. Those signs are by emphasizing them -for instance, describing them at some length, introducing them at times when they might not seem strictly necessary, or calling attention to them repeatedly (Barnet, Burto and Cain, 2005: 231).

While to support this analysis, in this part of analysis the writer also uses other theories of symbols according to Barnet, McMahan, and also Abcarian in order to find out the right symbols in Yasunari Kawabata’s The Sound of the Mountain. Then after rereading and explore further through the novel, the writer found some symbols that appear in this novel.

1. The No masks

The No mask is one of Japanese art culture. The No masks are the masks that are used in the No play. All of the casts in the No play wear masks based on the character that they are played in the No play. That is why then, the masks that the casts wear in the No play are also called the No masks. There are a lot of characters of the masks that are used in the No play. The masks that the author mentioned in the novel are the masks of children characters in the No play.
It is told in the novel that the major character, Ogata Shingo had bought two No masks from one of his old friend named Suzumoto. Both of them are the masks of children. Actually the masks belong to their friend, Mizuta who had died in a hot-spring hotel. After his funeral, Mizuta’s wife came to Suzumoto and asked him to buy the masks. Actually there were five of them. Suzumoto had bought two women masks and forced one to another friend of him. Actually the old friend also had offered him the masks of women, but Shingo preferred the children masks.

This No masks that the author had mentioned in the novel are considered to be a symbol. It is because the No masks in this novel have fulfill the criteria of symbol by Barnet, Burto, and Cain. According to them, a symbol in a literary work can be recognized when this object or event in the novel is emphasized for instance, described at some length, introduced at times when they might not seem strictly necessary, or called attention to them repeatedly (Barnet, Burto and Cain, 2005: 231).

These No masks had been emphasized and described at some length by the author in the novel. It can be seen when Shingo, the major character of the novel, brought the masks home and showed them to his wife and his daughter in-law.

Shingo was somewhat intimidated by Yasuko’s decisiveness. “They’re by different makers, but from the same period. About the time of Toyotomi Hideyoshi.” He brought his face tot the Jido mask from directly above. The Kasshiki was masculine, the eyebrows those of a man; but the Jido was neuter. There was a wide space between eyebrows and eyes, and the gently arched eyebrows were those of a girl (p. 87-88).

Without being emphasized and described at some length by the author in the novel, actually the No masks have already became symbols by themselves.
The masks that are used in the No play are not only functioning as the costume or the cover of the casts’ face in the No play, but they also represent something else in the play. There are a lot of characters of the masks that are used in the No play and each of the character or the mask in the No play carries their own symbol in the play.

The masks that the author mentioned in the novel, are the children masks. It does not mean that the masks are in children size, but they are adult size masks with a picture of a child painted on it.

Those masks themselves in the No play symbolizes an eternal youth. That meaning of the symbol of the children masks even had been mentioned for several times in the novel by the author. According to Drs. Sunaryono Basuki Koesnosoebroto in his book, The Anatomy of Prose Fiction, if symbols are recognizable as symbols, and if they fit the context of the story, they can emphasize its salient points as well as underscore, and even reveal its meaning (1988: 137).

Firstly, the meaning of the children masks is revealed by the author when Shingo told Suzumoto that it was hard for him to think of the mask as a child. In Shingo’s opinion, the mask was more like a young man, but then Suzumoto reassured Shingo that the mask was really a mask of a boy.

“Children were precocious in those days. And a real child’s face would be wrong for the No. but look at it carefully. It’s a boy. I’m told that the *Jido* is a sprite of some sort. Probably a symbol of eternal youth.” (p. 84)
Then the meaning of the children masks is revealed twice again by the author in the next conversation of Shingo and Suzumoto. In this conversation Suzumoto was still insisting Shingo to buy the masks.

“I can bring them if you want. I’ll save money if you take them. It’s just that I felt sorry for her because of the way Mizuta died, and couldn’t refuse. But she said that these are better made than the women’s masks. And don’t you like the idea of eternal youth?”

“Mizuta is dead, and Toriyama—he looked at them for such a long time at Mizuta’s—Toriyama is dead too. Your masks don’t make a person feel very comfortable.”

“But the Jido mask is a symbol of eternal youth. Don’t you like the idea?” (p. 84-85)

Besides mentioning the meaning of the symbol directly, Yasunari Kawabata, the author of the novel, actually also had given some clues to reveal the meaning of the symbol of the masks, when he told about the children masks in his novel. Using the theory of symbol by Drs. Koesnosoebroto, it can be said that the No masks are an object that stands for itself as the masks, and they also stand for something else that more significant than itself. In this case the No masks which are the children masks also stand for the idea of eternal youth. The significant points of the idea of eternal youth are shown by the author in the novel.

“This one is the Jido mask, I’m told, and this the Kasshiki. They’re both children.”

“This one is a child?” Shingo took up the Kasshiki mask by the paper cord that passed from ear to ear.

“It has hair painted on it. See? In the shape of a gingko leaf. That’s the mark of a boy who hasn’t come of age. And there are dimples.” (p. 83)

The author of this novel gave a detail explanation about the children masks. He tried to show to the reader as clear as possible about the youth elements that the masks have on their painting. The masks of the children will be children
forever. They cannot get older. That is why then it becomes the symbol of eternal youth.

2. The Sound of the Mountain

Ogata Shingo and his family live in Kamakura, a small town outside Tokyo city. The environment of the town is still very natural, with a lot of green trees and so many kinds of flowers. The town of Kamakura, where Shingo and his family live in is also surrounded with some mountains that actually functions as the boundaries between the sea and the town behind the mountain. That is why then sometimes the sea can be heard at night in Kamakura.

There is a particular mountain that can be seen from Shingo’s house backyard. From his backyard the shape of this particular mountain seems like an egg cut in half. One night when he was awakened by Yasuko’s snoring, he opened the shutter of his room and not long after that he heard the sound of the mountain. At first he thought that he had heard the sound of the wind from the mountain, but it was a windless night. Then he thought that it was the sound of the sea, but he did not think that the sound came from the sea, it was come from the mountain. Finally he thought that the sound was just a ringing in his ear, and then he shook his head. The sound stopped, but then a chill passed offer him, and he was suddenly afraid, as if he had been notified that death was approaching (p. 8).

According to Elizabeth McMahan, Susan Day, and Robert Funk in their book Literature and the Writing Process, Symbols in fiction are often inanimate objects, animals, or people, but other things may function symbolically such as
colors, names, a line from a song, or a repeated phrase (1986: 58). So, it can be said that the sound of the mountain that the major character, Shingo, heard at that night, which is also an inanimate object in this novel also can be considered as one of the symbols of the novel.

