



Criminality and Social Structure in Takeshi Kitano's Outrage: A Sociological Approach

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Abstract

This study examines the representation of criminality in Takeshi Kitano's Outrage through a sociological approach to literature, drawing on Willem Adriaan Bongers' theory of criminal forms. Using a descriptive qualitative method, data were collected through observation and documentation, focusing on dialogues and scenes that depict economic, sexual, aggressive, and political dimensions of crime. The analysis also explores the underlying social factors that drive these forms of criminality. The findings reveal that Outrage portrays not only physical and psychological violence within the yakuza hierarchy but also fraud, extortion, and manipulation as systemic features of organized crime. These criminal forms are interrelated and serve as reflections of broader social inequalities. Viewed through the lens of literary sociology, the film represents a critique of Japan's hierarchical and profit-driven society, where criminal behavior emerges as a response to structural injustice and social competition. Overall, this research demonstrates that Outrage functions as a mirror of social reality depicting criminality as both a personal and institutional phenomenon rooted in unequal power relations and sustained cycles of retribution.

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INTRODUCTION

According to Kyodo News (2023), Japan recorded a 21.1% increase in reported crimes during the first half of the year, with 333,003 cases nationwide. The rising crime rate has increasingly been reflected in Japanese cinema, where films function not only as entertainment but also as representations of social reality. One such film is Takeshi Kitano's *Outrage*, which portrays the brutality, manipulation, and illicit economic activities within the yakuza world. The film depicts criminality not as an isolated individual act but as part of a larger system of power, economy, and politics.

Criminality can be understood as behavior that violates the laws and moral norms of society. As Bonger (1982) argued, crime is both a social and economic phenomenon arising from unequal social structures. He classified criminality into four main forms—economic, sexual, aggressive, and political—each reflecting distinct motivations and social consequences. Economic crimes include extortion, fraud, narcotics trade, and money laundering (Prakoso in Sukmana & Rusli, 2022; Amin in Yuda et al., 2020), typically driven by social inequality and material deprivation. Sexual crimes involve acts of harassment or exploitation, often emerging from abuse of authority or social position (Bonger, 1982; Wahyudi in Syauket et al., 2022). Aggressive criminality includes intentional physical or psychological harm, motivated by dominance, revenge, or emotional instability (Buss & Perry in Aristasari & Yunanto, 2024). Political crimes, such as corruption, collusion, and abuse of power, arise when political and social institutions fail to adapt to societal changes (Bonger, 1982).

Beyond these classifications, Bonger also identified several factors contributing to criminal behavior, including childhood neglect, economic hardship, the desire for material possessions, sexual demoralization, alcoholism, lack of education, and war. Child neglect fosters moral degradation and early delinquency (Santoso & Achjani Zulfa, 2020), while poverty and unemployment act as major structural triggers for crime (Aristotle in Santoso & Achjani Zulfa, 2020). The unfulfilled desire for wealth and status often leads to economic or violent offenses

(Maulana in Wicaksono & Suharto, 2023). Social disintegration and exposure to immorality can result in sexual deviance (Durkheim in Santoso & Achjani Zulfa, 2020), and excessive alcohol consumption reduces self-control, leading to aggression (Miradj in Rosa Amalia Fatma & Srihadiati, 2024). Thus, Bonger's framework views criminality as a reflection of social injustice and moral decay within capitalist societies.

The representation of such systemic criminality is closely linked to the sociology of literature, which examines the relationship between literary or cinematic works and the social conditions that produce them. According to Ratna (2013), sociology of literature connects sociological theories with literary interpretation to understand how cultural products mirror social life. In this sense, film—as an audio-visual form of narrative—serves as a medium through which collective anxieties, inequalities, and power relations are articulated (Himawan Pratista, 2020). The interaction between narrative elements and cinematic techniques allows films like *Outrage* to reveal the structures and motives underlying organized crime in Japanese society.

