

The Distinctive Language Style of Kaeko Hayafune in the Film No Longer Human (*Ningen Shikkaku*, 2019): A Stylistic Study Based on Murry J. Middleton's Theory

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ABSTRACT

No Longer Human (Ningen Shikkaku: Dazai Osamu to 3-nin no Onnatachi (2019), written by Kaeko Hayafune, presents dialogue that functions not only as a medium of communication but also as a means of construction meaning, emotion, and narrative aesthetics. This study aims to describe the distinctive linguistic style used in the film's dialogue. The analysis applies J. Middleton Murry's (1922) stylistic theory, which emphasizes personal idiosyncrasy, technique of exposition, and the achievement of artistic quality. A descriptive qualitative method was employed, with data collected through observation and note-taking techniques. The findings reveal that Hayafune consistently employs a paradox as a dominant stylistic device. Diction nuance with sadness, despair, and death is juxtaposed to bring forth an aesthetic and poetic impression. Furthermore, grammatical elements such as adverbs, imperative verbs, and conjunctions are utilized as the foundation of the cinematic narrative. Through these linguistic strategies, the tragedy of Osamu Dazai's life is represented not as a defeat, but rather as a creative process in the making of a masterpiece. These findings demonstrate that Kaeko Hayafune's linguistic style becomes an essential element in building the depth of meaning in a film.

Keywords: *stylistics, language style, No Longer Human film, J. Middleton Murry*

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1. Introduction

Literary works are manifestations of an author's creativity expressed through language. Through the selection of diction, syntactic structures, and stylistic devices, authors construct imaginative worlds, convey ideological perspectives, and evoke readers' emotional experiences. In the development of contemporary media, however, literary works are no longer confined to printed texts but have expanded into audiovisual forms, such as films. A film is not merely a visual medium but a multidimensional narrative that integrates language, imagery, sound, and actors' performances to generate meaning (Abbas et al., 2023; Nahdhiyah et al., 2022; Junaid et al., 2025; Mahdori et al., 2025). Within this medium, dialogue functions not only as a means of communication between characters but also as an aesthetic device that constructs characterization, conflict, atmosphere, and narrative ideology (Leech & Short, 2007; Simpson, 2004; Junaid & Andini, 2025; Utari et al., 2026).

This perspective is consistent with the concept of *caméra-stylo* ("camera-pen") proposed by Alexandre Astruc (1948). Astruc argued that film enables directors and screenwriters to express their thoughts, philosophies, and inner experiences in much the same way that novelists do through writing. Consequently, the screenplay serves as the fundamental basis of narrative construction, as every utterance reflects deliberate linguistic choices intended to produce specific dramatic and aesthetic effects (Astruc, 1948). From this perspective, the screenwriter should be regarded as the author whose creative identity can be examined through the distinctive language style employed in the screenplay.

Stylistics has become one of the most widely applied approaches for examining the distinctive features of language style in literary works. It investigates the relationship between linguistic choices and the meanings, communicative functions, and aesthetic effects they produce (Leech & Short, 2007). Through stylistic analysis, attention is directed not only to what characters say but also to how language is employed to reveal the author's identity and to create the emotional atmosphere of the work.

Stylistic research has been applied to various literary genres. Fairuz and Rahman (2022), for example, analyzed figurative language in the novels *Reisei to Jounetsu no Aida Rosso* by Ekuni Kaori and *Reisei to Jounetsu no Aida Blu* by Hitonari Tsuji using Michael C. Haley's and Stephen Ullmann's theories of metaphor. Their findings demonstrate that figurative language reflects not only the authors' personalities but also their cultural backgrounds, modes of thinking, and distinctive stylistic characteristics. The study further confirms that language style functions as an author's unique identity, distinguishing one literary work from another.

Studies of Japanese literary stylistics have predominantly focused on novels, poetry, and anime, whereas film dialogue has received relatively limited scholarly attention. Most studies employing Japanese films as research objects have emphasized literary psychology, cultural representation, gender issues, or visual aesthetics.

Comparatively little attention has been given to the stylistic characteristics of film dialogue as an expression of the screenwriter's linguistic creativity. Yet dialogue constitutes one of the most essential components of film, shaping characterization, emotional depth, and the artistic vision of the screenplay.

