

STYLISTIC DEVICES IN THE NOVEL "NO LONGER HUMAN" BY OSAMU DAZAI

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Stylistic devices undoubtedly play one of the leading roles in ensuring the imagery of literature, and also reflect the personality and creativity of the writer. Translating stylistic devices is not an easy task and even a challenge for translators, because it is quite difficult to find a match for a metaphor, simile, hyperbole, personification, repetition or any other trope in a particular language. Therefore, translation authors sometimes use descriptive rather than literal translations. At the same time, there are many correspondences of stylistic techniques. Some of them are verbatim, or almost verbatim, and some contain words with a different meaning, although they carry the same semantic load.

Comparing the tools of different languages, even the most remote ones, is possible only by comparing the functions that different language tools perform. Therefore, the accuracy of the translation lies in the functional, not formal correspondence of the original [1; 15].

Japanese fiction has been attracting attention of the whole world for ages because it demonstrates life of Japan, showing a special culture and traditions of this charismatic country. Osamu Dazai is a bright representative of Japanese writers' society. His books are translated into many languages and they are really popular.

Thus, the research material is the text of the English translation of Osamu Dazai's novel "人間失格 *Ningen Shikkaku*", 1948 – "*No Longer Human*", 1958 by Donald Keene. In the course of studying the text of this translation, such stylistic devices as metaphor, simile, hyperbole, and personification were found. The results of the study are shown in a table where English stylistic devices are presented in sentences, as well as in parentheses the corresponding sentences from the original text in Japanese. Examples of tropes show exactly how the author of the translation demonstrates his creative vision and shows his professionalism in achieving the best result.

It can be concluded that in some cases such stylistic devices as metaphor, simile, hyperbole and personification were translated verbatim, in some cases the translator did not use tropes in the translation of stylistic devices due to the lack of language correspondences, in some cases, on the contrary, he used

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tropes that were not in the original Japanese version for a more vivid transmission of thought, but in most cases the stylistic techniques of the Japanese language in the translation were matched to English.

Table

"Stylistic techniques in the text of the story "人間失格 Ningen Shikkaku" and in the texts of its English translation by Donald Keene "No Longer Human", 1958 [2]

Stylistic device	Quotes from the text (1) from the original text in Japanese; 2) from the text of the English translation, containing stylistic devices
Metaphor	<p>1) «A grinning monkey-face.» («猿の笑顔だ。») 2) «Although I had a mortal dread of human beings I seemed quite unable to renounce their society.» («自分は、人間を極度に恐れているながら、それでいて、人間を、どうしても思い切れなかったらしいのです。») 3) «I felt as if I had seen the world before me burst in an instant into the raging flames of hell.» («自分は、世界が一瞬にして地獄の業火に包まれて燃え上るのを眼前に見るような心地がして、わあっ！») 2) «I can never forget the indescribably crafty shadow that passed over Flatfish's face as he laughed at me, his neck drawn in.» («自分は、その時の、頸くびをちぢめて笑ったヒラメの顔の、») </p>
Simile	<p>1) «...it has not even a bird's weight. It is merely a blank sheet of paper, light as a feather...» («も無く、それこそ、鳥のようではなく、羽毛のように») 2) «..., but I see in the face of the human being raging at me a wild animal in its true colors, one more horrible than any lion, crocodile or dragon.» («自分は怒っている人間の顔に、獅子ししよりも鱷わによりも竜よりも、もっとおそろしい動物の本性を見るのです。») 3) «The fear of human beings continued to writhe in my breast – I am not sure whether more or less intensely than before – but my acting talents had unquestionably matured.» («自分の人間恐怖は、それは以前にまさるとも劣らぬくらい烈しく胸の底で蠕動ぜんどうしていましたが、しかし、演技は実ののびのびとして来て、教室にあつては、いつもクラスの者たちを笑わせ、教師も、このクラスは大庭さえいないと、とて</p>

もいいクラスなんだが、と言葉では嘆じながら、手で口を覆って笑っていました。»))

4) «Nevertheless, it was with very much the sensation of treading on thin ice that I associated with these girls.» («女とばかり遊んで育ったといっても過言ではないと思っていますが、それは、また、しかし、実に、薄氷を踏む思いで、その女のひとたちと附合って来たのです。»))

5) «One autumn evening as I was lying in bed reading a book, the older of my cousins – I always called her Sister – suddenly darted into my room quick as a bird, and collapsed over my bed.» («また、或る秋の夜、自分が寝ながら本を読んでいると、アネサが鳥のように素早く部屋へはいつて来て、いきなり自分の掛蒲団の上に倒れて泣き、»))

6) «I have often felt that I would find it more complicated, troublesome and unpleasant to ascertain the feelings by which a woman lives than to plumb the innermost thoughts of an earthworm.» («このアネサに限らず、いったい女は、どんな気持で生きているのかを考える事は、自分にとって、蚯蚓みみずの思いをさぐるよりも、ややこしく、わずらわしく、薄気味の悪いものに感ぜられていました。»))

7) «This one looks like a horse out of hell.» («地獄の馬みたい»))

8) «I never could think of prostitutes as human beings or even as women. They seemed more like imbeciles or lunatics.» («自分には、淫売婦というものが、人間でも、女性でもない、白痴か狂人のように見え、そのふところの中で、自分がかえって全く安心して、ぐっすり眠る事が出来ました。»))

9) «...if the world, like the sea, had depths of a thousand fathoms, this was the kind of weird shadow which might be found hovering here and there at the bottom.» («軽蔑の影にも似て、それとも違い、世の中を海にたとえると、その海の千尋ちひろの深さの箇所、そんな奇妙な影がたゆとうていそうで、何か、おとなの生活の奥底をチラと覗のぞかせたような笑いでした。»))

<p>Hyperbole</p>	<p>1) «<i>What a dreadful child!</i>» (« 「なんて、いやな子供だ」 ») 2) «<i>...but I have always felt as if I were suffering in hell.</i>» (« と人に言われて来ましたが、自分ではいつも地獄の思いで、 ») 3) «<i>Her voice was innocent, but it cut me to the quick.</i>» (« 無心の声でしたが、これがまた、じんと骨身にこたえるほどに痛かったのです。 ») 4) «<i>I had sunk to the bottom</i>» (« それこそ「沈み」に「沈み」 »)</p>
<p>Personification</p>	<p>1) «<i>I think that even a death mask would hold more of an expression, leave more of a memory.</i>» (« 所謂いわゆる「死相」というものにだって、もっと何か表情なり印象なりがあるものだろうに ») 2) «<i>She gave me the impression of standing completely isolated; an icy storm whipped around her, leaving only dead leaves careening wildly down.</i>» (« そのひとも、身のまわりに冷たい木枯しが吹いて、落葉だけが舞い狂い、完全に孤立している感じの女でした。 ») 3) «<i>Just outside the apartment window was a kite caught in the telegraph wires; blown about and ripped by the dusty spring wind, it nevertheless clung tenaciously to the wires, as if in affirmation of something.</i>» (« アパートの窓のすぐ近くの電線に、奴風やっこだこが一つひっからまっついていて、春のほこり風に吹かれ、破られ、それでもなかなか、しつこく電線にからみついて離れず、何やら首肯うなずいたりなんかしているので、自分はそれを見る度毎に苦笑し、赤面し、夢にさえ見て、うなされました。 »)</p>

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2. *No Longer Human* by Osamu Dazai (translated by Donald Keene). Available at: <https://pdflake.com/wp-content/uploads/2022/09/No-Longer-Human-PDF.pdf>