This sound of the mountain that Yasunari Kawabata had mentioned in the novel also can be recognized by using Barnet, Burto, and Cain’s theory of symbol. As has been mentioned previously that according to them, a symbol in a literary work can be recognized when the author describing the object at some length (2005: 231). In this novel, Yasunari Kawabata is also describing the sound of the mountain at some length. He even gave a detail explanation about this sound of the mountain so that the reader of the novel can realize that this object also has a significant point that the author want to say through this sound of the mountain.

It was a windless night. The moon was near full, but in the moist, sultry air the fringe of trees that outlined the mountain was blurred. They were motionless, however. Not a leaf on the fern by the veranda was stirring. In these mountain recesses of Kamakura the sea could sometimes be heard at night. Shingo wondered if he might have heard the sound of the sea. But no—it was the mountain. It was like a wind, far away, but with a depth like a rumbling of the earth (p. 8).

Barnet, Burto, and Cain in their theory of symbol also states that a symbol in a literary work can be recognized when the author introducing the object at times when it might not seem strictly necessary, or by calling attention to them repeatedly. The sound of the mountain also had been introduced by Yasunari Kawabata in this novel at times when it might not seem strictly necessary, and it was mentioned repeatedly to called attention to the sound of the mountain.
This sound of the mountain was firstly introduced when the major character, Shingo, awakened in a midnight because of the snoring of his wife. Unable to go back to sleep, so Shingo open the shutter in his room then after that he heard the sound of the mountain. After the sound stopped, Shingo was suddenly afraid, and then he closed the shutter. As he closed the shutter, he remembered a memory from some ten days before when he talked to a geisha in a newly built restaurant. After that the story immediately jumps back to ten days before when Shingo had the conversation with the geisha.

It can be seen in this part that the sound of the mountain that the author had mentioned before did not seem strictly necessary. Instead of telling about how the major character managed his own fear because of hearing the mountain sound out, the author just told about a past memory of the major character when he had a dinner with a geisha. It seems as if that the sound of the mountain that had made the major character afraid was not a necessary thing to happen to him. But then, the sound of the mountain is mentioned again for several times and also in times when it is not seemed strictly necessary.

The sound of the mountain that become one of the symbols in Yasunari Kawabata’s *The Sound of the Mountain*, symbolizes a signal of a coming death. The meaning of the symbol the sound of the mountain is known by using Drs. Koesnosoebroto’s theory of symbol. According to him, if symbols are recognizable as symbols, and if they fit the context of the story, they can emphasize its salient points as well as underscore, and even reveal its meaning (1988: 137).
When the author of this novel told about the sound of the mountain, he also emphasized its salient points which then can help the reader to reveal its meaning. It can be seen in some part when the author mentioned about the sound of the mountain, he also tries to lead the reader to reveal the meaning of this symbol. It is told by the author in the story that before the major character, Shingo, heard the sound of the mountain, he thought that he could heard the dripping of dew from leaf to leaf.

Gripping the shutter, he looked toward the tree. He could not tell whether the locust had lodged there or flown on. There was a vast depth to the moonlit night, stretching far on either side. Though August had only begun, autumn insects were already singing. He thought he could detect a dripping of dew from leaf to leaf. Then he heard the sound of the mountain (p. 7-8).

From that part of the story, the author wanted to show that at that night when Shingo heard the sound of the mountain, he even could heard a soundless thing as the sound of dripping dew from leaf to leaf. And when the smallest sound was able to be heard by him so that the signal that was sending by the mountain.

Another significant point about the meaning of the symbol the sound of the mountain is showed again by the author at the end of the first chapter of the novel. It happened when Shingo told his wife and daughter-in-law about the sound of the mountain that he had heard at the night before.

Yasuko and Kikuko both looked toward the mountain. “Do mountains roar?” asked Kikuko. “But you did say something once, mother –remember? You said that just before your sister died Father heard the mountain roar.” (p. 20)

It can be seen in that conversation that actually the sound of the mountain was also heard by Shingo before her sister-in-law died. So that it can be said that
the sound of the mountain is a signal of his sister-in-law’s death. That is why then
the sound of the mountain becomes the symbol of a signal of a coming death.

3. The Dream of Dead People

In the story of this novel, Ogata Shingo has experienced a lot of dreams. All of his dreams always lead to something that happens to him or to his family. One of the dreams that he has in this story is the dream of dead people.

One day he told his wife, Yasuko that he had two dreams of dead people in the morning. He told her that the old man at the Tatsumiya treated him to noodles. Yasuko asked him whether he ate the noodles or not. Shingo wondered if eating food offered in a dream by a dead person meant that the dreamer himself would die. Then he answer that he did not think he did, but he did remember that they were cold. He thought that he must have awakened before eating (p. 30).

According to Richard Abcarian, Marvin Klotz, and Peter Richardson in their book, Literature Reading and Writing the Human Experience, there are two kinds of symbol. The first one is the public symbol, and the second one is the contextual symbol. The public symbols are those objects or events that history has invested with rich meanings and associations, while contextual symbol, in contrast to public symbols, are object or events that are symbolic by virtue of the author in the context (1998: 13).

Based on the theory of symbol by Abcarian above, a symbol can be created by using objects and also events in the novel. So it can be said that the dream of dead people that happened to Shingo is an event that symbolizes
something else.

These dreams of dead people are more recognizable as symbol, by using the theories of symbol by Barnet, Burto, and Cain. According to them, a symbol can be recognized when it is described at some length by the author. The dreams of dead people that had been experienced by the major character in this novel are told in a very detailed explanation by the author. Instead of just told that the major character has several dreams about dead people, the author told about all of the things that appear in that dreams. Besides mentioning the details that appear in the dreams he also told about each person who is involved in the dreams, the plot of the dreams, and even the colors that appear in those dream.

He could remember even the color of the noodles, laid on bamboo, in a frame lacquered black on the outside and red on the inside. He did not know, however, whether he had seen the color in the dream or assigned upon awakening. In any case, the noodles were clear in his mind, though everything else was blurred. One helping of noodles had been laid on the floor, and it seemed that Shingo had been standing beside it. The shopkeeper and the family, it seemed, had been sitting down. It seemed that no one had had a cushion to sit on. It seemed, strangely, that Shingo alone had been, standing. So much he could remember, but only vaguely (p. 30).