Previous literary studies have explored representations of crime in both literature and film. Firmansyah and Septiana (2024) analyzed Piter Abdullah's *Air Mata Api*, finding economic, violent, and political forms of criminality, while Uyan Saipi et al. (2021) examined Sandra Brown's *The Secret Agreement*, uncovering both physical and psychological violence as central to the narrative. Although these studies highlight the social dimensions of crime, they often focus on a single form of criminality rather than examining the interconnections among different types.

This study expands upon earlier research by analyzing all four types of criminality proposed by Bonger—economic, sexual, aggressive, and political—within the socio-cultural context of Japanese society as portrayed in *Outrage*. It also examines the underlying social and psychological factors that give rise to these crimes, drawing on Bonger's theory and Ratna's sociology of literature. By doing so, this study contributes a new perspective on how films represent not just individual deviance but an entire system of organized criminality that mirrors societal inequality and institutional corruption.

Accordingly, this research addresses the following questions:

1. What forms of criminality, as defined by W. A. Bonger, are depicted in Takeshi Kitano's *Outrage*?
2. How are the factors influencing these forms of criminality represented in the film's scenes and dialogues?

METHOD

Research Design

This study adopts a descriptive qualitative design within the framework of literary sociology. As Ratna (2013) explains, the sociological approach to literature examines the relationship between literary (or cinematic) works and the social realities that shape them. In this research, the descriptive qualitative method is used to identify and interpret the representations of criminality in Takeshi Kitano's *Outrage*, based on Willem Adriaan Bonger's theory of criminality. This approach enables a comprehensive description of the film's depictions of social behavior, power relations, and the structural conditions that foster crime.

Data Sources

The primary data consist of dialogues, narrative elements, and visual scenes from *Outrage* that illustrate various forms and factors of criminality. The secondary data include scholarly books, journal articles, and online sources discussing Bonger's theory, the sociology of literature, and the sociocultural context of Japanese crime and cinema. These secondary materials provide theoretical grounding and contextual support for the interpretation of the film.

Data Collection

Data were collected through observation and documentation. Observation involved repeated viewing of the film to identify scenes and dialogues that represent the four forms of criminality described by Bonger—economic, sexual, aggressive, and political.

Documentation included gathering relevant literature on criminality, social inequality, and the yakuza system to contextualize the film's social critique.

Each identified scene or dialogue was transcribed,

coded, and categorized according to the corresponding form and factor of criminality.

Analytical Framework

The analysis was carried out using Bonger's theory of criminality integrated with Ratna's (2013) sociological approach to literature. The analytical process consisted of three main stages:

Data Reduction – selecting and organizing the film's dialogues and scenes that illustrate criminal acts and social conditions relevant to Bonger's theoretical categories;

Data Display – classifying data into the four forms of criminality (economic, sexual, aggressive, and political) and identifying contributing social factors such as poverty, power abuse, or moral disintegration;

Conclusion Drawing – interpreting how these forms of crime collectively reflect Japan's social hierarchy, injustice, and the systemic nature of organized violence represented in *Outrage*.

Validity and Trustworthiness

To ensure the validity of findings, this study employed triangulation through multiple data sources and theoretical perspectives. Bonger's criminological framework and Ratna's sociological literary theory were used to cross-check interpretations of film data. Secondary literature and previous studies were consulted to verify analytical consistency and contextual accuracy. In addition, reflexive analysis was conducted, where the researcher continuously evaluated personal interpretations to minimize bias and maintain objectivity.

RESULTS AND DISCUSS

1. Forms of Criminality Identified

The analysis of *Outrage* revealed four potential categories of criminality based on Bonger's (1982) framework: economic, sexual, aggressive, and political. Among these, only two forms—economic and aggressive—were clearly represented in the film. Economic criminality appeared in eight instances, while aggressive criminality dominated with twelve recorded acts. No explicit representation of sexual or political criminality was found. This pattern reflects the film's thematic focus on violence and economic exploitation as the core mechanisms of power in the yakuza underworld.

