

CHAPTER 4

FINDINGS AND DISCUSSION

4.1. Findings

In this study, from the four existing educational values, the educational values obtained in this novel were social education values, moral education values, religion educational values and social-cultural education values. The results of this study would be proven as follows.

4.1.1. Education Values

Educational values found in the novel *After Dark* found there were some forms. As for the values of education found in the novel *After Dark* was as follows.

4.1.1.1. Social Education values

the study of social values was also obtained by analyzing the forms of social values contained in the novel *After Dark* by Haruki Murakami. the results of social value research in this novel led more to values that were considered good or bad by society.

4.1.1.1.1. Friendship

In the *After Dark* novel, the form of friendship could be seen from the attitude of Mari Asai and Takahashi. In this novel, friendship was defined as helping friends and sharing. This can be seen in the following quote:

"No matter how much I scream at them to make my toast as crispy as possible, I have never once got it the way I want it. I can't imagine why. What with Japanese industriousness and high-tech culture and the market principles that the Denny's chain is always pursuing, it shouldn't be that hard to get crispy toast, don't you think? So, why can't they do it? Of what value is a civilisation that can't toast a piece of bread as ordered?"

Mari doesn't take him up on this (After Dark, 2007:12-13)

Being a good listener even though you did not understand the meaning behind it was a form of concern for friends. Takahashi who was always friendly did not want to be heard as a Takahashi with taste

"Well, that's just dandy. But, to tell you the truth, I don't know Eri Asai all that well. We were in the same class for a year in high school, but I hardly said two words to her. It might be more accurate to say she wouldn't give me the time of day."

"You're still interested in her, right?"

"The young man stops his knife and fork in midair and thinks for a moment. "Interested. Hmm. Maybe as a kind of intellectual curiosity."

"Intellectual curiosity?" (After Dark,2007:13)

Making conversations with random questions that made small debates was necessary to build a communication between friends.

4.1.1.1.2. Responsibility

Basically every human being had to have a sense of responsibility. Responsibility was the state of bearing everything. An attitude of responsibility was a positive trait that humans had to have and as an attitude of manifesting awareness of obligations.

The responsibility attitude in this novel was shown by Kaoru in his job as manager of the "alphaville" love hotel. This was evidenced in the following quote.

Kaoru folds her arms and watches their interaction with a worried look. Komugi and Korogi, meanwhile, share the clean-up duties. They gather the bloody paper towels and stuff them in a vinyl trash bag. They strip the bed and put fresh towels in the bathroom. They raise the lamp from the floor and take away the beer bottle and glass. They check replaceable items and clean the bathroom. The two are obviously accustomed to working together. Their movements are smooth and economical. (After Dark, 2007:38-39)

The attitude of responsibility in work was reflected by Kaoru the manager of alphaville by taking care of prostitutes who have been abused by their customers by stripping them. Although they did not want to report to the police because this prostitute was an illegal immigrant from China who was brought by boat from mainland by gangsters.

Mari asks, "Is it supposed to have some kind of moral?" "Two, probably. The first one," he says, holding up a finger, "is that people are all different. Even siblings. And the other one," he says, holding up another finger, "is that if you really want to know something, you have to be willing to pay the price." Mari offers her opinion: "To me, the lives chosen by the two younger brothers make the most sense." "True," he concedes. "Nobody wants to go all the way to Hawaii to stay alive licking frost and eating moss. That's for sure. But the eldest brother was curious to see as much of the world as possible, and he couldn't suppress that curiosity, no matter how big the price was he had to pay."

"Intellectual curiosity."

"Exactly." (After Dark, 2007: 18-19)

4.1.1.1.3. Attention and Goodness

In this novel, the form of attention and kindness could be seen from Takahashi, Mari Asai and Kaoru. Attitudes were found in the following quotations:

"But why should you be interested in me?" Good question. I can't explain it myself right this moment. But maybe – just maybe – if we start getting together and talking, after a while something like Francis Lai's soundtrack music will start playing in the background, and a whole slew of concrete reasons why I'm interested in you will line up out of nowhere. With luck, it might even snow for us." (After Dark, 2007:188)

Takahashi, who was interested in Mari, after a few hours together, showed a caring attitude with the question asked by Mari.

