

Research Article

Echoes of Despair: Translation Techniques in Dazai's No Longer Human

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Abstract: Osamu Dazai's *No Longer Human* is one of the most devastating Japanese literature that portrays the inner turmoil of human beings in a very emotional way. The main character, Oba Yozo, is characterized by alienation, despair and identity crisis. This study is meant to identify the types of emotional expressions that appear in the original text and trace the translation techniques used in the two translated versions. The method used is descriptive qualitative with a comparative approach utilizing Molina & Albir's translation technique theory and Nababan's translation accuracy indicators. The analysis results show that Keene tends to use literal and amplification translation techniques to preserve the psychological depth of the characters, while Hanafi is more frequently employs modulation and reduction techniques with the aims of simplifying the language style. Some quotations also highlight differences in accuracy levels that impact the conveyance of emotions to readers. The conclusion of this study affirms that translation techniques not only influence sentence structure but also determine how readers interpret the internal conflicts of characters and the atmosphere of the story in the target text

Keywords: Literature Translation, Translation Technique, Emotional Expression, *No Longer Human*, Comparative Analysis

1. Introduction

A notable work of modern Japanese literature is Osamu Dazai's 1948 work *No Longer Human* 「人間失格」. Through a first-person narrative full of self-consciousness, alienation, and misery, the book depicts the existential crisis of Oba Yozo, the protagonist. Dazai crafts a very deep and individualised story with a fragmented and emotionally driven literary style. Donald Keene (1958) translated the book into English, while Nurul Hanafi (2014) translated it into Indonesian. Such literary works require translations that are extremely sensitive to the emotional undertones and narrative voice of the original text.

The human story, in its various forms, often acts as a real-life drama. As the main actors in their lives, humans face stories full of contradictions-between joy and suffering, between social masks and personal fragility. In the face of inner pain and burden, some people choose to display it openly, while others hide it behind seemingly normal or cheerful behaviour. This phenomenon makes humans complex and often frightening creatures, due to their ability to pretend as if they have never been hurt. This is the reality portrayed in depth in *No Longer Human*.

Previous research has examined the translation of Japanese literature in general, both in terms of techniques and the process of transculturalization. For example, Setiawan (2020) highlights the dynamics between publishers, translators, and readers in the translation of Japanese literature in Indonesia. Meanwhile, Molina and Albir (2002) developed a classification of translation techniques such as literal, modulation, transposition, reduction, and amplification, which are often used as reference in analyzing translation strategies in literary works. However, studies that specifically compares how two translators convey emotional expressions in *No Longer Human* are still very limited.

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Yet, emotional expressions such as alienation, despair, shame, and longing for social connection are important elements in the formation of characters in this novel. The choice of translation techniques has the potential to influence the intensity of emotions captured by readers in the translated text. Therefore, it is important to explore how translation techniques are used in translating emotionally charged sections and their impact on conveying the psychological atmosphere of the characters.

This study aims to analyze the types of emotional expressions that appear in the original text of *No Longer Human* and identify the translation techniques used in the English and Indonesian versions. Using a qualitative descriptive approach and Molina & Albir's (2002) translation technique theory, this study is expected to contribute to understanding the relationship between translation technique choices and the conveyance of emotions in cross-cultural target texts.

2. Literature Review

In understanding the translation of an emotionally charged literary work just like *No Longer Human*, it's very important not only to look at it from a linguistic perspective, but also from the right theoretical approach. Emotions in literary works are not always present in the form of explicit words – they're often hidden in the sentence structure, diction choices, and silence created by the author. Therefore, in order to examine the translation techniques that being used in conveying the emotional and narrative dimensions of this novel, the researcher needs to refer to relevant theories and supporting previous research.

This section will outline the main theories on which the research is based, relevant previous studies, as well as the theoretical framework used as a tool in the data analysis process.