Table 1 Form of Criminality

| Forms of criminality | Total |
|----------------------|-----------|
| Economy Sexual | 8 |
| Aggressive | 0 |
| Politics | 12 |
| | 0 |
| Total | 20 |

a. Economic Criminality

Economic criminality encompasses acts motivated by material gain, such as extortion, deception, and exploitation. According to Bonger (1982), crimes of this nature arise from necessity or social inequality:

“Crimes due to poverty and living conditions, which affect people’s ability to obtain food, clothing, and housing, are deeply influenced by their environment.”

Similarly, Prakoso (in Sukmana & Rusli, 2022) defines extortion as coercion or threats forcing victims to surrender money or goods, while R. Soesilo (in Aritama, 2022) characterizes fraud as an act that harms others for personal or collective material benefit. These conceptualizations align closely with the economic deceit portrayed in *Outrage*.

A representative example appears in the following exchange:

りずか : もうすぐそこでしょう
 りずか : 今不景気で、いい店の女の子全部流れてきてるんです
 おかざき ; ほんとにかよ
 りずか : ほんとと安くていい店ですから、お客さんも若い子好きでしょ
 りずか : そりゃあまあな
 おかざき : なにこれ。60 万点なんですか。売春婦 : 女の子もだいぶ飲みましたし。
 おかざき : いくら飲んでも、そんなにいけないでしょ、こんな安い酒で。

Translation:

Lizuka: We are almost there.

Lizuka: It's a difficult time right now, so a lot of women from good places are moving here.

Okazaki: Really?

Lizuka: Yes, this place is cheap but the quality is still good. You like young people too, don't you? Okazaki: Yes, that's how it is...

Okazaki: What the hell is this? Six hundred thousand?

PROSTITUTES: Those women also drank quite a lot earlier.

Okazaki: No matter how much you drink, it won't be that much. It's just a cheap drink.

This interaction illustrates a clear case of fraudulent manipulation. Lizuka deceives Okazaki by promoting the establishment as “cheap but good,” concealing the inflated prices that follow. The situation embodies Bonger's argument that economic pressure and moral decay in capitalist societies foster opportunistic crimes such as deceit and exploitation. The act of overcharging customers through false advertising represents an intersection of economic hardship and moral corruption, aligning with Soesilo's (in Aritama, 2022) notion that fraud is committed for both tangible and intangible benefit.

The scene also reflects the social stratification underpinning Bonger's theory: those in financially precarious positions exploit others to maintain survival or social standing. In this context, the bar workers and intermediaries represent individuals enmeshed in a cycle of economic dependence, where crime becomes normalized as a form of livelihood. This depiction reinforces Bonger's (1982) claim that the roots of economic crime lie not merely in individual immorality but in structural inequality that limits legitimate access to wealth.

b. Aggressive Criminality

Aggressive criminality refers to acts that intentionally inflict physical or psychological harm upon others. Such acts are often motivated by the need to assert dominance, protect reputation, or resolve conflicts through intimidation and violence. According to Buss and Perry (in Deby Indah Aristasari & Taufik Akbar Rizqi Yunanto, 2024), “aggressive behavior can be defined as intentional actions to harm or injure others physically or psychologically.” Similarly, Windhu (in Syahrudin Nor & Taufik Rahman, 2019) views psychological violence as deliberate pressure aimed at diminishing an individual's mental capacity, while Davidoff (in Deby Indah Aristasari & Taufik Akbar Rizqi Yunanto, 2024) highlights four key aspects of aggression—behavior, goals, desires, and emotions—that collectively shape violent acts.

The findings indicate twelve instances of aggressive criminality, making it the most prevalent

form of crime represented in Outrage. These scenes vividly depict both physical and psychological violence as integral to the structure of yakuza power relations. A representative example occurs in the following exchange between Kimura, Mizuno, and Abe:

At 14:43

木村 : 今日のところは、これで許してもらえませんか

みずの : 村瀬はどうしたんだよ

みずの : こんなはした金とガキの指持ってきやがって何が詫びだコノヤロー!