Still based on Barnet, Burto, and Cain’s theory on symbol, this dream of dead people is recognized as symbol because the author has calling attention to this event repeatedly in the novel (2005: 231). It can be seen when the author told that the main character of this novel, Shingo, has two dreams in one night, and both of them are about dead people. After describing the first dream of the death people, then the author repeats it again with the second dream which is about the dead people again directly afterwards.
He had promptly gone back to sleep and had another dream. Fat old Aida had come around, a half-gallon bottle of sake in his hand. He had, it seemed, drunk a good bit already. The pores on his red face were agape. Shingo could not remember no more of the dream. He did not know whether the house had been this one or the house he had lived in earlier. Aida had until ten years or so before, been a director of Shingo’s company. He had died of apoplexy toward the end of the previous year. In his last year he had grown thin (p. 32).

The dream of dead people in this novel symbolizes the calling from the death. This meaning of the symbol the dream of dead people can be revealed through the theory of symbol that stated by Barnet, Berman, and Burto. In their opinion, a symbol usually differs from a metaphor in that a symbol is expanded or repeated and works by accumulating associations (1999: 1543).

The meaning of the symbol the dream of dead people which is the calling of the death is revealed by accumulating associations about the dream that appear in the story of the novel. Both of the dreams are told about the meeting of the major character, Shingo, with his friends who already died. Both of the dead men in the two dreams also offered something to Shingo. While offered something by dead people usually associated with an offering of death too.

“This morning I had two dreams about dead people. The old man at the Tatsumiya treated me to noodles.”
“You didn’t eat them, did you?”
“Shouldn’t I have?” Shingo wondered if eating food offered in a dream by a dead person meant that the dreamer himself would die (p. 30).

Both of those dead people also come to Shingo as living people in Shingo’s dreams, as if they live again to come to him. By accumulating association in the dreams of death people, so that it can be said that the meaning of the symbol the dream of dead people in this novel symbolizes the calling from the death.
4. Mount Fuji

One night Shingo had a dream about Matsushima Bay and its islands. That place was one of the three great sights of Japan. At his old age, he had already seen only one of those great sights. Then it made him thought in the morning that he had been an aged man, but he had not yet climbed or even just visited Mount Fuji (p. 79).

Using the theory of symbol by Richard Abcarian, Marvin Klotz, and Peter Richardson in their book, *Literature Reading and Writing the Human Experience* again it can be figured out that Mount Fuji is an object that is symbolic by virtue of the author in the context.

Mount Fuji is symbolic, because it also has fulfilled the criteria of symbol according to Barnet, Burto, and Cain, which are to be introduced at times when it might not seem strictly necessary and also to be called attention to it repeatedly (2005: 231). It can be seen when that thought of visiting and climbing Mount Fuji immediately came to him when he was in the office.

“I’m an aged man, and I have not yet climbed Mount Fuji.” Shingo was in his office. They were words that came out of nothing, but they seemed to him somehow significant. He muttered them over again (p. 79).

This talking about Mount Fuji also had been repeated for several times in the novel. It is mentioned again by Shingo in his conversation with one of his friend, Suzumoto. This repetition of Mount Fuji is even appears at a time when it is not seemed strictly necessary. It is mentioned again by Shingo when he and his friend Suzumoto were talking about the unpleasant death of their friend, Mizuta.

Suzumoto had insisted, at the funeral, upon speaking of the unpleasant death; but the thought of it brought a wave of revulsion over Shingo.
“It’s not good form for an old man,” he said.
“No, we don’t even dream of women anymore.” Suzumoto’s tone too was dispassionate.
“Have you ever climbed Mount Fuji?”
“Neither have I. I’m an aged man, and I have not yet climbed Mount Fuji.” (p. 82)

This symbol of Mount Fuji in the novel, symbolizes a highest achievement. This meaning of the symbol of Mount Fuji is known by using the theory of symbol according to Barnet, Burto, and Cain. In their book Literature for Composition, they explain that if an author uses symbols in his literary work, he wants the readers to perceive—at least faintly- that certain characters or places or seasons or happenings have rich implications, stand for something more than what they are on the surface (2005: 231).

Mount Fuji also has rich implications in this novel. It is not just an object of a particular mountain, but it is also stand for something more than what it is on the surface. For Shingo, Mount Fuji also indicated a highest achievement in someone’s life.

“When you think about it, there must be a surprising number of people who go to their graves without climbing Fuji or seeing the three great sights. What percentage of Japanese do you suppose climb Fuji?” (p. 83)

Mount Fuji is the highest mountain in Japan. It needs a very big effort to be able to climb Mount Fuji. It is not an easy thing to do especially for an old person like Shingo. When a person has an opportunity to climb Mount Fuji, it also means that the person can reach the highest mountain in Japan, and not every person in Japan is able to climb Mount Fuji. Many people know that they will not be able to fulfill the dreams of their youth, or that the fulfillment of their dreams
has not brought the satisfaction that they expected. That is why then, Mount Fuji also symbolizes the highest achievement in the novel.

C. The Aging Crises Revealed through the Characters and Symbols

In this last part of the analysis chapter, the writer tries to reveal the aging crisis through the characters and also symbols that are used in the novel *The Sound of the Mountain*. This novel that the writer analyzed in this thesis is told about the life of an aging businessman. As has been analyzed in the beginning of this analysis chapter, this aging businessman, named Ogata Shingo, is analyzed to be the major character of the novel.

Through the major character, the author of this novel, Yasunari Kawabata, tries to show to the reader about a kind of crisis that sometimes happened to an aged person during their aging period. In this thesis, the idea that the author is trying to show in his novel is called as an aging crisis. It is called as an aging crisis, because in this novel, this idea is explained to be a critical period in the major character’s aging time that sometimes happened to old people. This aging crisis that happened to the major character also can be caused by the aging processes that the major character had during his aging time. Even though this kind of crisis is happened to the aging people, but this crisis does not happened to all of the aging people. It depends on the person himself, how the person can accept and managed the aging processes that happened to him. The aging crisis in this novel that the author trying to show through the major character, also can be revealed through the characters and also symbols that are used in the novel.
1. **The Aging Crises Revealed through the Characters**

The aging crisis that the author was trying to show can be seen through some aspects of the characters that have been created in the story of his novel. Because the aging crisis is shown by the author through the major character, so besides seeing through the major character, this idea can also be seen through the way the other characters in this novel show the aging crisis that happened to the major character. The interactions between the major character and the secondary characters in the novel are also show some aging crisis that happened to the major character. Besides through the interactions between the major character and the secondary characters, some aging factors can also be revealed through the conversations and dialogue between the characters.