2.1. Theory of Emotional Expression in Literature

In analyzing the translation of emotional expression in literary works, a deep understanding of how emotions are represented in the text is required. According to Paul Ekman (1992), there are a number of basic emotions that are universal, such as fear, sadness, anger, disgust, surprise, and happiness. Meanwhile, Patrick Colm Hogan (2003) states that emotions in literature are not always conveyed explicitly, but can be hidden in the choice of diction, sentence structure, and the inner narrative of the characters.

These two theories are used as a basis for classifying emotional expression in *No Longer Human* into several main categories, namely: alienation/isolation, despair/emptiness, shame/guilt, fear/anxiety, self-hatred, and longing for social connection. This classification helps researcher to group the quotations to be analyzed based on the emotional content displayed by the main character.

2.2. Translation Technique Theory

To analyze how these emotional expressions are conveyed in the English and Indonesians translations, this study refers to the translation technique theory developed by Molina and Albir (2002). They define translation techniques as procedures for analyzing and classifying how equivalence works in the translation process. They identify 18 techniques, including literal translation, modulation, amplification, and reduction, which are the main focus of this study.

The literal translation technique preserve the structure and lexical meaning of the source text. Modulation involves changing the perspective or manner of conveying the message. Amplification adds information that is not explicit in the original text to clarify the meaning. Meanwhile, reduction removes certain elements from the source text, usually to simplify the sentence or adapt it to the cultural context of the target language.

2.3. Theory of Translation Accuracy Evaluation

In addition, even though this study does not comprehensively discuss translation quality, the aspect of accuracy is still used as a tool to assess the extent to which the emotional meaning of the original text is successfully conveyed in the target text. In this case, Nababan's (2008) theory of translation quality evaluation is used as a reference, particularly the aspect of accuracy, which consists of three categories: accurate, less accurate, and inaccurate. A

translation is considered accurate if the entire meaning of the source language is conveyed precisely in the target language. Less accurate means that the meaning is only partially conveyed or has undergone a slight shift, while inaccurate indicates that the meaning has been distorted or lost. This assessment is carried out on each of the quotes analyzed to determine the effect of translation techniques on the fidelity of emotional meaning.

2.4. Related Research

Several studies have addressed the translation of Japanese literary texts into Indonesian and English. For example, Yudha Dwi et al. (2020) in their research on speech acts in Japanese novels found that literal techniques are widely used, but techniques such as modulation and amplification are more effective in conveying complex emotional intentions.

Setiawan (2019) also stated that the translation of Japanese literature requires sensitive cultural adaptation to maintain the emotional nuances in the original text. He highlights that emotional expressions in Japanese culture are often not explicit, so translator need to do deeper cultural and psychological contexts in order to retain meaning.

In the context of *No Longer Human*, Sipos (2021) examines intertextual translation in the novel, showing that shifts in meaning can occur due to inaccuracies in identifying the source of the quotation or the original context. This study shows that in complex literary works, translation also touches on the areas of narrative interpretation and character identity.

However, no study has directly compared the two translated versions of *No Longer Human* in terms of translation technique and emotional expression in depth. This is the basis of the need for this research to fill the gap.

3. Methodology

This study aims to explore how technique translation could influence the deliverance of emotional expression in these two translated version of Osamu Dazai's *No Longer Human*. As the focus of this research is analytical and interpretative of literary text-based data, a qualitative approach was chosen as the method. The emotionally charged quotations are analysed in depth to compare how each translator manages to convey the nuance, tone, and emotion from the original Japanese text into English and Indonesian.

3.1. Research Type and Approach

This research is descriptive qualitative, which is a type of research that aims to provide an accurate and systematic description of a particular phenomenon, in this case the translation of emotional expressions. According to Moleong (2012), a qualitative approach is used to interpret the meaning behind social phenomena, including literary texts. In addition, a comparative analysis approach is used to compare how two translators transfer emotions from the source text to the target language.

3.2. Data and Data Source

The data in this study are emotionally charged quotations from the novel *No Longer Human* in three language versions, namely the original Japanese version, the English translation by Donald Keene, and the Indonesian translation by Nurul Hanafi. The research was conducted online by accessing digital text sources, including the original Japanese text from the Oregon Digital Archive, as well as two printed versions of the official translations. A total of 36 quotations were selected purposively, depicting emotions such as alienation, despair, self-hatred, and the desire for connection.