木村 : オヤジは会合で来れねえんだよみずの : お前が親分の代わりかよ

木村 : 俺だって頭やらしてもらってんだよ

木村 : 今日のところは俺の顔立ててこれ納めてくれ

あべ : なに言ってるんだコノヤロー

あべ : 頭なら若いもんの責任とっててめえが指詰めろ

木村 : こんなつまらねえことで俺の指詰めれるか

みずの : こんなつまらねえことだとコノヤロー

みずの : てめえら池元組に喧嘩ふっかけといてつまらねえとはなんだ、なめてんのかコラァ!

木村 : そうは言ってるねえよ

みずの : 言ってるじゃねえかよ

Translation :

Kimura: For today's trouble, can you forgive us?

Mizuno: Where's Murase?

Mizuno: You came with a dime and that boy's finger, and said it was an apology? You're crazy! Kimura: My boss is busy, so he can't come.

Mizuno: So now you're representing your boss?

Kimura: I'm also the clan head, you know.

Kimura: Please, this time take it as my respect.

Abe: What are you talking about?!

Abe: If you're the clan head, take responsibility! Cut off your finger!

Kimura: Such a small matter that I have to cut off my finger?

Mizuno: A small problem?! You have a problem with the Ikemoto clan and say it's minor?!

Kimura: That's not what I meant. Mizuno: But you said that!

This exchange demonstrates the institutionalized aggression embedded in the yakuza hierarchy. Violence operates not merely as punishment but as a ritualized mechanism of social control. Mizuno and Abe's verbal coercion forces Kimura into submission through both psychological intimidation and the implicit threat of physical mutilation. The demand that Kimura cut off his finger (*yubitsume*) reflects a long-standing yakuza custom symbolizing repentance and loyalty. However, in this scene, the act becomes a tool of domination—a performative display of power that reinforces social hierarchy within the clan.

From Bonger's (1982) perspective, aggressive criminality emerges as a symptom of social inequality and moral deterioration within hierarchical societies. He argues that *"the most important reason for the large differences [in crime] lies in the varying levels of civilization,"* which often correlate with unequal access to education, opportunity, and justice. In Outrage, this imbalance manifests in the normalization of violence as both communication and discipline.

Furthermore, the scene exemplifies psychological violence, as defined by Windhu (in Syahrudin Nor & Taufik Rahman, 2019), where verbal humiliation and emotional coercion erode Kimura's sense of autonomy. The aggression here is not random—it serves specific goals: maintaining group order, demonstrating loyalty, and re-establishing the power structure after perceived disrespect. The convergence of behavioral, emotional, and moral degradation aligns with Davidoff's (in Deby Indah Aristasari & Taufik Akbar Rizqi Yunanto, 2024) view that aggression is shaped by desires and goals within a social system that rewards brutality.

Across the two dominant forms of criminality identified—economic and aggressive—Outrage portrays a closed social system where violence and deception sustain the yakuza's internal logic of power. Economic crimes, such as fraud and extortion, are motivated by material survival and greed, while aggressive crimes embody ritualized violence that enforces hierarchy and obedience. Both are interdependent: violence facilitates economic exploitation, and economic control legitimizes violence.

Through Bonger's theoretical lens, these intertwined forms of crime expose how criminality

in *Outrage* is not a deviation from social norms but an extension of them within an unequal and competitive society. The film thus functions as a sociological mirror, reflecting how structural injustice and moral decline manifest in Japan's underworld—a parallel to Bongers' broader argument that capitalist structures inherently generate conditions conducive to crime.

2. Factors of criminality

The analysis identified three major factors driving the criminal acts depicted in *Outrage*: lust for possession, alcoholism, and psychological factors. Among the twenty recorded criminal acts, lust for possession appeared in eight instances, *alcoholism* in one, and *psychological factors* in eleven—making psychological factors the most dominant motivator of crime in the film.