Mari and Takahashi are walking down the street side by side. Mari has her bag slung over her shoulder and her Red Sox hat pulled low over her eyes. She is not wearing her glasses

"You're not tired?" Takahashi asks.

Mari shakes her head. "I had a little nap."

"Once after an all-night practice like this, I got on the Chuo Line at Shinjuku to go home, and I woke up way out in the country in Yamanashi.

Mountains all around. Not to boast, but I'm the type who can fall fast asleep just about anywhere."

Mari remains silent, as if she is thinking about something else

"Anyhow, to get back to what we were talking about Eri Asai," Takahashi says. "Of course, you don't have to talk about her if you don't want to. But just let me ask you something." (After Dark, 2007:183)

Takahashi who was concerned about Mari led to the station and held Mari's hand. Asking if his short sleep was good. How was the condition this morning. And the readiness of his heart was manifested in Eri Asai, who was fast asleep until now.

Korogi nods to herself. Then she goes on:

"You know, I think if I didn't have that fuel, if I didn't have these memory drawers inside me, I would've snapped a long time ago. I would've curled up in a ditch somewhere and died. It's because I can pull the memories out of the drawers when I have to—the important ones and the useless ones—that I can go on living this nightmare of a life. I might think I can't take it any more, that I can't go on any more, but one way or another I get past that."

Still in her chair, Mari looks up at Korogi

"So try hard, Mari. Try hard to remember all kinds of stuff about your sister. It'll be important fuel. For you, and probably for your sister, too." (After Dark, 2007: 169)

Kaoru gave advice as a form of attention to Mari who was frustrated with her sister Eri Asai who had been asleep for two months seeing the kindness of her sister was the spirit to keep loving each other

4.1.1.1.4. Gratitude and Respect

Mari scans the room anew. A little room in a love hotel. No window. The only thing behind the Venetian blind is a hollow where a window should be. The bed is hugely out of proportion to the room itself. The head of the bed has so many mysterious switches nearby, it looks like something from an aeroplane cockpit. A vending machine sells graphically shaped vibrators and colourful underthings cut in extreme styles. Mari has never seen such odd

items before, but she is not offended by them. Alone in this offbeat room, she feels, if anything, protected. She notices that she is in a tranquil mood for the first time in quite a while. She sinks deeper into the chair and closes her eyes, and soon she is asleep. Her sleep is short but deep. This is what she has wanted for a long time. (After Dak, 2007: 170)

A form of thanks Kaoru to Mari who has helped talk to a Chinese prostitute, she gave a room to rest waiting for morning.

The prostitute answers in fragmented Japanese. "Hai. Arigato."

Kaoru hands her a white cordless phone. She presses the buttons and, speaking softly in Chinese, she makes a report to the person on the other end, who responds with an angry outburst. She gives a short answer and hangs up. With a grim expression, she hands the phone back to Kaoru.

The prostitute thanks Kaoru in Japanese: "Domo arigato." Then she turns to Mari and says, "Mashang you ren lai jie wo." (Someone is coming to pick me up. Right away.) (After Dark, 2007: 44)

The man who invited the Chinese prostitute also paid the hotel while praising Kaoru by saying "pretty".

The man stares at Kaoru with expressionless eyes. He looks up at the neon sign: Alphaville. He takes off a glove again, pulls a leather billfold from his jacket pocket, counts out seven thousand-yen bills, and lets them drop to his feet. There is no wind: the bills lie flat on the ground. The man puts his glove back on. He raises his arm and looks at his watch. He performs each movement with unnatural slowness. He is clearly in no hurry. He seems to be trying to impress the three women with the sheer weight of his presence. He can take as much time as he likes for anything. All the while, the motorcycle engine keeps up its deep rumbling, like a skittish animal.

"You're pretty gutsy," the man says to Kaoru.

"Thanks," Kaoru answers. (After Dark, 2007: 47)

4.1.1.1.5. Politeness

Manners were good human speech acts. Manners in social life were very important, was an maintaining relationships between people. Manners in

Japanese society also vary. An example of the value of courtesy in this novel was the quote below:

Mari gives him a slight frown. "Aren't you supposed to say that 'before' you sit down?"

He thinks about the meaning of her words. "That I have to meet somebody?" "No ... " Mari says.

"Oh, you mean as a matter of politeness."