One Japanese film that demonstrates remarkable linguistic richness is *No Longer Human* (*Ningen Shikkaku: Dazai Osamu to 3-nin no Onnatachi*, 2019), directed by Mika Ninagawa and written by Kaeko Hayafune. The film portrays the true story of Osamu Dazai during the most productive yet self-destructive period of his life. Unlike previous adaptations that position Dazai as the dominant protagonist, this film presents him as a psychologically fragile individual whose identity is constructed through his relationships with three influential women. This characterization is realized through paradoxical dialogues, metaphorical expressions, tragically nuanced diction, and poetic language that collectively establish both the emotional atmosphere and the film's aesthetic quality.

Although stylistic research continues to expand, no previous study has specifically examined the distinctive language style of Kaeko Hayafune in *No Longer Human* (*Ningen Shikkaku: Dazai Osamu to 3-nin no Onnatachi*, 2019) using J. Middleton Murry's stylistic theory. Existing studies on the film have primarily concentrated on its visual aesthetics, Dazai Osamu's biography, and psychological dimensions. This indicates a clear research gap, namely the absence of an investigation into the stylistic uniqueness of Kaeko Hayafune's screenplay. Therefore, the present study aims to describe the distinctive characteristics of Kaeko Hayafune's language style in *No Longer Human* (*Ningen Shikkaku: Dazai Osamu to 3-nin no Onnatachi*, 2019) through the framework of J. Middleton Murry's stylistic theory. Specifically, the study focuses on three principal dimensions: **Personal Idiosyncrasy**, **Techniques of Exposition**, and **Achievement of Artistic Quality**, in order to explain how linguistic choices contribute to the construction of characterization, emotional expression, and the narrative aesthetics of the film.

2. Literature Review

2.1 Previous Studies

Stylistics is one of the principal approaches used to examine the linguistic characteristics of literary works. Numerous studies have demonstrated that language style functions not only as an aesthetic element but also as a reflection of an author's way of thinking, ideology, cultural background, and personal identity. Accordingly, stylistic analysis extends beyond the identification of figurative language to explore the relationship between linguistic choices, meaning, and the artistic effects they produce.

Fairuz and Lestari (2024), in their study entitled *Figurative Language of Song Lyrics in Akimoto Yasushi's Works Sung by Keyakizaka46*, investigated the use of conceptual metaphors in Akimoto Yasushi's song lyrics based on Lakoff and Johnson's Conceptual Metaphor Theory. Their findings revealed that figurative language serves not

only an aesthetic function but also acts as a medium for expressing social criticism, constructing collective identity, and representing the distinctive authorship of Akimoto Yasushi.

Similarly, Fairuz and Mala Sari (2025), in their study entitled *Personification as a Reflection of Sadness: A Socio-Cultural Stylistic Study in Natsume Soseki's Kokoro Novel*, employed cognitive and socio-cultural stylistic approaches to examine personification in the novel *Kokoro*. The study found that the personification of natural elements—such as the wind, rain, mist, and sky—functions not merely as a stylistic device but also as a representation of the protagonist's sadness, alienation, and anxiety amid the social transformation of the Meiji era. The findings further demonstrate that language style is closely associated with historical context, cultural values, and the psychological condition of literary characters.

2.1.1 Theoretical Basis

a. The Concept of Stylistics

Stylistics is a branch of linguistics concerned with the study of language use in literary works in order to reveal their linguistic characteristics, aesthetic functions, and the meanings constructed through an author's linguistic choices (Leech & Short, 2007). Etymologically, the term *style* derives from the Latin *stilus*, a pointed writing instrument that later evolved into a term referring to an individual's distinctive manner of using language. Over time, stylistics has developed beyond the study of linguistic beauty to explain how linguistic elements generate artistic effects and shape readers' interpretations. Stylistic analysis encompasses multiple levels of language, including the lexical level (word choice or diction), the syntactic level (sentence structure), and the rhetorical level (Simpson, 2004). In the context of Japanese literature, Fairuz (2023) further argues that stylistics serves to uncover the relationship between linguistic choices and cultural values, modes of thought, and the emotional experiences of authors.

b. J. Middleton Murry's Theory of Style

In *The Problem of Style* (1922), J. Middleton Murry rejected the traditional view that style is merely a rhetorical ornament. Instead, he argued that style represents the manifestation of an author's way of thinking, feeling, and perceiving the world. Style cannot be separated from the content of a literary work; rather, it constitutes the most authentic expression of the author's personality. Murry conceptualizes style through three principal dimensions.

The first dimension is **Style as Personal Idiosyncrasy**, which regards style as a distinctive linguistic identity. Every author possesses unique patterns of word choice, sentence construction, and ways of expressing ideas. In film, this individuality functions as the screenwriter's linguistic "fingerprint," distinguishing one writer from another.