Table 2 Factor of Criminality

| Factors of Criminality | Total |
|------------------------|-----------|
| Neglect of children | 0 |
| Tribulation | 0 |
| Lust for possession | 8 |
| Sexual demoralization | 0 |
| Alcoholism | 1 |
| Lack of civilization | 0 |
| War | 0 |
| Psychological | 11 |
| Total | 20 |

a. Lust for possession

The lust for possession refers to an intense desire to gain control over material goods, territory, or power. This factor reflects a psychological and social drive rooted in greed, ambition, and a sense of insufficiency. According to Bongers (1982), "*crimes against wealth, which are more convoluted in form, are often caused by the desire to possess or are committed by livelihood criminals.*" These acts often emerge from structural inequalities, where individuals—driven by social pressure and economic necessity—resort to crime as a means of achieving material or symbolic dominance.

Maulana (in Wicaksono & Suharto, 2023) adds that "*a mismatch between ambition and personal ability can encourage someone to commit criminal acts.*" This imbalance between aspiration and capability is vividly portrayed in *Outrage*, where

characters engage in illicit activities to sustain or elevate their position within the yakuza hierarchy.

Based on the analysis, eight acts of criminality in the film are attributed to the lust for possession. These include acts of deception, territorial disputes, and betrayal among members competing for leadership or financial gain. Power struggles and economic exploitation form a continuous thread throughout the narrative, illustrating that crime in *Outrage* is not a random act but a systemic pursuit of dominance.

For instance, several high-ranking yakuza members manipulate subordinates and orchestrate killings to expand their influence and control revenue from illegal businesses. Such behavior exemplifies Bongers' notion that capitalist values—competition, accumulation, and status-seeking—intensify moral decay and turn greed into an institutional norm. In this context, the lust for possession transcends personal greed, becoming a collective ideology embedded in the social fabric of the yakuza world.

This finding supports Bongers' (1982) argument that the roots of crime lie not merely in individual immorality but in the social structure that glorifies material success while perpetuating inequality. The film thus portrays the lust for possession as both a psychological impulse and a sociological outcome—where crime becomes a rationalized path to power within an unjust system.

Example: At 20:15

村瀬 : ああところでよ

村瀬 : 会長から盃もらえるって話、うまくいってんのかい

池本 : おお。それなんだがよ

池本 : この前のじゃ足りねえって言ってんだよ

池本 : 少なくともお前んとこのシャブのあがりの半分もらわないとな

村瀬 : そりゃあ話が違うじゃねえか兄弟よお!

池本 : 嫌ならいいんだぜ

池本 : ああ見えて会長も忙しいだからよ

池本 : シャブの件は会長に内緒にしといてやるから

池本 : 盃欲しけりゃ金持ってくんのが今の世の中一番じゃねえのか

村瀬 : なんだよ

村瀬 : おれが直行っても会ってくんねえしよお!

池本 : だから。金持ってきたら大丈夫だって

Translation :

Murase: Uh, about the agreement from the Chairman, what about it?

Ikemoto: Oh yeah, about that...

Ikemoto: What happened yesterday wasn't enough. Ikemoto: You must hand over at least half of your drug sales.

Murase: Well, that's different from what you said before, brother!

Ikemoto: If you don't like it, don't do it. Ikemoto: The chairman is also busy.

Ikemoto: I'll cover your drug problem, but if you want a deal, bring money.

Murase: I tried to meet him in person, but he wouldn't accept.