"Uh-huh."

He nods. "You're right. I should have asked if it's okay to sit at your table. I'm sorry. But the place is crowded, and I won't bother you for long. Do you mind?"

Mari gives her shoulders a little shrug that seems to mean "As you wish." He opens his menu and studies it. (After Dark, 2007: 8)

4.1.1.1.6. Participation in Groups

In social life, it was only natural to take part in all positive activities. By participating in activities that were done in groups, the work done would feel light and fun. As in the quote below:

The drab storage basement where the band is allowed to practise at night. No windows. High ceiling with exposed pipes. Smoking is prohibited here because of the poor ventilation. As the night draws to a close, the formal practice has ended and the musicians are jamming. There are ten of them altogether. Two are women: the pianist at the keyboard and the soprano-sax player, who is sitting this one out. Backed up by electric piano, acoustic bass, and drums, Takahashi is playing a long trombone solo. (After Dark, 2007:171)

4.1.1.1.7. Helping each other

Human nature was a social creature, that was, a creature that could not live alone. An individual needed each other with other people. With an attitude of help, good relationships could be established between people. As in this novel, the attitude of help was reflected when Mari Asai helped the Kaoru to speak Chinese to the persecuted Chinese prostitute. This was evidenced in the following narrative:

Mari sets her shoulder bag on the table and goes to the crouching woman. She kneels down and speaks to her in Chinese:

"Ni zenme le?" (What happened?)

The woman may not have heard her. She doesn't answer. Shoulders quaking, she sobs uncontrollably.

Kaoru shakes her head. "She's in some kind of shock. I bet he really hurt her."

Mari speaks to the woman again. "Shi Zhongguoren ma?" (Are you from China?)

Still the woman does not answer.

"Fangxin ha, wo gen jingcha mei guanxi." (Don't worry, I'm not with the police.)

Still the woman does not answer.

"Ni bei ta da le ma?" (Did a man beat you up?)

The woman finally nods. Her long black hair trembles. Mari continues speaking, quietly but persistently, to the woman. She asks the same question several times. Kaoru folds her arms and watches their interaction with a worried look. Komugi and Korogi, meanwhile, share the fresh towels in the bathroom. They raise the lamp from the floor and take away the beer bottle and glass. They check replaceable items and clean the bathroom. The two are obviously accustomed to working together. Their movements are smooth and economical.

Mari goes on kneeling in the corner, speaking to the woman, who seems to have calmed down somewhat at the sound of the familiar language. Haltingly, she explains the situation to Mari in Chinese. Her voice is so faint, Mari has to lean close to her in order to hear. She listens intently, nodding. Now and then she says a phrase or two as if to encourage the woman. (After Dark, 2007:38-39)

4.1.1.2. Moral Education Values

People's problems with himself could be of various types and intensities. This of course could not be separated from the relationship between people. it

could relate to problems such as self-existence, self-esteem, self-confidence, fear, longing, revenge and others that looked into the inner self of an individual (Nurgiyantoro: 2000).

The relationship between humans and oneself was a form of self-esteem where humans should recognize, be fair, and be wise in themselves. It aimed to make humans better in terms of morals by knowing what they should and should not do.

4.1.1.2.1. Perseverance

In everyday life, being diligent was a behavior that was positive and praiseworthy. One of the characteristics of diligence could be applied at work. By applying persistence in work, it was not impossible to change a situation for the better because it made someone not easily give up. Perseverance in work was shown by the character Takahashi in the quote below:

"So once I started having thoughts like this, everything began looking different to me. To my eyes, this system I was observing, this 'trial' thing itself, began to take on the appearance of some special, weird creature."

"Weird creature?"

"Like, say, an octopus. A giant octopus living way down deep at the bottom of the ocean. It has this tremendously powerful life force, a bunch of long, undulating legs, and it's heading somewhere, moving through the darkness of the ocean. I'm sitting there listening to these trials, and all I can see in my head is this creature. It takes on all kinds of different shapes—sometimes it's 'the nation,' and sometimes it's 'the law,' and sometimes it takes on shapes that are more difficult and dangerous than that. You can try cutting off its legs, but they just keep growing back. Nobody can kill it. It's too strong, and it lives too far down in the ocean. Nobody knows where its heart is. What I felt then was a deep terror. And a kind of hopelessness, a feeling that I could never run away from this thing, no matter how far I went. And this creature, this thing doesn't give a damn that I'm me or you're you. In its presence, all human beings lose their names and their faces. We all turn into signs, into numbers." (After Dark, 2007:97)

Thinking like an octopus cut off its leg, it still grew and was tough, and kept walking to good things even if it was not what you wanted.