3.3. Data Collection Technique

The data collection process was carried out systematically through several stages: the researcher read the entire original text in Japanese and marked the parts that displayed emotional expressions. Each identified quotation was matched with the English and Indonesian translation. After confirming the equivalence of the text sections, the quotations were recorded in a data table. Each pair of quotations was further analyzed using the translation technique theory of Moline and Albir (2002) and the emotional expression theory of Ekman (1992) and Hogan (2003).

3.4. Algorithm

This study uses two main algorithms to describe the work process: the first algorithm explains the data collection stages; the second algorithm describes the stages of translation technique analysis and its impact on emotional expression.

Algorithm 1. Identification and Collection of Emotionally Charged Quotes

INPUT: Original Japanese text, English translation, Indonesian translation

OUTPUT: List of emotional quotes ready to analysis

- 1: Read the original No Longer Human text thoroughly
 - 2: Mark the parts of the text that contain emotion expressions (such as alienation, despair, loneliness, etc.)
 - 3: Match the quotes with English and Indonesian translated versions
 - 4: Copy the relevant quotes into the data table
 - 5: Save the selected excerpts as research data
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Algorithm 2. Analysis of Translation Techniques and Their Impact on Emotions

INPUT: List of quotes from all three language versions; Japanese, English, Indonesian

OUTPUT: Classification of translation techniques and description of their emotional impact

- 1: Read each Japanese excerpt and its English and Indonesian translations
 - 2: Identify differences in sentence structure, word choice, and emotional nuances
 - 3: Classify the translation techniques used based on Molina & Albir's (2002) theory
 - 4: Evaluate the translation quality based on Nababan's (2008) theory: accuracy, acceptability, readability
 - 5: Record the analysis results in a table
 - 6: Make a narrative interpretation of the impact of the techniques on the emotions felt by the readers.
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4. Data Analysis and Discussion

The data analysis in this study aims to explore how the translation techniques used in the two translated versions of *No Longer Human* affect the emotional expression and narrative style of the Japanese source text. As the novel is deeply emotional that each translation has the potential to enhance or diminish the intensity of the emotions that the original author, Osamu Dazai, wanted to convey. This section will show that translation is not just a transfer of language, but also an interpretative process that determines how the mind and soul are expressed in a literary work.

The main data set in this study are the original Japanese version of the novel *No Longer Human* by Osamu Dazai, the English translation by Donald Keene (New Direction, 1958) and the Indonesian translation by Nurul Hanafi (Kakatua, 2025). The selected quotes were classified based on the six dominant emotion categories that are focus of this study.

4.1 Analysis Approach

The analysis in this study is conducted in a descriptive-qualitative method with a comparative approach to the two translated versions of this novel. Each selected excerpt from the original Japanese version was compared with English and Indonesian translations. The aim was to asses their impact on conveying the character's emotions. The classification of techniques refers to the theory of Molina & Albir (2002), while the assessment of accuracy refers to the theory of Nababan' (2008), especially the aspect of accuracy. In addition, the grouping of emotional expressions is based on Ekman's (1992) theory of basic emotions and Hogan's (2003) emotional narrative structure, which divides emotional expressions into categories such as alienation, despair, shame, anxiety, self-hatred, and longing for social connection.

4.2 Data Analysis

Before analysing the quotes thematically, the researcher first identified the emotional expressions that appear in the novel *No Longer Human* based on the literary psychology approach. The grouping of emotions in this study refers to the basic emotion theory developed by Paul Ekman (1992), which states that human emotions can be classified into several main forms such as fear, sadness, anger, disgust, and happiness. In addition, Patrick Colm Hogan's (2003) theory of emotions in literature explains that emotional expressions in literary works often form certain narrative patterns and stem from the psychological conflicts of the character. Taking these two approaches into consideration, the researcher categorized the data into six emotional categories that predominantly appear in Oba Yozo's protagonist narrative:

1. Alienation/Isolation

Quotation 1

Japanese: 恥の多い生涯を送ってきました。自分には、人間の生活というものが、見当つかないのです。

English: *Mine has been a life of much shame. I can't even guess myself what it must be to live the life of a human being.*

Indonesian: *Hidupku adalah hidup yang sangat memalukan. Aku sendiri bahkan tak bisa mengira seperti apakah seharusnya menjalani kehidupan sebagai seorang manusia.*

Analysis:

The phrases 「恥の多い生涯」 and 「人間の生活というものが、見当つかないのです」 which has the meaning 'a life full of much shame' and 'not knowing how to live as a human being'. This signifies the existential alienation of the main character. Yozo feels no connection to humanity itself, which is a strong marker of the emotion of alienation.

Donald Keene uses the literal translation technique to keep the sentence structure close to the original text, and adds an additional reflective sentence through the amplification technique 'I can't even guess...' to emphasise the character's existential alienation. This gives a more intense and wrenching tone, showing the character's inner despair explicitly. Meanwhile, Nurul Hanafi translates in a literal but simpler way. The modulation technique is used in the phrase 'seperti apakah seharusnya menjalani kehidupan' which implies the psychological distance between Yozo and normal life. Shows that the emotions tend to be more neutral and concise, so the sense of alienation is not as strong as the English version.

While the English version is considered accurate because it is able to convey the meaning and emotional nuances of the character as a whole. Indonesian version is less accurate because although the basic meaning is conveyed, the emotion is not as sharp as the English version due to the use of more neutral modulation.

Quotation 2

Japanese: 自分は隣人と、ほとんど会話が出来ません。何を、どう言ったらいいのか、わからないのです。そこで考え出したのは、道化でした。

English: *It is almost impossible for me to converse with other people. What should I talk about, how should I say it? – I don't know. This was how I happened to invent my clowning.*

Indonesian: *Hampir mustahil bagiku bercakap-cakap dengan orang lain. Apa yang mesti kubicarakan, bagaimana aku mengatakannya? – Aku tak tahu. Maka kemudian secara kebetulan aku berlaku sebagai badut.*

Analysis:

The sentence 'it's almost impossible for me to have a conversation' and 'I act as a clown' show Yozo's inability to communicate authentically, hiding behind a false persona. This is a profound form of social alienation.

Keene's version retains the original sentence structure with the incessant questions depicting the main character's inner confusion and panic, this feels more internalized and depicts inner turmoil. Hanafi's version translates with a modulation approach in the use of the phrase 'berlaku sebagai badut' and the sentence structure is changed through transposition techniques to better match the rhythm of Indonesian. Flows more narratively and naturally for Indonesian readers, but loses some of the original character's absurdity and loneliness.

The English version is considered accurate as it maintains the original meaning while adding emotional context through the additional sentence about 'clowning' which clarifies Yozo's psychological condition. The Indonesian version, on the other hand, tends to be less accurate as the use of the phrase 'secara kebetulan' shifts the meaning which should reflect the character's self-defense mechanism, not just a coincidental event.

2. Despair/Void

Quotation 3

Japanese: 「死にたい、いっそ、死にたい、もう取返しがつかないんだ、どんな事をしても、何をして も、駄目になるだけなんだ、恥の上塗りをするだけなんだ、自転車で青葉の滝など、自分 には望むべくも無いんだ、ただけがらわしい罪にあさましい罪が重なり、苦悩が増大し強烈になるだけなんだ、死にたい、死ななければならぬ、生きているのが罪の種なのだ」

English: "I want to die. I want to die more than ever before. There's no chance now of a recovery. No matter what sort of thing I do, no matter what I do, it's sure to be a failure, just a final coating applied to my shame. That dream of going on bicycles to see a waterfall framed in summer leaves—it was not for the likes of me. All that can happen now is that one foul, humiliating sin will be piled on another, and my sufferings will become only the more acute. I want to die. I must die. Living itself is the source of sin."