Ikemoto: That's why when you bring money, everything is easy.

b. Alcoholism

Alcoholism refers to habitual or excessive alcohol consumption that impairs an individual's ability to exercise self-control, often leading to aggression, conflict, or criminal behavior. According to Bonger (1982), "*acute alcoholism is especially dangerous because it causes the sudden loss of restraint from the drinker.*" This loss of inhibition frequently transforms minor disputes into acts of violence or humiliation. Similarly, Miradj (in Rosa Amalia Fatma & Triny Srihadiati, 2024) notes that "*the behavior of using alcohol has become an increasingly significant problem, with consequences seen in delinquency, fights, immoral acts, and widespread thuggery.*"

Based on the analysis, one instance of criminality motivated by alcoholism was identified in Outrage. Despite its singular occurrence, this factor provides critical insight into the role of intoxication in escalating aggression and undermining rational behavior. The following example illustrates this dynamic:

At 22:39

脇役 : おめえほんと引っかけたんじゃないかねえか

おかざき : そんなわけじゃないですか

脇役 : だっておめえちっともヤクザに見えねえもんな

おかざき : それは、ほめてるんですか?

脇役 : ほめてるわけねえだろ、バーカ

おかざき : ハハハハハ... バカってなんだよ脇役 : あ?

おかざき : バカの金で飲んでんじゃないのかオラ!

脇役 : てめえなんだよ誰に向かって口きいてんだオラァ

おかざき : テメエだよ

脇役 : テメエだと表に出ろコラ!おかざき : おお出てやるよ

脇役 : バカ

おかざき : バカ

Translation :

Supporting role: Looks like you were really tricked, huh?

Okazaki: No way!

A supporting role: You don't look like a yakuza at all.

Okazaki: That's a compliment?

A supporting role: Praise from where, stupid!

Okazaki: Hahaha... what a fool!

Supporting role: Huh?!

Okazaki: Aren't you also drinking with this 'stupid' money, huh?!

Supporting role: Who are you talking to, huh?!

Okazaki: On you!

Supporting role: Let's go out then! Okazaki: Come on, I'll wait!

Supporting role: Stupid! Okazaki: You're the stupid one!

This scene unfolds in a bar, where casual banter between intoxicated men rapidly escalates into verbal aggression and physical threats. The characters' speech patterns shift from humorous teasing to confrontation, showing how alcohol lowers social restraint and amplifies hostility. The transformation from playfulness to violence highlights the destabilizing psychological effects of alcohol—a theme consistent with Bonger's assertion that intoxication disrupts moral and cognitive control.

Although alcohol consumption appears only once as a direct factor in the film's criminal acts, it symbolizes a broader cultural mechanism within the yakuza environment. Drinking serves as a performative ritual of masculinity, power, and group bonding, but it simultaneously becomes a trigger for aggression. This duality aligns with Miradj's (in Rosa Amalia Fatma & Triny Srihadiati, 2024) observation that alcohol-related behavior often leads to "*fights and*

acts of thuggery” that blur the boundaries between social ritual and criminal violence.

In *Outrage*, alcohol functions both as a social lubricant and a catalyst for conflict, exposing how the yakuza’s social codes of honor and loyalty can quickly collapse into violence under intoxication. This reflects Bonger’s (1982) sociological perspective that individual misconduct, including alcoholism-induced aggression, must be understood within the larger framework of societal decay and moral imbalance.

c. *Psychological Factors*

Psychological factors refer to unstable emotional and mental conditions that influence individuals to commit criminal acts. These factors are characterized by an absence of empathy, lack of guilt, and diminished moral restraint. According to Santoso and Achjani Zulfa (2020), *“psychopaths do not value the truth, are insincere, and do not feel shame, guilt, or humiliation.”* Similarly, Yochelson and Samenow (in Santoso & Achjani Zulfa, 2020) describe criminals as *“angry individuals who possess a sense of superiority, believe they are not responsible for their actions, and exhibit inflated self-esteem.”*

In *Outrage*, psychological factors emerged as the most dominant, accounting for 11 of the 20 criminal acts identified in the study. These instances commonly manifest through the characters’ indifference toward violence, their use of brutality as a means of control, and their emotional detachment from human suffering. The following example illustrates this clearly:

At 12:52

村瀬 : 木村木村 : はい

村瀬 : 金とこいつの指持って話しつけてこい

Translation:

Murase: Kimura! Kimura: Yes.

Murase: Take the money and cut off this kid's finger. Finish the business!