4.1.1.2.2. Self-development

Self-development could be interpreted as maximizing the potential that was in oneself. Like the character Mari Asai, who has had an interest in education since childhood. Mari Asai's seriousness also paid off as a state exchange student and the character of Takahashi, after attending the seminar he was interested in continuing to law school seriously, it could be seen in the quote below:

"Anyhow, that day was a turning point for me. After that I decided to study law seriously. I figured that's where I might find whatever I was looking for. Studying the law is not as much fun as making music, but what the hell, that's life. That's what it means to grow up." (After Dark, 2007: 99)

Having experience with criminals did not make Takahashi insecure, he was actually eager to go to law school to be better than his father.

"You a college kid?"

"Uh-huh. I'm doing Chinese at the University of Foreign Studies."

"University of Foreign Studies, huh? What're ya gonna do after you graduate?"

"If possible, I'd like to be a freelance translator or interpreter. I don't think I'm suited to a nine-to-five."

"Smart girl." (After Dark, 2007:55)

4.1.1.2.3. Appreciate Life

Appreciating life could also be interpreted as being grateful for what was already there and not easily complaining. By not comparing with other people's lives, that included appreciating life. In this novel, respected for life was shown in the quotation below:

Korogi nods to herself. Then she goes on:

"You know, I think if I didn't have that fuel, if I didn't have these memory drawers inside me, I would've snapped a long time ago. I would've curled up in a ditch somewhere and died. It's because I can pull the memories out of the drawers when I have to—the important ones and the useless ones—that I can

go on living this nightmare of a life. I might think I can't take it any more, that I can't go on any more, but one way or another I get past that." (After Dark, 2007:169)

The quote above taught us not to compare ourselves with others. Compared yourself with yourself in the past, because the benchmark of the self was the self and not someone else.

4.1.1.2.4. Respect for Family Members

Appreciating family members was indicated by the following quote:

What she is trying to do now is to transform what her eyes grasp and her senses perceive into the simplest and most appropriate words she can find. And so the words themselves emerge directed half at us and half at herself. This is no simple task, of course. Her lips move only sluggishly and intermittently. It is as though she were speaking a foreign language: her sentences are all short, and irregular gaps form between her words. The gaps stretch out and dilute the meaning that ought to be there. We train our eyes intently upon her from our side of the glass, but we cannot clearly distinguish between the words and the silences that Eri Asai is forming with her lips. Reality spills through her slim fingers like the sands of an hourglass. Thus time is by no means on her side.

Eventually she tires of directing her speech outwards and closes her mouth in apparent resignation. A new silence comes to overlay the silence that is already there. With clenched fists, she begins knocking lightly on her side of the glass. She is willing to try anything, but the sound fails to reach this side. (After Dark, 2007:151)

Eri Asai wanted to say that she was lonely because Mari Asai kept her distance from her. Even though Eri Asai also needs a family like siblings who were familiar with sharing things and sharing feelings like any other normal family.

4.1.1.3. Religion Education Value

The value of religion in this novel is illustrated by a conversation about Japanese people's beliefs about reincarnation or living again after death.

"Tell me something, Mari—do you believe in reincarnation?"

Mari shakes her head. "No, I don't think so," she says.

"So you don't think there's a life to come?"

"I haven't thought much about it. But it seems to me there's no reason to believe in a life after this one."

"So once you're dead there's just nothing?" "Basically."

"Well, I think there has to be something like reincarnation. Or maybe I should say I'm scared to think there isn't. I can't understand nothingness. I can't understand it and I can't imagine it." (After Dark, 2007:164)

4.1.1.4. Social-cultural Education Value

It was something that was considered good and valuable by a community group or ethnic group which was not necessarily considered good-by other groups of people or ethnic groups because cultural values limited and characterize a society and its culture. Cultural values were the most abstract level of custom, live and rooted in the minds of the people, and were difficult to replace with other cultural values in a short time.