The second dimension is **Style as a Technique of Exposition**, in which style is understood as a set of linguistic strategies employed by the author to communicate ideas, establish atmosphere, guide the audience's emotional responses, and reinforce the narrative structure. In film, these techniques are reflected in the selection of diction, the use of conjunctions and particles, imperative constructions, and syntactic patterns that direct the progression of conflict and narrative development.

The third dimension is **Style as the Highest Achievement of Literature**, referring to the stage at which language is no longer viewed merely as a vehicle for conveying messages but becomes fully integrated with the artistic vision and thematic essence of the work. At this level, aesthetic excellence is achieved when the audience no longer perceives any distinction between language and story, as both merge into a unified artistic experience.

3. Method

This study employed a **descriptive qualitative** research design because the data analyzed consisted of utterances in the film's dialogue in the form of words, phrases, clauses, and sentences. A qualitative approach enables researchers to understand the meaning of a phenomenon from the participants' perspectives while considering the social and cultural contexts in which it occurs (Creswell, 2014).

The primary data source was the Japanese dialogue transcript of the film *No Longer Human* (*Ningen Shikkaku: Dazai Osamu to 3-nin no Onnatachi*, 2019), written by Kaeko Hayafune. The data were collected using the **observation and note-taking technique** (*simak dan catat*). The observation process involved repeatedly watching the film, transcribing the dialogue into **Kanji** and **Romaji**, and recording the contextual information of each scene.

The data analysis was conducted in several stages. First, dialogues containing prominent stylistic features were identified. Second, the diction and syntactic structures employed in these dialogues were analyzed. Third, the data were classified according to J. Middleton Murry's three principal dimensions of style: **Personal Idiosyncrasy**, **Technique of Exposition**, and **Achievement of Artistic Quality**. Finally, the findings were interpreted to explain how linguistic style contributes to character construction, intensifies emotional expression, and supports the communication of the film's meanings and underlying messages.

4. Results and Discussion

4.1 Personal Idiosyncrasy

According to J. Middleton Murry, **Personal Idiosyncrasy** refers to the unique, consistent, and distinctive stylistic tendencies that cannot be found in the works of other authors. Within Murry's framework, idiosyncrasy is not merely a matter of unusual word choice but a reflection of the author's worldview and artistic sensibility, which repeatedly

manifests throughout their works. In *No Longer Human* (*Ningen Shikkaku*, 2019), Kaeko Hayafune demonstrates this characteristic through paradoxical diction, semantic oppositions, and lexical choices that are simultaneously tragic and poetic, as illustrated in the following example.

Data 1

破壊しそう、破壊は哀れで悲しくて... 美しいものだ。
(*Hakaishisō, hakai wa aware de kanashikute... utsukushii mono da.*)
"Destruction is sorrowful and filled with grief... yet it is beautiful."
(*Ningen Shikkaku*, 17:50)

The utterance above demonstrates the use of **paradox** as Hayafune's dominant stylistic strategy. She employs the words 哀れ (*aware*) and 悲しい (*kanashii*) to construct two different shades of sadness. In Japanese literary aesthetics, *aware* refers to a philosophical sorrow rooted in the impermanence of life (*mono no aware*), whereas *kanashii* conveys a more personal and emotional sense of sadness.

Hayafune's stylistic uniqueness becomes evident when this expression of sorrow culminates in the adjective 美しい (*utsukushii*, "beautiful"). Semantically, 破壊 (*hakai*, "destruction") directly contrasts with 美しい (*utsukushii*, "beauty"), thereby creating a paradox. This paradoxical language reflects the author's aesthetic vision that destruction is not merely a tragedy to be avoided but also a process through which meaning and beauty emerge.

According to Murry, the repeated use of paradox constitutes a form of **personal idiosyncrasy**, as it reveals Hayafune's distinctive tendency to perceive suffering as an aesthetic experience. Such linguistic choices function as individual stylistic markers that distinguish her writing from that of other authors. This observation is consistent with Murry's argument that style is an expression of an author's habitual ways of thinking and feeling, making their creative identity recognizable through language.

Data 2

俺の前で一人で死ぬな、一緒に行こう。
(*Ore no mae de hitori de shinu na, issho ni ikō.*)
"Don't die alone in front of me. Let's go together."
(*Ningen Shikkaku*, 53:43–54:00)

This dialogue represents Hayafune's personal idiosyncrasy in reconstructing the concept of **death** through syntactic manipulation. Conventionally, death is perceived as a final event associated with loss and fear. Hayafune, however, redefines it as an expression of emotional intimacy.