In order to reveal the aging crisis through the characters in the novel, the writer uses some theories of characterization. Some of them are the theory according to Mary Rohrberger and Samuel H. Woods, Jr., and also Clara Calvo and Jean Jacques Weber. By using their theories, then it can be defined that Ogata Shingo, the major character of the novel, has particular personalities and physical attribute that differs him from the other secondary characters. And the aging crisis that he had which then make him different from the other characters in the novel, can be seen through the process of the author of this novel in creating this major character.

Based on their theories about characterization, then the writer can get some information about the aging crisis that happened to the major character of the novel, *The Sound of the Mountain*. By using their theories of characterization,
it can be known that the aging crisis that happened to the major character can also be revealed through the conversations and dialogue between the major character and the secondary characters of the novel.

Besides using those theories of characterization according to Rohrberger, Woods, Calvo, and Weber, to support this last part of the analysis chapter, the writer also uses other theories on characterization. Those theories that the writer also uses in this part of analysis are the theory of characterization according to Elizabeth McMahan, Susan Day, and Robert Funk, and also Richard Abcarian, Marvin Klatz, and Peter Richardson. Then after searching through the characters and also through the interactions between the major character and the secondary characters, then the writer found some aging factors that happened to the major character which then leads to the aging crisis that Yasunari Kawabata, the author of the novel, trying to show in the story of his novel. In recognizing the aging crisis that happened to the major character of the novel, the writer also used some theories of aging crisis according to Justin Pikunas and also Elliot Jacques.

As has been explained above in the previous part of this sub-chapter, the aging crisis that happened to the major character is a critical period in his old age that sometimes happened to the old people which is also caused by the aging processes that he has during his aging time. This kind of crisis in his aging period begins to rise in the very beginning part of the story. It starts from a very simple complain about himself and then after that it begin to rise to a very complicated matter for himself.
All of those crisis that happened to the major character in his old age, also can be revealed through the interactions between the major character with the other characters in the story of the novel. Through their interactions, it can be seen all of the matters that happened to the major character, that can be the cause of his critical period.

a. **The Physical Changes of the Major Character**

The aging factors that come to the major character start from very small things that the major character has in his aging process. It begins with some small disturbances, such as the changing of his physical appearance.

The use of glasses is one of the aging factors that usually happen to all of aging people. It is even very common actually to old people for wearing glasses because of the reducing of seeing quality that old people had during their old age. This one factor of aging period also happens to Ogata Shingo. As an old man, he cannot see anything clearly without the help of his glasses.

Shingo has to wear these glasses whenever he wants to read something or even when he only wants to see something more clearly. This is the glasses that are usually worn by old people. In this novel, they are also mentioned as bifocals.

These kinds of glasses that are used by Shingo are tools to help Shingo and other old people who have problem with their eyes to be able to see more clearly with these glasses. These glasses are the tools that have to be worn by an aged person in his old time. It also can be said that this glasses suggest a consequences that an aged person has to be bear in his old age.
Same as other factors of aging time that Shingo has in his old age, this aging factor about the using of glasses also has created a kind of small crisis to Ogata Shingo in his early time of using these glasses. This small crisis which comes up while he is dealing with this aging factor begins with the feeling of disturbance and also follows by the feeling of inconvenience whenever he wears the glasses. But then this small crisis only ends up with the feeling of awareness for this particular aging factor. He decides to take the consequences as an aged man whose already has to wear the glasses. That information about Shingo’s inconvenience feeling about wearing the glasses is found in the conversation between him and his daughter-in-law one night when he show the No masks that he just buy to the rest of his family.

“In most houses the husband wears them sooner, but in this one the old woman is a year older. The chief trouble is that you can’t see when you’re eating. You can’t see the food set before you. If it’s in fine pieces, there are times when you can’t even make out what it is. You first start wearing them, and take up a bowl of rice like this, and the kernels all blur into one another, and you can’t separate them. It’s very inconvenient at first.” (p. 87)

Shingo’s wife, Yasuko who is a year older than Shingo also already has to wear these glasses. It can be seen in the story when Yasuko wanted to see the No masks that Shingo bought from one of his old friend. She took one of those masks and put on Shingo’s bifocals. She was using the glasses that Shingo had taken from his pocket. Kikuko who saw it laughed softly at Yasuko and asked her whether she could see with Shingo’s glasses or not. Shingo answered her for his wife that bifocals are very promiscuous and almost anyone’s would work for almost anyone (P.86).
The white hair or sometimes it also called as gray hair also becomes one of the factors in aging time. The same as the glasses above, the white hair is also a common thing that happens to old people, but it also has created a kind of small crisis in the process of accepting this aging factor.

Ogata Shingo is an aged man. His age is already sixty-two years old, so it is no wonder if there are already a lot of white hairs grow on Shingo’s head. He even can get more and more white hair every day. This information about getting more white hair or gray hair that Shingo experience can be seen in his conversation with his son, Shuichi, when they had a family gathering in a New Year’s Day.

“Let’s have one while we’re waiting,” said Shuichi, pouring sake for his father.
“You’re getting a good number of gray hairs these days.”
“Of course. At my age you get more of them every day. Everyday – sometimes you see them turn gray right in front of your eyes.”
“Ridiculous.”
“No. Just watch.” Shingo leaned forward. Yasuko and Shuichi looked at his head, and Kikuko was gazing intently. (p. 99).

Shingo had once discussed this matter with one of his old friend in the office. In that discussion, they talked about a friend of them who did not want to have white hair and finally lost his mind after pulled out all of his white hair (P. 112).

The white hair can be a serious problem for some old people. Some of them solve this problem by dyeing their hair, but Shingo does not like the idea of hair dyeing. He believes that dyeing is cheating. He also thinks to pull out all of his white hair, just like what his friend has done, but then he becomes afraid that he will also lose his mind after pulled out all of his white hair.
This white hair is a common thing to be happened in old age. It is happen to all of the people when they begin to get aged. So, it is always directly associated to the old age or old people when the white hair is mentioned. However for Shingo, this small crisis that he got when he was trying to deal with his white hair only ends up with the feeling of acceptance toward his white hair. He realize that there was nothing that he could do with his white hair, because he does not agree with hair dyeing and he also afraid of being mad if he pull out all of his white hair.

b. The Declining in the Body Functions

After felling very disturbed with the changing of his physical appearance, then his aging crisis begins to rise when it is also followed by the health problems. He begins to get some kinds of health problems in his old age. The functions of all of the parts of his body begin to decline, such as his sight and his hearing.