4.1.1.4.1. Consideration

In making a decision, one must think about it with careful consideration. Like the Korogi characters in this novel who considered their decision not to mentioned the real name of the korogi. This could be seen in the quote below:

"Do you mind if I ask a kind of personal question?"

"Ask all you want," Korogi says. "Might not be able to answer some things, though."

"You're not going to feel bad?"

"Nah, don't worry."

"You said you got rid of your real name?"

"That's right. I did say that." "Why did you do that?"

Korogi lifts the tea bag from Mari's cup, drops it into an ashtray, and sets the cup in front of her.

“ 'Cause it would've been dangerous for me to go on using it. For all kinds of reasons. Tell you the truth, I'm running away from...certain people.”

Korogi takes a sip of her own tea. "You probably don't know this, but if you're seriously trying to run away from something, one of the best jobs you can take is helper at a love hotel. You can make a lot more money as a maid in a traditional Japanese inn—get lots of tips—but you have to meet people and talk to them. Working in a love hotel, you don't have to show your face to guests. You can work in secret, in the dark. They'll usually give you a place to sleep, too. And they don't ask you for CVs or guarantors'n' stuff. You tell 'em you can't give 'em your real name, and they say, like, 'Okay, why don't we call you Cricket?'

'Cause they're always short of help. You got a lot of people with guilty consciences working in this world.”

"Is that why people don't usually stay in one place for long?"

"That's it. You hang around in one spot too long and they find you sooner or later. So you keep changing places. There's love hotels everywhere, from Hokkaido to Okinawa, so you can always find work. I'm real comfortable here, though, and Kaoru's really nice, so I stayed on.”

"Have you been running away a long time?" "Hmm...goin g on three years now, maybe.”

"Always taking jobs like this?"

"Yep. Here 'n' there.”

"I suppose whoever or whatever you're running away from is pretty scary?"

"You bet. Really scary. But don't ask me any more about that. I try not to talk about it." (After Dark, 2007: 156-157)

4.1.1.5. Feeling

In communicating or speaking, Japanese people always took care of the feelings of the person they were talking to. For example, when communicating, Japanese people never said "no" directly to object. In expressing opinions, Japanese people tended to put forward the conditions and did not openly express their objections. This could be seen in the following quote.

"Anyhow, to get back to what we were talking about Eri Asai," Takahashi says. "Of course, you don't have to talk about her if you don't want to. But just let me ask you something."

"Okay."

"Your sister has been sleeping for a long time. And she has no intention of waking up. You said something like that, right?"

"Right."

"I don't know what's going on, but could she be in a coma or some kind of unconscious state?"

Mari falters briefly. "No, that's not it," she says. "I don't think it's anything life-threatening at the moment. She's just asleep."

"Just asleep?" Takahashi asks.

"Uh-huh, except " Mari sighs. "Sorry, but I don't think I'm ready to talk about it."

"That's okay. If you're not ready, don't talk."

"I'm tired, and I can't get my head straight. And my voice doesn't sound like my voice to me."

"That's okay. Some other time. Let's drop it for now." "Okay," Mari says with obvious relief. (After Dark, 2007:184-185)

4.1.2. Relevancy Character Education to Education Values of Novel After Dark

Education was an important part of human life that has never been abandoned. As a process, there were two different assumptions about education in human life. First, it could be considered as a process that occurs accidentally or runs naturally. Education was not a process that was organized regularly, planned, and used learned methods and was based on rules that have been agreed upon by the organizing mechanism of a community (State), but rather was part of life that

has indeed been running since human existence. This understanding indicated that basically humans are naturally creatures that learn from natural events and the existing phenomena of life to develop their lives. Second, education was considered as a process that occurs deliberately, deliberately, and was organized based on the prevailing rules, especially legislation made by community agreement. Education as an activity and a process of deliberate activity was a symptom of society when it began to realize the importance of efforts to shape, direct and regulate humans as aspired by society, especially the ideals of people who gained power. This way of managing humans in education was of course related to how society would be governed. This meant that the goals and organization of education follow the direction of socio-economic development that was going on. So, there was a material aspect that explained how the direction of education was designed based on who was the most powerful in that society.