Her stylistic distinctiveness is evident in the transition from the imperative expression 一人で死ぬな (*shinu na*, "Don't die alone") to the volitional form 一緒に行こ

っ (issho ni ikō, "Let's go together"). This shift from prohibition to invitation softens the emotional tone of the utterance. Rather than representing separation, death is reconceptualized as a shared journey.

This pattern illustrates Hayafune's recurring tendency to unite opposing meanings within a coherent emotional framework. The paradox between forbidding death and inviting someone toward it creates dramatic tension while simultaneously deepening the characters' psychological portrayal.

From Murry's perspective, this stylistic tendency exemplifies **personal idiosyncrasy**, a recurring expressive pattern that becomes a marker of the author's aesthetic identity. Throughout the film, Hayafune consistently reconstructs suffering, loss, and death not merely as forms of destruction but as spaces in which emotional intimacy and poetic beauty can emerge. This consistency demonstrates that her language style is a direct manifestation of her artistic vision and worldview, precisely as proposed by Murry.

4.2 Technique of Exposition

Technique of Exposition concerns an author's ability to communicate ideas, emotions, and experiences through the deliberate manipulation of linguistic elements. Within Murry's framework, stylistic quality is determined not only by elegant diction but also by the author's skillful use of conjunctions, particles, adverbs, and syntactic structures to produce a natural progression of meaning and emotional intensity. Technique of exposition therefore illustrates how language functions as a medium of artistic communication.

In *No Longer Human* (*Ningen Shikkaku*, 2019), Kaeko Hayafune demonstrates this ability by organizing sentence structures in ways that gradually shift audience expectations and build emotional tension, as shown below.

Data 3

「人間は 恋と革命のために 生まれて来たで あれのに」
(*Ningen wa koi to kakumei no tame ni umarete kita de are noni.*)
"Human beings were born for love and revolution... and yet..."
(*Ningen Shikkaku*, 18:21–18:25)

This dialogue illustrates Hayafune's technique of exposition through her use of the adversative conjunction のに (*noni*), which deliberately suspends the completion of meaning.

At the beginning of the utterance, the words 恋 (*koi*, "love") and 革命 (*kakumei*, "revolution") create expectations of an idealistic, heroic, and optimistic purpose of human existence. Both carry positive connotations associated with courage and struggle. However, these expectations remain unfulfilled because Hayafune concludes the

utterance with *のに* (*noni*, "and yet"), a Japanese conjunction expressing contradiction, regret, or an outcome that conflicts with expectation. The sentence remains unfinished, leaving an interpretive gap for the audience to complete. Ironically, the absence of a concluding clause intensifies the sense of despair, disappointment, and failure.

From Murry's perspective, this technique demonstrates the author's ability to communicate profound hopelessness without explicitly mentioning despair, relying solely on the expressive power of a single contradictory conjunction.

Data 4

先生は死ぬ ちゃんと死ぬから、ずっと一緒にいる。
(*Sensei wa shinu, chanto shinu kara, zutto issho ni iru.*)
"Because we will die properly, we will remain together forever."
(*Ningen Shikkaku*, 1:28:37–1:28:50)

This dialogue demonstrates Hayafune's technique of exposition through the interaction of an adverb, a verb, and a causal conjunction.

The adverb *ちゃんと* (*chanto*) is generally used to indicate that an action is performed correctly or appropriately and typically collocates with positive activities. Hayafune, however, combines *ちゃんと* with the verb *死ぬ* (*shinu*, "to die"). This unusual collocation creates a semantic deviation that transforms the audience's perception of death. Death is no longer presented as a tragic ending but rather as an action that ought to be fulfilled properly.

Furthermore, the causal conjunction *から* (*kara*, "because") links the preceding clause with the consequence *ずっと一緒にいる* (*zutto issho ni iru*, "to remain together forever"). As a result, togetherness is presented as the logical consequence of death itself. Death thus becomes the prerequisite for eternal unity.

According to Murry's concept of **Technique of Exposition**, the effectiveness of this dialogue lies not only in its lexical choices but also in the author's ability to organize relationships between clauses to generate semantic transformation. Through the careful management of adverbs, verbs, and conjunctions, Hayafune reshapes the audience's perception of death into a symbol of unity.