Indonesian: "Aku ingin mati. Aku ingin mati lebih dibanding biasanya. Tak ada lagi kini kesempatan memperbaiki diri. Tak peduli dalam hal apa, tak peduli apa yang kulakukan, sudah pasti itu akan gagal, dan itu bagai hiasan puncak demi memperkuat kehinaanku. Mimpi untuk pergi naik sepeda melihat air terjun dibingkai daun-daun musim panas—itu bukan untuk orang sepertiku. Apa yang bisa terjadi sekarang adalah bertumpuknya satu demi satu dosa, busuk dan menghinakan, dan penderitaanku banya akan bertambah akut. Aku ingin mati. Aku harus mati. Hidup itu sendiri adalah sumber dosa."

Analysis:

The repetition of the phrase 'I want to die' and the expression 'life is a source of sin' are strong markers of existential despair. These sentences signify a loss of hope and a strong urge to end life, which is the ultimate expression of emptiness and inner burden.

Donald Keene translates literally to maintain the emotional intensity, with additional amplification in phrases such as 'just a final coating applied to my shame' which emphasises the character's despair. This version conveys a deep and heart-wrenching sense of despair. Nurul Hanafi also uses literal translation but with modulation on the phrase 'bagai hiasan puncak demi memperkuat kehinaanku' to adapt to Indonesian cultural expression. A more poetic but still conveys the character's existential void.

Both versions are accurate, as they manage to retain the main meaning and emotional nuances throughout. Keene's version exhibits a raw and direct emotional affect, while Hanafi's conveys a sense of despair in a more poetic yet powerful style. There is no distortion of meaning, and the emotional intensity is maintained in both translations.

Quotation 4

Japanese: いまは自分には、幸福も不幸ありません。ただ、一さいは過ぎて行きます。自分がいままで阿鼻叫喚で生きて来た所謂「人間」の世界に於いて、たった一つ、真理らしく思われたのは、それだけでした。ただ、一さいは過ぎて行きます。

English: Now I have neither happiness nor unhappiness. Everything passes. That is the one and only thing I have thought resembled a truth in the society of human beings where I have dwelled up to now as in a burning hell. Everything passes.

Indonesian: *Kini aku tak punya kegembiraan ataupun kesedihan. Segalanya berlalu. Itulah hal tunggal yang kupikirkan, yang mendekati kebenaran di tengah masyarakat manusia – masyarakat yang kini kurasakan seperti api pembakaran neraka. Segalanya berlalu.*

Analysis:

The phrase 'I have neither happiness nor unhappiness' shows the loss of emotional affection, and the repetition of 'everything passes' emphasizes the emptiness of life and the meaninglessness of time for the main character.

Keene maintains the original structure and meaning with a literal translation, emphasising the transitoriness of life. It convey a sense of emptiness and meaninglessness of life. Hanafi adds amplification to the phrase 'masyarakat yang kini kurasakan seperti api pembakaran neraka' to strengthen the impression of the character's suffering in the Indonesian cultural context. While this version also convey both emptiness and meaninglessness of life, Hanafi's provides a more dramatic depiction of the character's suffering.

Both versions are considered accurate because they do not deviate from the original meaning and maintain the character's inner mood. Keene's is flatter and calmer, representing emptiness neutrally, while Hanafi's reinforces the sense of suffering through dramatic metaphors, while still fitting the emotional context.

3. Shame/Guilt

Quotation 5

Japanese: 自分は小さい時から、実にしばしば、仕合せ者だ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。

English: *People have told me, really more times than I can remember, ever since I was a small boy, how lucky I was, but I have always felt as if I were suffering hell.*

Indonesian: *Orang bilang padaku sejak masih kecil, entah seberapa sering, betapa mujurnya diriku, tapi aku selalu merasa seolah sedang menderita di neraka.*

Analysis:

The contrast for this main expression of shame and guilt is in the phrase 'always felt as if I were suffering in hell', this indicates an inner conflict between the perception of others who see the main character as 'lucky' and Yozo's psychological reality of suffering.