The decreasing ability of hearing is also become one of the aging factor which is found through the major character. Same as the other two of aging problems that have been discus before, this decreasing ability of hearing is also a very common thing that usually happens in old age.

Usually when a person had reached an old age, he will begin to be unable to hear normally. In some very old people, they even have to wear a kind of tool for their ears which can help them to hear well. Sometimes for some old people, this kind of tool can be very disturbing, which then make the old people
do not want to use the hearing tool to help them hear well. They usually prefer to asked somebody else to speak louder to them, when they unable to hear what other people says to them.

This kind of problem with the weak hearing also happens to Shingo. This one of aging factor that happened to Ogata Shingo even has created a kind of small crisis in his aged period. Even though he has not need to use the hearing tools yet, but he feels disturbed enough with the decreasing of his hearing quality. It even troubled him very much when he cannot figure out what other people say to him, just because he cannot hear them clearly. This Ogata Shingo’s problem of hearing can be seen through the dialogue between Shingo and his daughter in-law who was interpreting all Yasuko’s words to Shingo, when Shingo could not hear her.

“What did you say?” he shouted.
Kikuko helped him. “She says that the bush clover is blooming very nicely.”
“Oh?”
Kikuko passed on another massage. “And she says that pampas grass is putting out plumes.”
“Oh?”
Yasuko had something more to say.
“Oh, be quiet. I can’t hear you.”
“I’ll be happy to interpret.” On the edge of laughter, Kikuko looked down (p. 56).

He even can feel very irritated every time he could not hear what people said to him. It had happened to Shingo when he was talking to a geisha in a business meeting at a restaurant. He could not hear what the geisha said when he had a conversation with her. Suddenly he became very angry to himself and being very rude to her and also hurt her.
The same as dealing with the other aging factor which was the white hair, it is also no solution for the declining of his ears functions. All he has to do is just accept this aging factor and tries to be more aware because of these weaknesses that he got in his old period.

The lost of some memories also become one of the aging factors which are revealed through the major character of this novel, *The Sound of the Mountain*. This one factor of aging period is also a natural thing that happens to old people. In old age people usually tend to forget anything in their daily life. They even use to forget small things that they usually do everyday in their life.

As an old person, this problem of aging time is also experienced by Shingo. This factor of aging period which is the lost of some memories that Shingo has, even becomes the most crucial problem in his old age.

This one of his weaknesses of his aged time really has disturbed him. It is because sometimes he cannot remember the things that just happened a few days earlier. This failure to remember something in the past also has been discuss in the beginning part of this analysis chapter, when the writer discus about the characteristic of the major character, Ogata Shingo. It is told in that part of analysis about how Shingo become so troubled when he could not remember anything about his maid that had been worked in his house for six months, and had just left his house only five days earlier. For younger people, maybe it is an impossible thing to just forgetting someone who has been lived in their house for quite a long time. But then, it becomes forgivable when such a silly thing happens to an old person who tends to forget anything like Shingo.
Besides could not remember his maid, Shingo also forgets some small things in his daily life. There is always something from his memory that he cannot called every day. And the climax of Shingo’s forgetfulness is happen when he cannot remember how to tie his necktie before he goes to the office. Shingo and his wife, Yasuko thought that it was very ridiculous to Shingo for not able to tie his own necktie. He had been work in the office for forty years, and had been wear the necktie every day he gone to the office.

It was an October morning. Shingo, tying his necktie, felt his hands go wrong. He untied it and tried again, but was no more successful the second time. Pulling the two ends up to his face, he gazed at them inquiringly. Slowly and awkwardly, he wound an end around a finger and tried to pull it through the loop, but the result was a strange lump. The word “strange” was most appropriate for describing the performance, but fear and despair were written on Shingo’s face. Why he should suddenly this morning have forgotten a process he had repeated every morning through the forty years of his office career? His hands should have moved automatically. He should have been able to tie his tie without even thinking (p. 257).

This aging factor no doubt has created a kind of crisis in his aging time. Every time he forgets about something, he will get the feeling that a life has being lost for him. And sometimes he also cannot forgive himself when he cannot remember about something or even someone.

Along with the declining of some of his body functions which are his sight, hearing and also his memory, Ogata Shingo’s health quality also begin to declines. He begins to get some diseases and health problems which most of them are caused by the declining of his body functions. The diseases and health problems that Ogata Shingo’s has in his aging time were the usual diseases that always come to an old person like him. Though they are just usual aged diseases,
but they turn to be a kind of disturbance for Ogata Shingo whenever those diseases and health problems begin to come.

The year before, the year he had entered his second cycle of sixty years, Shingo had spat up blood – from his lungs, it seemed. He had not had a medical examination, however, and presently the affliction had gone away. It had not come back…. Shingo had not detected symptoms of tuberculosis in himself, and to spit up blood at his age gave him the darkest forebodings. Partly because of them he refused to be examined. To Shuichi such behavior was no more than the stubborn refusal of the aged to face the facts. Shingo was not able to agree (p. 6).

Sometimes he also felt very sad because of the health problems that he had. He thought that his death had come closer when diseases began to come in his aging time. He even thought that the life was going out of him, and he also felt very tired of his life and really wanted to get some rest. The information about the crisis that Ogata Shingo has because of the disturbance of his body functions’ declining is shown through the conversation between Ogata Shingo with his son, Shuichi.

Taking off his shoe, Shingo raised his right foot to his knee and rubbed at the instep.
“Is there something the matter with it?” asked Shuichi.
“It seems so heavy. Sometimes climbing the stairs in the station my feet seem so heavy. This hasn’t been a good year. The life was going out of me.”
“Kikuko has been worried. She says you seem tired.”
“I’d like to rest in the ground for fifty thousand years – that the sort of thing I’ve said to her.” (p. 252).

The diseases and health problems that Shingo has in his aging time also created a kind of crisis toward Ogata Shingo. He feels very worried about himself and become afraid if his health will get worse. He also feels very tired because of the declining of his body functions that sometimes also make him want to give up his life.
c. The Thoughts of the Role of the Elderly

Ogata Shingo is a father of two children. He has been married to his wife for more than thirty years. They have a daughter and a son from their marriage, and now they also already have two grandchildren. The grandchildren are the daughters of Ogata Shingo’s daughter, Fusako.

Ogata Shingo’s son, Shuichi, also has been married for several years, but has not had any children yet. Shuichi and his wife, Kikuko, still live in Shingo’s house. While the daughter, Fusako, live with her husband and their children in her husband’s family house.