Character was a blend of morals, ethics and morals. Moral focused more on the quality of human actions, actions or behavior or whether those actions can be said to be good or bad, or right or wrong. On the other hand, ethics provided an assessment of good and bad, based on the norms that applied in a particular society, while the morality of the order emphasized that in essence humans had embedded beliefs in which both (good and bad) exist. Therefore, character education was interpreted as value education, character education, moral education, character education, which aims to develop the ability of students to make good decisions, keep up what was good, and realized that good in everyday life whole heartedly.

In the after dark novel, the character Mari Asai had a quiet personality and tends not to be confident in her abilities and was always compared to her sister, Eri Asai, who was more beautiful. Even though she had qualified intellectual abilities, she was still not confident. Even the character Takahashi who called herself beautiful couldn't help relieving her.

By sharing her complaints with Korogi, she got enlightenment and a new perspective to understand the situation as in the following quote:

"Sometimes I feel as if I'm racing with my own shadow," Korogi says. "But that's one thing I'll never be able to outrun. Nobody can shake off their own shadow." "Maybe that's not it," Mari says.

After moment's hesitation she adds, "Maybe it's not your own shadow. Maybe it's something else, something totally different." Korogi thinks about that for a while, then gives Mari a nod. "I guess you're right. All I can do is try my best and see it through to the end."

"Everything's going to work out fine with your sister. I've got a feeling. Just a feeling."

"Thanks," Mari says

"You may not feel that close to her now, but I'm sure there was a time when you did. Try to remember a moment when you felt totally in touch with her, without any gaps between you. You probably can't think of anything right this second, but if you try hard it'll come. She and you are family, after all—you've got a long history together. You must have at least one memory like that stored away somewhere."

"Okay, I'll try," Mari says.

"I think about the old days a lot. Especially after I started running all over the country like this. If I try hard to remember, all kinds of stuff comes back—really vivid memories. All of a sudden out of nowhere I can bring back things I haven't thought about for years. It's pretty interesting. Memory is so crazy! It's like we've got these drawers crammed with tons of useless stuff. Meanwhile, all the really important things we just keep forgetting, one after the other."

Korogi stands there holding the remote control. "You know what I think?" she says. "That people's memories are maybe the fuel they burn to stay alive. Whether those memories have any actual importance or not, it doesn't matter as far as the maintenance of life is concerned. They're all just fuel. Advertising fillers in the newspaper, philosophy books, dirty pictures in a magazine, a bundle of ten-thousand-yen bills: when you feed 'em to the fire, they're all just paper."

The fire isn't thinking, 'Oh, this is Kant,' or 'Oh, this is the Yomiuri evening edition,' or 'Nice tits,' while it burns. To the fire, they're nothing but scraps of paper. It's the exact same thing. Important memories, not-so-important memories, totally useless memories: there's no distinction—they're all just fuel."

Korogi nods to herself. Then she goes on:

"You know, I think if I didn't have that fuel, if I didn't have these memory drawers inside me, I would've snapped a long time ago. I would've curled up in a ditch somewhere and died. It's because I can pull the memories out of the drawers when I have to—the important ones and the useless ones—that I can go on living this nightmare of a life. I might think I can't take it any more, that I can't go on any more, but one way or another I get past that." (After Dark, 2007: 168-169)

As in the story that Eri Asai and Mari Esai where they were actually trapped in a condition that was always being compared to each other and felt insecure behind their seemingly fine conditions. Their parents felt that they are doing optimistically with their children without asking if this was suitable or not.

The need for character education in the quote above was how to manage emotions and how to communicate well with family and the environment. So there was no word competition but mutual support.

Mari Asai also in the after dark novel experienced bullying because she was considered abnormal and quiet, so she finally chose to attend an international Chinese school, which was predominantly Chinese. She was received well without bullying even though she was different, it actually respected each other and respected differences.

International schools that rank socio-cultural characters were the best schools to become schools based on character education. In general, local schools prioritize skill in mathematics, even though skill in emotion is very much needed in social life. As an adult. and the most important thing was emotional intelligence. Because many cases of employee

dismissal were disrespectful, irresponsible, not disciplined, and using violence as a tool.