Keene version uses literal translation to maintain the irony between others' perceptions and the character's feelings. Emphasising the contrast between external judgement and internal suffering. While Hanafi added modulation to the phrase 'seolah sedang menderita di neraka' to match the emotional expression in Indonesian that gives a more emotional and dramatic feel.

Both English and Indonesian version are considered accurate, as they retain their core meaning and emotional nuances. However Hanafi's version is more expressive as the modulation chosen amplify the emotional impact, while Keene's is more calm and straightforward.

Quotation 6

Japanese: いきなりそう言われて自分は、自分の顔の半面にべったり赤痣（あかあざ）でもあるような、みにくい不具者のような、みじめな気がしました。

English: *His words caught me off-guard, and made me as wretched as if I had been born deformed, with a red macula covering half my face.*

Indonesian: *Kata-katanya melengahkanku dan membuatku begitu bobrok seolah akan terlabir cacat, dengan bintik-bintik merah menutupi separuh wajah.*

Analysis:

The simile of having a deformed are from birth suggests a very deep sense of shame. This visual depiction becomes a powerful metaphor of emotionally scarring humiliation.

Keene translates literally to convey the emotional impact of the painful words. Hanafi uses modulation in the phrase 'begitu bobrok seolah akan terlahir cacat' to adapt with Indonesian cultural expressions. Both versions manage to convey a deep sense of shame and guilt, but Hanafi's version gives a stronger sense in the local cultural context.

Both translation are accurate, as they do not lost the emotional intensity or metaphorical meaning. However, Hanafi's version is more effective in the local cultural context due to the choice of the diction 'bobrok' and the sentence structure that emphasizes emotional self-humiliation.

4. Fear/Anxiety

Quotation 7

Japanese: 人間に対して、いつも恐怖に震いおののき、また、人間としての自分の言動に、みじんも 自信を持たず、そうして自分ひとりの懊悩 〈おうのう〉は胸の中の小箱に秘め

English: *I have always shook with fright before human beings. Unable as I was to feel the least particle of confidence in my ability to speak and act like a human being, I kept my solitary agonies locked in my breast.*

Indonesian: *Aku selalu bergidik ketakutan di hadapan manusia. Tak mampu sedikit pun merasakan percaya diri dalam kemampuanku untuk bicara dan bertindak seperti manusia, aku menyimpan sikaan mental ini rapat di dalam dada.*

Analysis:

In the English version, Keene uses the literal translation technique to maintain the original structure and meaning of the Japanese text. He adds amplification elements with phrases like 'the least particle of confidence' to emphasize the main character's lack of confidence in interacting with other humans. Keene's version creates a deeper sense of fear and isolation felt by Yozo, with word choices that reinforce feelings of anxiety and insecurity.

Meanwhile, in the Indonesian version, Hanafi also applies literal translation but with a simpler and more direct approach. The modulation technique is seen in the use of the phrase 'siksaan mental ini' which replaces 'solitary agonies', giving a more emotional feel and easily understood by Indonesian readers. Although more concise, Hanafi still manages to convey the same feelings in a more direct and relatable way for local readers.

Quotation 8

Japanese: それが即（すなわち）男・めかけのけがらわしい特質なのだ、と思えば、それこそいよいよ「沈む」ばかりで、一向に元気が出ず、

English: *Whenever I thought of my situation I sank all the deeper in my depression, and I lost all my energy.*

Indonesian: *Ketika aku memikirkan situasiku, aku tenggelam makin dalam di tengah depresi, dan aku kehilangan semua energiku.*

Analysis:

In the Japanese version, Dazai uses more contextualized and idiomatic expressions, especially in the phrase 「男めかけのけがらわしい特質」 which literally means 'disgusting nature like a man's mistress'. In the English version, however, Donald Keene removes the reference entirely through the reduction technique and choose to simplify the context to general depressive feelings 'I sank deeper in my depression'. He also uses the modulation technique to change the sentence structure to be more universal and psychologically reflective. For the Indonesian version, Hanafi tends to be closer to the English version, literally translating the 'tenggelam di tengah depresi' and 'kehilangan semua energiku' parts, but also committing reduction by not translating the contextual parts that explain the roots of the feelings of shame and disgust in the Japanese quote.