4.3 Style as the Highest Achievement

Style as the Highest Achievement constitutes the third dimension of J. Middleton Murry's theory of style. At this stage, style is understood neither as personal identity nor merely as a technique for presenting ideas but as the complete unity between linguistic form and literary content. Murry argues that the highest level of literary achievement is attained when word choice, syntactic structure, and linguistic organization become the only possible means of expressing the author's experiences, emotions, and ideas with complete precision.

In *No Longer Human (Ningen Shikkaku)*, this highest achievement is reflected in dialogues where language and the film's central themes—the relationship between suffering, sacrifice, and artistic creation—become inseparable.

Data 5

私たちを 壊しなさい、本当の傑作のために。
(*Watashitachi o kowashinasai, hontō no kessaku no tame ni.*)
"Destroy us, for the sake of a true masterpiece."
(*Ningen Shikkaku*, 1:29:34–1:29:55)

This dialogue illustrates how Hayafune integrates linguistic structure with the film's central theme. The utterance begins with the imperative form 壊しなさい (*kowashinasai*, "destroy"), which pragmatically functions as a command addressed to another character. The imperative becomes particularly striking because its object is 私たち (*watashitachi*, "us"), referring to the speaker's own family. Semantically, this construction creates a conflict between the instinct to protect one's family and the command to destroy it.

This contradiction is resolved through the phrase 本当の傑作のために (*hontō no kessaku no tame ni*, "for the sake of a true masterpiece"). The phrase transforms the meaning of destruction from a purely destructive act into an act of sacrifice necessary for the creation of a great literary work. Consequently, the syntactic and lexical elements of the dialogue do more than convey information; they simultaneously reinforce the film's central theme concerning the relationship between personal suffering and artistic creativity.

This dialogue exemplifies **Style as the Highest Achievement** because its linguistic choices cannot be separated from the meaning they express. The verb 壊す (*kowasu*, "to destroy*") cannot be adequately replaced by alternatives such as *to leave*, *to sacrifice*, or *to abandon*, since any substitution would diminish the emotional intensity and alter the ideological significance embedded within the narrative. Likewise, the use of the noun 傑作 (*kessaku*, "masterpiece") emphasizes that the characters' destruction is not an end in itself but rather an essential stage in the creation of a literary work of enduring artistic value. Through this inseparable relationship between language and meaning, Hayafune achieves the highest level of stylistic artistry envisioned by J. Middleton Murry.

4.4 Discussion

This study demonstrates that Kaeko Hayafune's language style in *No Longer Human (Ningen Shikkaku: Dazai Osamu to 3-nin no Onnatachi*, 2019) is characterized by a consistent use of paradoxical diction, syntactic manipulation, and poetic expressions that transform abstract concepts such as suffering, death, and destruction into aesthetic experiences. Interpreted through J. Middleton Murry's stylistic framework,

these recurring linguistic patterns function not merely as rhetorical ornaments but as manifestations of the screenwriter's artistic identity. The findings therefore support Murry's (1922) argument that style represents the author's distinctive way of perceiving and expressing reality rather than simply a decorative feature of language.

The first finding concerns **Personal Idiosyncrasy**, which reveals Hayafune's distinctive tendency to juxtapose contradictory lexical meanings within a single utterance. Expressions such as *"Destruction is sorrowful... yet beautiful"* and *"Don't die alone. Let's go together"* consistently combine semantic oppositions that would ordinarily be considered incompatible. Rather than creating logical inconsistency, these paradoxes produce emotional coherence by presenting suffering as a pathway to intimacy, beauty, and artistic transcendence. This stylistic tendency aligns with Murry's concept of personal idiosyncrasy, whereby an author's repeated linguistic habits become markers of individual artistic identity. Similar observations were reported by Fairuz and Rahman (2022), who found that figurative language reflects an author's personality, cultural background, and worldview. However, while their study focused primarily on metaphor in literary novels, the present study demonstrates that paradox functions as the dominant stylistic signature in cinematic dialogue, suggesting that film scripts possess stylistic characteristics comparable to those of conventional literary texts.

The second finding highlights **Technique of Exposition**, illustrating Hayafune's ability to manipulate linguistic structures in order to guide emotional interpretation. Rather than relying on explicit emotional vocabulary, she constructs meaning through conjunctions, adverbs, particles, and syntactic organization. The unfinished clause ending with **noni** ("and yet") creates an interpretive gap that encourages viewers to infer disappointment and despair without these emotions being directly stated. Likewise, the unusual collocation of **chanto** ("properly") with the verb **shinu** ("to die") reconstructs death as a meaningful act rather than a tragic conclusion. These findings demonstrate that emotional intensity in film dialogue is generated not only by lexical choice but also by grammatical organization. This observation is consistent with Leech and Short (2007), who argue that stylistic effects emerge through the interaction of linguistic levels rather than isolated lexical features. Hayafune's dialogues therefore exemplify how syntax itself functions as an artistic resource in cinematic storytelling.