There are a lot of problems rising in the marriage of Ogata Shingo’s children. His son, Shuichi, has an affair with another woman even since the second year of his marriage. Meanwhile his daughter, Fusako, also get trouble with her drug addict husband whose make her has to run away with her two daughters from her husband’s family house.

Now that Ogata Shingo has already got his aging period with all of the aging factors that he has to deal with, then he begins to think about his role of being an elderly. Ogata Shingo begins to think about his responsibilities of being a parent. Sometimes he even wonders whether or not he has to step into his children’s marriage problems and help them to solve it.

He know that as her father he should step forward to give Fusako advice; but she was thirty and married, and matters are not simple for fathers in such cases. It would not be easy to accommodate a woman with two children. A decision was postponed from day to day, as if the principals were all waiting for nature to take its course (p.36).
Then he thought that he has to be responsible in solving his children’s problem, including their marriage problems. His son, Shuichi, has an affair with another woman and does not seem to giving up soon with his affair. While his daughter, Fusako, has decided to move in to Shingo’s house after she run away from her husband’s family house with her two little children. Now that they are all lived together in one house, Shingo thought that he also becomes a part of his children’s marriage problems. Sometimes he even blames himself for the marriage problems that his children have. Sometimes he also can be very easily insulted when talking about his family.

“I envy her, having such a good father.” Kikuko did not seem wholly at ease.
“Are you being sarcastic?” he asked.
“Take a look at Fusako and then tell me whether I’ve been a good father.” (p.28)

As days goes by, Ogata Shingo cannot stop keep thinking about his responsibilities in his children’s family happiness. He even thinks about how much responsibility that a parent must take for the happiness of his children’s marriage.

The thinking whether he had been a success or a failure especially as a father also comes to him. He began to think about it after his own son, Shuichi gave him that question in the New Years day.

“Oh, nothing very definite. But if I had to summarize my speculations, I suppose they would go something like this: has Father been a success or a failure?”
“You think you would be able to judge?” Shingo was silent for a moment.
“Well, the food this New Year has the little of the taste it had before the war. In that sense you can say I’m a success.”
“The food –did you say?”
“I did. And wouldn’t that be about it? if you say you’ve been giving a little thought to your father’s life.” (p. 100).

All of the thinking of the role of the elderly especially as a parent has created a kind of crisis rising during Ogata Shingo’s aging time. After a long time of thinking, then he decides to take the responsibility as a father to help his children solving their marriage problems.

2. The Aging Crises Revealed through the Symbols

The aging crisis in the novel, *The Sound of the Mountain*, also can be revealed through the symbols that are used by the author of the novel. In the second part of this analysis chapter, the writer has analyzed some symbols that were found in the novel.

Those symbols that have been symbolized before are the symbols that may have relationship with the aging crisis that was happened to the major character of this novel. That symbols are the No masks, the sound of the mountain, the dream of death people, and climbing Mount Fuji. Through those symbolisms, the writer is trying to show some factors of aging crisis that happened to the major character which become the aging crisis in the novel.

a. The Aging Crises Revealed through the No Masks

The No Masks that are used in this novel symbolizes an eternal youth. As has been explained in the second part of the analysis chapter before, that Shingo, the major character of the novel, had bought two No Masks from the widow of his old friend, Mizuta.
The No Mask is one of Japanese art culture which are worn by all of the characters in the No play. Both of the masks that Shingo had bought are the masks of children characters in the No play. Actually, Shingo had been offered to buy the masks of women, but Shingo preferred to buy the children masks. Shingo preferred to choose the children masks instead of the woman masks, because he liked the idea of eternal youth that were brought in the children masks.

The idea of eternal youth that remained through the symbol of the No Masks becomes one of the factors of aging crisis that was happened to Ogata Shingo, the major character of the novel. As an aged man Shingo began to have his aging processes. He began to enter his aged period and leaving his young time. For some other people, especially women, sometimes this aging process can be very disturbing, for getting older or having more wrinkles every day. Sometimes they wish to be young forever. This aging crisis is also happened to Shingo, for being so worried about his aging period. That is why then, Shingo likes the idea of eternal youth, because as an old man, he tended to look back at his young time, and wonder whether or not he can get this eternal youth. The major character of the novel, Ogata Shingo, shows the aging crisis that was happening to him by buying those two children masks.

b. The Aging Crises Revealed through the Sound of the Mountain

The sound of the mountain that has been mentioned by the author in the story of his novel, is symbolizes the signal of a coming death. As has been analyzed in the second part of this analysis chapter before, that this sound is coming from a particular mountain near Shingo’s house.
According to the analysis of this symbol, this sound of the mountain is heard by the major character of this novel, Ogata Shingo. It happened when in one night Shingo was awakened by his wife’s snoring. Because he could not go back to sleep, so he opened the shutter of his room to let some air came in his room. Not long after he opened the shutter, he heard a sound which coming from the mountain near his house.

The sound was like a wind sound, but there was no wind at that night. The sound was also not like the sound from the sea. Shingo was sure that the sound was the sound of the mountain. Soon the sound stopped, but then a chill passed over him. He became suddenly afraid because of that sound. He felt as if he had been notified that death was approaching.

A few days latter after the night when Shingo had experienced to hear the sound of the mountain, he told his wife and his daughter in-law about that sound. But then, Shingo became very startled when Kikuko reminds him that actually he had heard the sound of the mountain before the death of his sister in-law so many years ago.

The sound of the mountain had come to Shingo before his sister in-law’s death. It seems like as if the nature around Shingo is giving Shingo a sign before the death coming to his family. That is why then, this sound of the mountain can also be called as the signal of a coming death.

In the Japanese culture, mountains also symbolize the highest places and also the holly places on the Earth. It is so high that a man seems can reach the sky where the Gods and the Goddess live from the top of the mountain.
Sometimes the mountain itself also considered as the symbol of the God Himself. So, that is why then when Shingo heard the sound of the mountain, he also thought that he had heard the sound of the God of death in the mountain.

As an aged man, of course Shingo also begins to think about his dead time. He begins to notice every signs that may be the signs of his own death. This thinking about the death time also become one of the aging factors that the author trying to show in this novel, *The Sound of the Mountain*.

It also had created a kind of crisis toward Ogata Shingo to think about his own dead time. He became very afraid of that sound which came from that particular mountain near his house. He thought that the sound was like the sound of the demon or the God of death himself who would bring death for him. He become more afraid when he finally remembered that he had heard the sound of the mountain just before his sister in law’s dead. He was very frightened that death would also come to him or to the other member of his family.

c.  **The Aging Crises Revealed through the Dream of Dead People**

The dream of dead people that the author told in the story of his novel symbolizes the calling from the death. As has been discussed in the second part of this analysis chapter earlier, that the major character of this novel, Ogata Shingo, had experience some dreams about dead people.