Murase’s command exemplifies a complete loss of empathy and moral sensitivity. His willingness to sacrifice a subordinate’s body part to resolve a business dispute reflects a deeply pathological mindset—one driven by dominance and emotional detachment. This scene

demonstrates what Santoso and Achjani Zulfa (2020) identify as psychopathic traits: an absence of remorse and the normalization of cruelty. Similarly, it aligns with Yochelson and Samenow’s theory that such individuals act from a sense of superiority and emotional desensitization, believing they are beyond moral accountability.

Throughout the film, similar behavior recurs across different characters and hierarchies. Leaders impose violence to maintain authority, while subordinates internalize cruelty as a survival strategy. This pattern suggests that psychological criminality in *Outrage* is systemic rather than incidental—a product of a culture that equates emotional suppression with strength and obedience.

Psychological factors also overlap with aggressive criminality, as emotional repression and desensitization often lead to physical and verbal violence. The absence of empathy and remorse enables perpetrators to inflict harm without hesitation, framing brutality as both rational and necessary within the yakuza code of conduct. This reflects Bonger’s (1982) broader sociological argument that the degradation of moral and emotional values within unjust social structures cultivates psychological conditions conducive to crime.

In summary, psychological instability in *Outrage* emerges as the central catalyst of criminal behavior, encompassing emotional detachment, vengeful impulses, and the glorification of violence. When viewed alongside other factors—such as lust for possession and alcoholism—these psychological dimensions reveal the film’s deeper sociological commentary: that organized crime operates not merely through economic or social motives, but through a collective psychological conditioning that normalizes cruelty as power.

CONCLUSION

Takeshi Kitano’s *Outrage* presents a multidimensional portrayal of crime, revealing how acts of violence, fraud, and manipulation are not isolated incidents but products of a deeply entrenched social order. The analysis demonstrates that criminal behavior in the film arises from the intersection of psychological, social, and economic forces operating within the hierarchical world of the yakuza. Rather than depicting crime as the result of individual immorality, *Outrage* exposes it as

a systemic consequence of social inequality and institutionalized power.

From the twenty data samples analyzed, twelve cases of aggressive criminality and eight cases of economic criminality were identified. Aggressive criminality encompassed physical and psychological violence—such as beatings, finger-cutting, threats, and murder—while economic criminality involved deceit, extortion, and illegal trade, including drug trafficking. Among the identified causal factors, psychological instability emerged as the most dominant (11 cases), followed by lust for possession (8 cases) and alcoholism (1 case). These findings highlight that psychological conditions—characterized by dominance, lack of empathy, and vengeful impulses—serve as a critical driving force behind organized violence. The desire for possession reflects an excessive ambition for wealth and power, while alcoholism functions as a situational trigger that amplifies aggression.

Viewed through the lens of Willem Adriaan Bongers's theory of criminality and Ratna's sociology of literature, the film illustrates how criminal acts mirror the moral disintegration of a capitalist society that glorifies status and dominance while neglecting ethical restraint. Kitano's narrative demonstrates that in the yakuza environment, crime operates as a rationalized mechanism of survival and authority—where violence becomes both currency and communication.

Beyond its contribution to film analysis, this study carries broader implications for literary sociology and Japanese language education.

Through the sociological lens, language learning can move beyond structural analysis toward a richer understanding of how discourse reflects social hierarchy, moral values, and power relations in Japanese society.

Representations of crime in film provide learners with authentic exposure to pragmatic and cultural nuances, particularly expressions used in coercive, hierarchical, or emotionally charged contexts—registers often absent from standard pedagogical materials.

Ultimately, *Outrage* serves as a sociolinguistic and cultural text that challenges

audiences to confront the intersection of morality, power, and social decay. The findings affirm that criminality in Kitano's cinema functions as a mirror of societal dysfunction, revealing how economic desire, psychological instability, and systemic inequality intertwine to perpetuate cycles of violence within Japan's modern social fabric.

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