As in the after dark novel, the character of Shirakawa committed violence and persecution against prostitutes who could not serve and did not pay hotel rent. This showed that the shrikawa's criminal attitude was inappropriate because he felt cheated. Even if he asked to replace it with another, it could be. And this attitude carried a quote: *“but you can't get away. You can run, but you'll never get away ”*. (After Dark,2007: 197) All actions had to be held accountable. This arbitrary attitude was also due to failed character education in teaching.

Character education aimed to build a self-concept that supported mental health. For Eri Asai, who harbored too much what she wanted to say to the point that she was depicted in a room alone and no one listened to in her long sleep dream.

Meanwhile, Shirakawa, who was grappling with the pressures of nightlife, made him feel like he could escape responsibility and take it lightly by throwing his cellphone on the supermarket shelf.

Mari Asai who was more fortunate to met good people and be able to take meaning from their life problems that were not as fortunate as him. By letting went of ego she embraced her sister with affection and fell asleep beside her sister.

There was a phenomenon among young Japanese known as Hikikomori. The Japanese Ministry of Health, Labor and Welfare defined it as a condition in which a person refused to leave the house and isolated himself from society for more than six months. Even until the end of 1990 in Japan, depression was not recognized as a condition that needed special treatment. In fact, depression was only considered an excuse for someone to leave work. This then became one of the estuaries that caused hikikomori. Big Think once mentioned how social life in Japan, which is disciplined and full of pressure, can make someone who makes several mistakes could lead to withdrawal from social interactions.

It showed with Eri Asai fell asleep for two months. Eri Asai who was depressed with emotion as various demands and her sister. Made it stand out and showed on what it should do in the future.

4.2. Discussion

In the novel Haruki Murakami showed the three main characters, Eri Asai, Mari Asahi and Shirikawa. Each experienced social problems as a result of social environmental pressures that forced him to be insecure, lonely and difficult to talk about the problems at hand.

According to Freud, there were three systems in psychic life, namely; Id, Ego, and Superego. The id was the most basic psychic layer: the region where eros and thanatos came to power. There were innate (sexual and aggressive) instincts and repressed desires. The Id became the basic material for formation psychic life further. (Freud, 1979: xxxiii). Endraswara (2013: 101) Id was an aspect a dark personality in the human subconscious that had instincts and passions ignorant and seemingly in the form of blind energy.

The ego was formed by differentiation from the id due to its contact with the outside world. The activities were conscious, pre-conscious and unconscious. For the most part the ego were conscious and such as conscious activity may be called: external perception, inner perception, intellectual processes. And the unconscious ego activities were carried out with defense mechanisms. (Freud, 1979: xxxiii). The behavioral ego was based on the principle of reality. The ego was a personality system in action as an individual to direct the object of reality, and run function based on the principle of reality. The ego was the implementative personality, that was in the form of contact with the outside world. (Endraswara, 2013: 101).

Superego, formed through internalization, meant prohibitions or orders that came from outside (caregivers, especially parents) processed in such a way that it finally radiated from within. (Freud, 1979: xxxiii). The growing superego controls the blind Id impulses. The superego was a

system personality that had values or rules that were evaluative (on the good bad). (Endraswara, 2013: 101).

Character education, it was really needed not only at school but also at home, in a social environment. The current program was no longer the character of participants from early childhood education to adolescence but also adults. Demanding human resources in the next millennium certainly requires good character. However, character was a key personal goal.

Culture was the truth that there was no human being who lived in a society who was not aware of the recognized cultural values of the community. These cultural values were used as the basis for giving meaning to a concept and meaning in communication between members of the community. Such cultural place is important in cultural education and national character.

Human intelligence, today, could not only be measured from the ability to master mathematics or used language. There were many other intelligences that could be identified in humans. Meanwhile, according to Howard Gardner (1999) which explains the 9 multiple intelligences, if properly understood, it would make all parents saw children's potential more positively. What's more, parents (teachers) could set up a fun and empowering environment at school.

The concept of Multiple Intelligence taught children that they could learn whatever they wanted to know. For parents or teachers, what is needed is creativity and sensitivity to hone the child. Either teacher or parent must also leave the traditional pattern. Intelligence was not something that was permanent. Intelligence was like a set of skills that could be cultivated and developed. Intelligence was the ability to solve problems, the ability to create new problems to solve, the ability to create something valuable in a society's culture. Through Multiple Intelligence, we could learn the strengths or weaknesses of children and could give them opportunities to learn.