In the story of the novel, the major character of this novel had so many kinds of dreams. One of them is the dream about dead people. In this dream, Shingo met his friends who had died several years before. After that in his dream he was also offered some food and drink by those dead people.
When Shingo told this dream to his wife, then Yasuko asked him whether he had ate and drank the food and the drink that had been offered by the dead people in his dream. Shingo could not remember whether he had eaten and drink it or not. So then, it make him wonder whether to take something offered by dead people in a dream means that the dreamer himself would die soon.

Nearly the same as the symbol of the sound of the mountain above, this symbol also make the major character of this novel Ogata Shingo became thinking about his death time. Actually it is quite normal for an aged man like Shingo began to think about his death time. It is because at his aged, a lot of his friends also had been died. So that when his dead friends come to him in a dream, he will directly think that they come for him.

These dreams of dead people then make Shingo becomes very worried about his death time. That is why then, this symbol of the dream of dead people become one of the aging factors, which is lead to the idea of aging crisis that the author of this novel trying to show in his novel.

The dream about dead people that the major character, Ogata Shingo, has actually happened a few days after he hear the sound of the mountain. It made the crisis of thinking his dead time becomes grew tenser. He even thinks that his dead friends, who have come to him in his dream, will come soon to pick him up and join them in their death world. He begins to think very hard about that dream. He tried to remember every detail about the dream, and also about anything that may make him die if he did or did not do in the dream.
d. The Aging Crises Revealed through Mount Fuji

Mount Fuji that becomes one of the symbols in the novel also can be used to reveal the aging crisis in this novel. This symbolism of Mount Fuji symbolizes the highest achievement.

Based on the second part of the analysis chapter that had been analyzed this symbol, it can be known that the symbol Mount Fuji appears from the thought of the major character of this novel, Ogata Shingo. It is told in the novel, that one night Shingo had a dream about visiting one of the three great sights of Japan. At his age, he had already seen only one of those great sights.

As an old man, Shingo thought that there are some great places in Japan that he had not been visited yet. And suddenly the thought of Mount Fuji was coming into his head. Mount Fuji is the greatest landscape that his country, Japan, have. It is also the highest mountain in Japan. Able to climbing it even just for once in a life time can become a certain pride for a Japanese man.

Then it made Shingo thought that he had been an aged man, but he had not yet visiting or even climbed Mount Fuji, the highest mountain in Japan. He also thought about how many Japanese people who go to their graves without climbing Mount Fuji. This thought of climbing Mount Fuji, might be one of Shingo’s ambition as a man that he had not fulfill yet during his life.

The Mount Fuji is symbolizes the highest achievement. As an aged man, Shingo began to think about some of his achievement as a man. He also began to worrying that he will go the grave without reaching the highest achievement as a man.
After hearing the sound of the mountain and had a dream about dead people, Ogata Shingo felt that he was pursued by his own death. He felt that his death was nearly come and there were a lot of thing that he had not done yet as a father and also as a man.

The thinking of Mount Fuji has created a kind of crisis for Ogata Shingo. It is shown through this symbol that he really want to has an opportunity to climbed Mount Fuji or at least just visiting that landscape before he die. Besides those thoughts about Mount Fuji, he begins to realize that there are also other obsessions of his youth that he has not fulfilled yet.

As a man and also as a father there were a lot of things that he had not achieved yet in his life time. There were so many problems in his family and as a man he also realized that he never being able to get the love of his live. Shingo was in love with Yasuko’s sister since he was a young boy, and he was still in love with her even after she was married. The sister in-law had been dead in her early twenties, but Shingo never stop loving her. After her death Shingo decided to marry her ugly sister, but he was still trying to search and seek the image of the sister in-law in every young woman that he knew.

Shingo’s obsession of loving his sister in-law appeared again after his daughter in-law, Kikuko, came to his house. It was told in the novel that when she had first came as a bride, Shingo had noted the slight but beautiful way she had of moving her shoulders. Something about the delicate figure made him think of Yasuko’s sister (p.16).
Shingo thought that he was in love again with his daughter-in-law. He thought that his feeling to Kikuko was as the same as the feeling that he had for the dead sister-in-law. He knew that it was wrong, and he felt very guilty to have that feeling to the wife of his own son, but he thought that he could not help it. Sometimes he even had a dream about Kikuko.

What was wrong with loving Kikuko in a dream? What was there to fear, to be ashamed of, in a dream? And indeed what would be wrong with secretly loving her in his waking hours? He tried this new way of thinking (p. 210).

He began to wonder whether he had been failure or success as a man during his life. He knew that it was impossible to fulfill his particular youth obsession of getting the love of his life. He also realized that he could not fulfill all of his obsessions. He began to think about his other obsessions of his life which is possible for him to achieve in his aged time. Then, he thought that he had to fix all of his children’s problems, and also visited the other great sights of Japan, including Mount Fuji, even though without climbing it, before he went to his grave.
CHAPTER V
CONCLUSION

The main purpose of this thesis is to show the aging crisis that the major character had during his aging time. It is told in the novel, *The Sound of the Mountain*, that the major character, Ogata Shingo, experienced a critical or crucial moments in his aging time.

As a man who is entering his old age, Ogata Shingo also gets all of the aging factors that an old person usually has in their aging time. Some of those aging factors in the old age that the major character, Ogata Shingo, get during his aging time are the changing of physical appearance and also the decreasing ability of some body functions.

Those aging factors that the major character has in his old age are also happened to all people when they are entering their aging time. Most of the people in this age usually can accept all of those changing that happened to them and pass this stage of age without any necessary problem, but in the other hand, some other people also can get problems rising by these aging factors that come up during their aging time.

However, though not all of the people experience a very crucial and critical moment during their aged time, but all of them will get their own critical time when they are entering their aging period. Every person in this world will get their aging period and all of them will also experience all of the aging factors that come along with their aging time.
Every person who is in this stage of life has to deal with all of his or her aging factors. Some of those aging factors may be just an unnecessary thing that just can be ignored right away, but some other aging factors may also turn to be a very hard thing to be accepted. That process to deal with every aging factors that happened to them, sometimes create a kind of crisis toward an aged person. That crisis can be just a kind of small or sort crisis time which will only ends up with awareness for the coming of some aging factors in the person’s aging time, but it also can turn to be a very complicated crisis which will need a long and a deep thinking and can be ends up with a reckoning time along with its hard decision making related to the aging factor that the person had in his or her aging period.