Losing the specific context of 'disgusting nature' in both translations makes the nuance of deep shame rooted in self-identity and gender in the original version vague. Though both translation version still convey the character's depression and inner exhaustion, but without the more complex social and psychological setting implied by Dazai in the original. This shows that the reduction technique, while clarifying and simplifying meaning for the target reader, risks removing layers of emotional and cultural meaning in the narrative.

5. Self-loathing

Quotation 9

Japanese: 自分は、犬よりも猫よりも劣等な動物なのだ。畑蛙。のそのそ動いているだけだ。

English: *I was an animal lower than a dog, lower than a cat. A toad. I sluggishly moved – that's all.*

Indonesian: *Aku seekor binatang yang lebih rendah dari anjing, lebih rendah dari kucing. Seekor tikus tanah. Aku bergerak malas – begitulah.*

Analysis:

In the Japanese version, the word 「畑蛙」 (hatake gama) means “paddy frog” or “field frog”, which in Japan culture is often used to symbolise coarse, sluggish, and disgusting – often referring to a helpless and humiliating creature. Keene translates it into a literal meaning ‘a toad’ and retains the feel of the original, adding the short line ‘I sluggishly moved – that’s all’ as a minimalist amplification to reinforce the passive and useless image. Hanafi, on the other hand, chose to use cultural substitution by translating “toad” into “mole” or “tikus tanah”. This is a more familiar choice for Indonesian readers but slightly alters the symbolism: moles tend to be associated with underground and weak creatures, not disgusting like frogs in the Japanese context.

The emotion of Donald Keene’s version retains a very sharp sense of self-loathing with disgusting and inferior connotations. The phrase ‘a toad’ directly refers to a creature that is disgusting in both western and eastern cultures. While Nurul Hanafi version softens this effect slightly with the substitution of ‘mole’, which even though it still carry the inferiority and weakness, its not as deep as the disdain and disgust of the Japanese and English version.

Quotation 10

Japanese: 人間、失格。もはや、自分は、完全に、人間で無くなりました。

English: *Disqualified as a human being. I had now ceased utterly to be a human being.*

Indonesian: *Tertolak sebagai manusia. Aku kini sepenuhnya berhenti sebagai seorang manusia.*

Analysis:

This sentence is both the title and one of the most important statements in the entire narrative of the novel. Dazai uses a short, paused, and cold phrase structure. While Donald Keene translates this phrase literally as ‘Disqualified as a human being’, keeping the weight of the original terminology, and for the follow-up phrase which is both an amplification and a rearrangement of the information structure to make it clear that the main character not only feels rejected, but has also lost all aspects of his humanity. Nurul Hanafi also translate this literally with the phrase ‘Tertolak sebagai manusia’ as the equivalent of ‘disqualified’, and continues with a structure that is very close to Keene’s version. The choice of diction ‘rejected’ softens the impression of ‘disqualified’ a little, but still conveys the meaning of total alienation.

While the Japanese version give the impression of absolute finality, as if there is no more room for improvement or hope. Keene maintains this firmness and reinforces it with a second reflective sentence that makes clear the total lost of identity. Hanafi’s version carry a similar meaning but feels slightly more lenient due to the use of word ‘tertolak’ which has a social connotation, rather than an existential absolute like ‘disqualified’.

6. Desire for Connection

Quotation 11

Japanese: つくづく「自由」が欲しくなり、ふっと、かぼそく泣きそうになりました。

English: *I yearned with such desperation for “freedom” that I became weak and tearful.*

Indonesian: *Dengan putus asa aku merindukan “kebebasan”, hingga aku jadi lemah dan penuh air mata.*

Analysis:

The phrase 'longing for freedom' as well as physical responses such as 'weak and tearful' indicate a deep need for liberation from inner suffering and isolation. It shows that Yozo's wish to be part of the world and other humans again – a deep desire to connect.