The third finding concerns **Style as the Highest Achievement**, where linguistic form and thematic content become inseparable. Dialogues such as *"Destroy us, for the sake of a true masterpiece"* illustrate that every lexical and syntactic choice directly contributes to the film's central themes of sacrifice, suffering, and artistic creation. The imperative verb *kowashinasai* ("destroy") and the noun *kessaku* ("masterpiece") cannot be replaced without fundamentally altering the ideological and emotional meaning of the dialogue. This supports Murry's assertion that literary excellence is achieved when language becomes the only possible medium through which an author's artistic vision can be expressed. In Hayafune's screenplay, language no longer functions merely as a vehicle for communication but becomes an integral component of the narrative's aesthetic structure.

The findings also extend previous stylistic studies on Japanese literature. Earlier research has largely examined figurative language in novels, poetry, and song lyrics (Fairuz & Lestari, 2024; Fairuz & Mala Sari, 2025), emphasizing metaphor and personification as reflections of cultural values and psychological states. In contrast, the present study shifts the focus to Japanese film dialogue and demonstrates that cinematic language deserves equal consideration as a literary object. Unlike novels, film dialogue operates within audiovisual constraints, requiring concise yet emotionally powerful expressions. Consequently, Hayafune's stylistic choices rely heavily on semantic ambiguity, syntactic compression, and pragmatic implication, allowing audiences to construct meaning through both spoken language and visual context. This finding broadens the application of stylistic theory beyond printed literary texts to audiovisual narratives.

Another important implication concerns the relationship between language and Japanese aesthetics. Hayafune's repeated association of destruction with beauty, death with togetherness, and suffering with artistic creation reflects aesthetic principles deeply rooted in Japanese literary traditions, particularly the appreciation of impermanence and emotional sensitivity. Although the screenplay does not explicitly refer to traditional aesthetic concepts, its linguistic patterns resonate with values such as *mono no aware*, where beauty emerges through transience and loss. Consequently, Hayafune's stylistic identity is shaped not only by individual creativity but also by broader cultural conceptions of beauty and human experience.

Overall, this study demonstrates that Kaeko Hayafune's screenplay possesses a distinctive stylistic identity characterized by paradoxical semantics, emotionally strategic syntax, and the integration of linguistic form with thematic meaning. By applying J. Middleton Murry's three-dimensional theory of style, the research confirms that film dialogue constitutes a legitimate literary discourse through which a screenwriter's artistic identity can be systematically examined. These findings contribute to stylistic studies by expanding their scope from traditional literary genres to Japanese cinematic narratives and by highlighting the creative role of screenwriters as literary authors whose aesthetic vision is embedded in language itself.

5. Conclusion

This study concludes that Kaeko Hayafune's language style in the dialogue of *Ningen Shikkaku: Dazai Osamu to 3-nin no Onnatachi* (2019) embodies the three principal dimensions of John Middleton Murry's stylistic theory: **Personal Idiosyncrasy**, **Technique of Exposition**, and **Style as the Highest Achievement**. **Personal Idiosyncrasy** is reflected in her consistent use of paradox, tragically nuanced diction, and syntactic constructions that portray suffering as an aesthetic experience. **Technique of Exposition** is demonstrated through the strategic use of conjunctions, adverbs, and sentence structures that effectively shape the progression of meaning and intensify emotional expression. Meanwhile, **Style as the Highest Achievement** is evident in the seamless integration of linguistic choices, thematic content, and the film's artistic vision,

whereby language style becomes inseparable from the narrative's overall meaning. These findings reinforce Murry's view that style is not merely a linguistic ornament but an artistic expression that unifies form and meaning within a literary work.

Furthermore, this study contributes to the field of stylistics by extending the application of J. Middleton Murry's theory to Japanese film dialogue, an area that has received relatively limited scholarly attention. The findings demonstrate that film dialogue can be examined as a literary text whose linguistic patterns reveal the screenwriter's artistic identity and creative vision. Future studies are encouraged to investigate the stylistic characteristics of other Japanese screenwriters or compare stylistic patterns across different genres and audiovisual media. Such research would further enrich stylistic scholarship and provide a deeper understanding of the relationship between language, narrative, and cinematic aesthetics.

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