Ogata Shingo, the major character of this novel, also has this kind of problem in his old life. Some problems that he has in his family, along with all bothering aging factors that come up since he begins to enter his old age, then has created a kind of crucial or critical moment in his aging time.

Through this thesis, the writer tries to reveal the aging crisis that happen to the major character of the novel through the interactions between the characters and also through the symbols of aging crisis. There are one major character and six secondary characters that have relations in showing the aging crisis in this novel.

As has been explained above that the major character of this novel is Ogata Shingo, an aging businessman, and has a lot of problems in his aging time. The first secondary character is Ogata Yasuko, she is Shingo’s wife. She is also already aged, but unlike her husband she does not seem to get a lot of problems
during her aging time.

The second secondary character is Ogata Shuichi. He is Shingo’s son. He is a young handsome man. He has a wife and also a mistress. The third secondary character is Ogata Kikuko. She is Shingo’s daughter in-law. She is the wife of Shuichi. She is a beautiful young woman. Shingo loves her very much, and gives more attention to her which sometimes also make a jealousy toward her husband.

The fourth secondary character is Aihara Fusako. She is Shingo’s daughter. She is married and has two daughters. She has a lot of problems in her marriage, which then also causing more problems toward Shingo. The fifth secondary character is Tanizaki Eiko. She is Shingo’s secretary in his office. She also gives a big contribution to Shingo in solving the marriage problem of his son. The last secondary character that analyzed in this thesis is Kinu. She is Shuichi’s mistress. She has an affair with Shuichi for years, and finally getting pregnant, but then leaving Shuichi by saying that the child she carried is not his.

The aging crisis that the author tries to show in his novel also can be revealed through some symbols that appear in the novel. Those symbols that the writer analyzed in this thesis are the symbols of aging crisis. There are four symbols of aging crisis that are found in this novel. The first symbol is the symbol of the No mask that symbolizes the idea of an eternal youth. The second symbol is the symbol of the sound of the mountain, which is symbolizes a signal of a coming death. The third symbol is the symbol of the dream of the dead people. This symbol symbolizes the calling from the death. The last symbol that the writer
analyzed in this thesis is the symbol of Mount Fuji. This symbol symbolizes a highest achievement.

The aging factors that came to the major character, Ogata Shingo, as has been discussed before, has created some kind of crisis to him in his aging time. The aging factors that happen to Ogata Shingo begins with some small disturbances, like the changing of his body appearance, and also the decreasing ability of some body functions. Those small disturbances are just some ordinary things that usually happen to an aged person like him, but there are seem to be some crisis created while he tries to deal with those ordinary aging factors.

His body appearance begins to change after he is entering his old age. He is growing old and he is not a young man anymore. He begins to get the old man appearance. The shape of his body begins to change and look older. His hair begins to turn white, and he also begins to wear glasses.

Along with the changing of his body appearance, Ogata Shingo begins to get some health problem in his old age. The functions of all of the parts of his body begin to reduce. His sight and hearing ability begin to decrease. He also begins to get some old people’s diseases.

One part of his body which is sometimes does not functioning at all is his memory. This problem in the memories recalling has become the most crucial problem in his aging crisis time. His ability to recall the memories in his past time has begun to decrease. Most of the time he cannot remember the name of the people that he know. Sometimes he forgot things that only happened a few days earlier. He even can forget things that he had habitually did every day for so many
years in his life. All of his forgetfulness makes him feel very bothered. Sometimes it can also make him feel scared very much, as if that something very bad has happened to him.

The coming of some aging factors makes him begin to feel very old. That feeling then even turns to be the feeling of insecurity. From the symbol of the sound of the mountain, and the symbol of the dream of dead people, it can be seen that Ogata Shingo begin to think that the death is approaching and he is about to be dead soon. He begins to think that now he is already an old person and getting close to death whenever he gets the dreams about the dead people.

He thought that those dead people come to him to pick him up to join them to be the dead people. He even hears the rumbling sound of the mountain near his house, and he thinks that it is the sound from the God of Death who gives the signal or the call of death.

All of those aging factors above that Ogata Shingo get during his aging time have created a kind of critical time for him. He get the feeling of annoying, disturbing, confusing, and even the thinking to giving up with his live while he had all of those aging factors in his old age. All of that feeling and thinking that Ogata Shingo get that turned to be a kind of crisis for him during his aging time, then can be interpreted to become some aging crises that an aged person like Ogata Shingo usually has in the process of dealing with the aging factors that will come in people’s aging period.

The first aging crisis that can be revealed through the major character, Ogata Shingo, is the awareness of mortality. When an old person begins to get the
physical changes and the declining in some of the body functions, then that person will begin to aware of mortality. This awareness of mortality can be seen through the interactions between the major character and the character of the wife and the children. The awareness of mortality also can be recognized through one of the symbol of the aging crisis which is the symbol of the No mask that symbolizes the idea of an eternal youth.

When an old person begins to think about mortality, he will also starts to think about his dead time. In this novel this idea is also shown through the symbol of the sound of the mountain, and the symbol of the dream of dead people.

The second aging crisis that can be revealed is the thinking of the role of elderly. Through this crisis, it can be seen that an aged person like Ogata Shingo, begins to think again about his role of elderly, and also about how much responsibility that he must take for being a parent. The thinking of the role of elderly that the major character get during his aging time can be seen through some conversations between the major character and some secondary characters in the novel, such as the children, the son’s mistress, and also the secretary.

The third crisis that can be revealed through the major character, Ogata Shingo when he is getting all of his aging factors in his aging period, is the thinking to achieve the obsessions of his youth. This crisis is shown through the symbol of Mount Fuji in the novel *The Sound of the Mountain*. As an old person, a person like Ogata Shingo begins to think again about all of his obsessions and wills that he has not achieved yet during his life time. It creates a kind of frustration, because with his age, he knows that it is impossible to fulfill all of the
dreams of his youth.

The major character of the novel, Ogata Shingo, has experienced all of the aging processes and the aging factors during his aging time. Shingo get some problems in dealing with his aging period. He even has some crucial and critical moments during his aging time.

Actually all of the people will grow old and will experience all of the aging processes in their old age. Like the major character of the novel, Ogata Shingo, people may also be able to get a kind of crisis during their aging process. After all, whether they will get the aging crisis or not, it is all depend on how they can accept, manage and deal with those aging processes.
BIBLIOGRAPHY