Keene and Hanafi uses literal translation to convey Yozo's deep yearning for freedom, keeping the intensity of emotion from the original quotes. Which make both version nailed to deliver the feeling of desperation and longing to connect with the world, highlighting the theme of desire for connection in literature.

Both versions are accurate, conveying the essence of Yozo's longing for freedom and the meaning of human relationships. The diction of 'desperation' and 'full of tears' in both versions conveys a strong emotional effect, without changing or weakening the original meaning.

Quotation 12

Japanese: どんな大きな悲哀かなしみがそのために後からやって来てもよい、荒っぽいほどの大きな歓楽よろこびを、生涯にいちどでいい。

English: *I wanted one in my lifetime to know that great savage joy, no matter how immense the suffering that might ensue.*

Indonesian: *Aku ingin barang sekali saja mengetahui kegembiraan liar dalam hidup, tak peduli seberapa besar derita yang akan menjejat.*

Analysis:

The original quote literally contains a deep desire to experience joy that is so great that it feels wild, even though it is accompanied by deep sadness afterwards. The phrase is complex yet very poetic – with a contrast between momentary happiness and great suffering. Keene's uses literal translation to maintain the intensity of emotion, coupled with emotive amplification through the choice of the words 'great savage joy' which imply a sense of wild and uncontrollable desire, and 'might ensue' which has a tragic yet elegant tone. Hanafi, however, translated this quote literally into Indonesian, but inserted elements of cultural adaptation with diction such as 'barang sekali saja' which gives a more local and poetic impression, also the use of 'dalam hidup' to emphasise the temporal space of the desire.

Both translator manage to convey the character's deep longing to experience an authentic emotional connection, even if it comes at the cost of suffering. This is a direct reflection of the novel's overarching theme: the search of meaning and real feeling in a life full of alienation.

These groupings help in analysing how the translation techniques used in the English and Indonesian versions affect the conveyance of emotions in each quote.

4.3 General Discussion

Based on the analysis of several key quotations, it can be concluded that the translation techniques chosen by each translator directly affect the emotional expression in the target text. Donald Keene tends to consistently use literal and amplification techniques to maintain the poetic style and deep psychological impression of the source text. This allows English readers to feel the character's inner turmoil with almost the same intensity as the Japanese. In contrast, Nurul Hanafi often uses modulation and reduction techniques, which while preserving the main meaning, often simplify the emotional expression. Which means that Indonesian readers are likely to perceive emotions with less intensity than the original or the English version.

These results reinforce that in literary translation, the techniques used are not only about word matching but also the ability to convey the atmosphere, emotion, and narrative style that is the soul of the literary work itself.

5. Conclusion

This study analyzes how the expression of emotions in Osamu Dazai's *No Longer Human* was translated into English by Donald Keene and into Indonesian by Nurul Hanafi. Based on the selected citations that got classified into six major emotional themes – alienation, despair, shame, fear, self-hatred, and longing for connection – it was found that each translator used various translation techniques such as literal translation, modulation, amplification, and reduction.

The main findings show that translation techniques greatly affect the emotional nuances and readers' perceptions of the main characters. Keene preferred to maintain the psychological depth of the original text with a reflective and tragic style, while Hanafi used a more communicative approach and adapted to the local cultural context, but sometimes softened or simplified the emotional intensity of the original.

The synthesis of these findings confirms that translation is not just about shifting language, but also to convey the emotional experiences. The translation techniques that being used has proven that it could change readers' understanding of the character and the mood in the target language, thus supporting the main objective of this research, which is to reveal the role of translation techniques in maintaining or altering literary emotional expressions.

The contribution of this research lies in the study of literary translation, especially in the Japanese-English-Indonesian context, by providing concrete examples of how translation techniques impact on the conveyance of emotions. It also emphasizes the importance of cultural sensitivity and stylistics in the translating literary works that contain psychological conflict. Although limited to one novel and two translated versions, the results of this study open up opportunities for further studies that can use more data, compared more target languages, and analyze readers' responses or translators' perspectives directly to enrich the understanding of emotional dynamics in cross-cultural translation.

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