

東洋大学長 殿
To the President of Toyo University

東洋大学海外からの研究員 研究報告書
Research Report for the Toyo University Research Fellow Program

氏名 Name	Francesco Vitucci
所属機関名 Affiliation	University of Bologna
部局名 Section	Department of Foreign Languages, Literatures and Cultures
職名 Position	Associate Professor
研究テーマ Research topic	(日本語 Japanese) 視聴覚翻訳研究－日本のメディアにおける言語イデオロギーと女性語 (English) English Audiovisual Translation－Linguistic Ideology and Women's Language in Japanese Media
研究期間 Research period	2025 年 04 月 01 日～ 2025 年 4 月 30 日 From Y/M/D to Y/M/D
受入担当教員氏名（東洋大学の所属） Name of Host professor (affiliation at Toyo Univ.)	Prof. Ushikubo Ryūta
研究成果発表 （予定も含む） Publication/Presentation of research results (including future ones)	Vitucci, Francesco, <i>Language Ideologies and Gender Stereotypes: Representation of Adult Masculine Speech in the Japanese Dub of the American Series "Never Have I Ever"</i> , in: AA.VV., <i>Ideologies of Communication in Japan: Speakers, Interaction and the Creation of Difference</i> , Bristol, Multilingual Matters, 2025, pp. 143 - 158 (ENCOUNTERS) Vitucci, Francesco, <i>Still Women's Language! How Foreigners Sustain Language Ideologies in Japanese Television</i> , «STUDIA TRANSLATORICA» (in press) Vitucci, Francesco, <i>Resurgences of Women's Language in Japanese TV: Shirabete Mitara and the Representation of Foreign Women</i> , «DIVE IN – An International Journal on Diversity and Inclusion» (in press)
研究成果の概要 Summary of research results	The fruitful research stay at Tōyō University allowed me to collect bibliographic material and to arrange interviews with Japanese scholars in the fields of sociolinguistics and media studies. The research objectives have been largely achieved thanks to the publications coming out in 2025. The first is an article in English in the international open-access journal of translation studies <i>Studia Translatorica</i>

	(http://www.studia-translatorica.pl/en/about), followed by the editorship of a special issue of the open-access journal <i>DIVE IN – Diversity and Inclusion</i> of the University of Bologna (https://dive-in.unibo.it/). I intend to further expand in the near future the research network I have built through this important exchange with Tōyō University.
研究成果(英語 600 単語以上、または日本語 1,700 字以上) Research results (more than 600 words in English or more than 1,700 words in Japanese)	My research set out to analyze the representation of Women's Language as it appears in the television segment <i>Shirabete Mitara</i>, broadcast by the Japanese network Fuji TV. This research was motivated by the need to investigate how a traditional sociolinguistic construct, namely Japanese Women's Language (<i>joseigo</i>), continues to circulate in contemporary media, despite well-documented changes in actual language use and the criticisms raised by scholars in linguistics, gender studies, and cultural studies. In pursuing this objective, the research draws on two major strands of inquiry. The first is audiovisual translation research, which provides methodological and theoretical tools for analyzing the relationship between spoken discourse and its translation through subtitling and voice-over. The second is scholarship in Japanese sociolinguistics and media studies, which highlights the ideological dimension of language representation in mass media and the interplay between indexical signs, stereotypes, and identity construction. By integrating these perspectives, the research examines not only the linguistic forms themselves but also the ideological frameworks that sustain their circulation and reception. A central focus of the research is the interindexical relationship between the Japanese voice-over and the interlingual subtitles used to render the speech of foreign female participants. While the original speech of these women is characterized by features typical of non-native or intercultural communication, the Japanese translation by voice actresses systematically reframes their utterances within the stylistic boundaries of <i>joseigo</i>. This process creates a discrepancy between the authentic voices of the foreign speakers and the re-voiced versions crafted for a Japanese audience. The interviews presented in <i>Shirabete Mitara</i> make this discrepancy particularly evident. Non-native female speakers often use neutral, informal, or sometimes awkward forms of expression, as expected given their backgrounds. Yet, when mediated through Japanese voice-over, their speech is replaced with forms strongly associated with hyper-feminized styles. In doing so, the program erases the authenticity of the original communication while reinforcing an exaggerated version of femininity. This hyperfeminization process indexes a set of metapragmatic stereotypes historically surrounding Japanese Women's Language. Linguistic forms such as sentence-final particles, polite registers, and softening devices are mobilized to present female speakers as conforming to an imagined model of Japanese womanhood. Although sociolinguistic research shows that such forms are less frequent in real speech today, the program reproduces them as if natural and inevitable.

The result is the re-inscription of *joseigo* as an iconic style, tied to enduring ideologies of gender in Japan.

Another dimension of the research concerns the role of iconic bodies. The visual presence of foreign women combines with the linguistic overlay of hyper-feminized Japanese, producing a layered semiotic effect. Their bodies become semiotic resources through which ideologies of femininity are conveyed. The foreign identity of the speakers makes them especially suitable for this manipulation, since their speech can be easily overwritten and their bodies reinterpreted in line with local expectations. In this way, the program instrumentalizes the voices and bodies of foreign women to reaffirm gender norms in Japanese society.

The implications are significant. They show that Japanese mass media continues to rely on linguistic ideologies reinforcing gender-based discrimination, even when dealing with non-Japanese subjects. The adaptation strategy employed in *Shirabete Mitara* illustrates how audiovisual translation can serve as a site for reproducing stereotypes and maintaining unequal gender hierarchies. Rather than merely granting access to foreign discourse, the translation process actively reshapes it according to pre-existing ideological frameworks.

Ultimately, this research underscores the persistence of gender ideologies in Japanese media and their adaptability to new contexts. By analyzing the connections between voice-over, subtitles, and visual representation, the research highlights how deeply embedded these ideologies remain in contemporary Japanese society. It also points to the need for critical awareness of the role of translation in shaping perceptions of gender and identity, both within Japan and across global media circulation.